THTR 397/497 Theatre Practicum
Section 63109D

Units: 2
Spring 2021—MTWThF and Sa or Su
Synchronous/Asynchronous hours scheduled between 6-10p.m. M-F and one weekend day.
Location: Online
Instructors: **Andrei Belgrader (Motherf**ker With The Hat);**
                Larry Powell (Pipeline)
                Kate Burton (Macbeth3)
Office: Zoom Link
Office Hours: Virtual by appointment with each instructor
Contact Info: belgrade@usc.edu
                larrypow@usc.edu
                burtonk@usc.edu
Co-Instructor: Els Collins
Office: SCD M201
Office Hours: by appointment via zoom
Contact Info: ecollins@usc.edu; Cell: 213-948-6782

Course Description
Substantive participation in the process, creation and execution of the Production Experiences, as part of the School of Dramatic Arts Maker Season. Production Experiences are anchored by SDA faculty, staff and practicum leaders who guide, mentor and collaborate with 397/497 students who will collaborate on an online theatrical event. Each team will be assigned by the SDA Production faculty, and specificity of the role of each student will be further established with input from faculty and practicum leaders. Practicum Leaders are chosen with specific design/event management/social change experience to bring the conceptual narratives proposed by the students to fruition as an Experience.

Project Overview
The Motherf**ker With The Hat by Stephen Adly Giurgis is a high-octane, verbal cage match about love, fidelity, and misplaced haberdashery from playwright of *Jesus Hopped the 'A' Train* and *Our Lady of 121st Street*. Jackie and Veronica have been in love since the eighth grade. But now, Jackie is on parole and living clean and sober under the guidance of his sponsor, Ralph D, while still living and loving with his volatile soul mate Veronica who is fiercely loving, but far from sober. Still, their love is pure. And true. Nothing can come between them - except a hat.

Pipeline by Dominique Morisseau - Nya is a single mom and dedicated teacher at a high-poverty city school, determined to give her teenaged son Omari opportunities that her students will never have. When a controversial incident at his private school threatens Omari's future, Nya must confront his rage and her own choices as a parent. A searing, eloquent, and deeply compassionate look at a broken education system, the moments we are pushed to our limits, and the ferocity of one parent's love.

Macbeth3 - Something wicked this way comes - but it's not what you think. This lean, stripped-down adaptation of Shakespeare's *Macbeth* highlights the play's intensity and breakneck pace, while illuminating both Macbeth's tormented inner life and the tragic consequences of a world at war with itself.

*The Motherf**ker With The Hat* and *Pipeline* constitute the USC School of Dramatic Arts MFA Y3 two play Repertory, precast with MFA Y3 graduate students actors and performed in Rep in online streamed performances.

Macbeth3 is a USC School of Dramatic Arts MFA Y2 Production and will be open to MFA Y2 graduate students only.

Learning Objectives

Our undergraduate programs are anchored by principles aimed at developing artists who can exerciseise t interdependence of artistic practice and understand theatre as a collaborative art form. This course provides ea population of artists the opportunity to develop their specific skill set within the context of a shared collaborat project. These are stated below:

All 397/497 participants/enrollees will:
- Collaborate to create an engaging Production Experience that could be presented either on the ground or online based on a proposed guiding narrative and given health guidelines.
- Interact collaboratively and respectfully with all participants in the process, including designers, technical directors and stage managers with Practicum Leaders (Directors).
- Practice tenets of equity, diversity and inclusion in all aspects of the experience.
- Practice the knowledge and skills learned in the classroom, by analyzing appropriate applications and integrating them into the process.
- Read and interpret all production paperwork, including schedules, scenic drafting package, light plots, and magic sheets, costume renderings and plots, sound plots and multimedia creation.
- Develop strategies to deliver the curated experience to the public, working closely with SDA labs, staff and the Practicum Leader with guidance from mentors.
- Follow appropriate schedules created by your team and work with the appropriate managerial personnel.

Prerequisite(s): None
Co-Requisite (s): None
Concurrent Enrollment: None
Recommended Preparation: None

Course Notes

Team will use the Student Google Drive to access shared materials related to the project and will assign Project Manager the organization of that folder.

Communication

Students will use their USC email addresses for all communications. It may be possible for SLACK to be used as a channel for this project. There will be weekly production meetings in addition to the meeting times of the class.

Technological Proficiency and Hardware/Software Required

Students will need to have a computer and will access softwares used in other design courses, such as Vectorworks, AutoCAD, ProTools, QLab, Microsoft Office Suite, etc. The Technology/Software Requirements statement should also link to the available resources the students have access to. Additional information may include how to contact support and how to access free versions of the products if available.

USC technology rental program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an application. The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

USC Technology Support Links

Zoom information for students
Blackboard help for students
Software available to USC Campus

Required Readings

· The published text (Macbeth3, The White Plague, The Comedy of Errors) or…

· …working text for New Work Festival Y2 and Y3, devised projects (Sacrifice Zone: Los Angeles, Peace Pods, SCetch Comedy, BFA Musical Theatre project)

· Research materials as required by the Practicum Leader and faculty mentors

Required Materials

· A computer or tablet, and phone (all 397 enrollees)
· Internet access (all 397 enrollees)
    · World of Play "Goody Bag": The "maker" nature of the class will require inventive use of available "found" or personally sourced props and costumes for your character/s to fulfill the needs of the content/texts (devised or published) being explored. (397 actors)

    · Wireless earbuds to use as a monitor. (All 397 enrollees)

***Please fill out this form needed to ascertain what technical support may be needed by certain individuals participating in the spring 397 Practicum. Your answers which will be utilized by the Practicum Leader, SDA Production/Design Faculty/Staff and the student Production/Design enrollees for planning.

***Students with demonstrated technology need should reach out to USC's Student Basic Needs here.

***Students with demonstrated need in other areas should reach out to USC's Head of Production at ecollins@usc.edu to discuss.

Description and Assessment of Assignments
THTR 397/497 projects are directed and graded by the SDA Faculty of record for each respective emphasis. In addition to the section's faculty of record, all grades will also reflect the evaluations of the Practicum Leader (Director) and SDA Technical Staff specifically in the areas of organization, professionalism, collaboration and execution.

Participation and Preparation: 25%
Assessment:
Create an organizational structure consisting of:
1) Team member assignments
    a. Assign a person to create and manage deliverables checklist
2) Reporting structure for Team
3) Contact information
4) Preferred modes of communication
5) Weekly meetings together as a team and time allotted for individual work, office hours for Practicum Leader
6) Estimation what staff support will be needed to fulfill goal of project
7) Present this structure at the second Team production Meeting

Create a project timeline consisting of:
1) Final Project Date, working backwards with Weekly Deliverables TBD by Practicum Leader and team.
2) Checklist of deliverables needed to complete the project
3) Weekly Research Component with specific deliverable – report, shared articles, etc.
4) Weekly Design Component with specific deliverables – sketches, drawings, models, etc.
5) Estimation of when and what staff support will be needed

Professionalism and Inclusion: 25%
Assessment:
Create an organizational structure demonstrating:
1) To adhere, and act according to, USC's Student Code of Conduct in all practicum assignments and interactions with faculty and/or peers (policy.usc.edu/scampus-part-b.
2) Respectful communication and inclusivity

3) Ability to process and incorporate Practicum Leader's notes collaboratively
4) Respect for staff members' time by clear rendering of ideas, and group approval before dissemination for construction within project timeline and budget

Create a realistic budget for the project incorporating:

1) Knowledge of cost of materials and amounts needed for specific elements
2) Willingness to make cuts in materials or elements to stay within agreed upon resources
3) Creative solutions using recycled or found objects to supplement design ideas

Implementation of Ideas: 25%

Assessment:

Create a List of materials delineating:

1) Scenic elements needed (drawings, estimated cost, etc.)
2) Lighting elements needed (drawings, inventory, estimated labor for set up, operators, etc.)
3) Costume elements needed (drawings, inventory, estimated labor, who/what will wear them?)
4) Sound elements needed (drawings, inventory, estimated labor, operators, etc.)
5) Digital assets: social media accounts, webpages, etc.

Create a Technical Schedule denoting

6) Schedule dates and times, materials needed (digital assets?)
7) Each team member's role in developing materials and preparing for implementation of the group's ideas
8) Communication with on ground staff

Create a Technical Project Plan including:

1) Any permissions needed to advance the implementation of the project
2) Definition of each person's role in implementing the project

Include a way to assess Audience response within your project: (some suggestions below)

1) Questions about how attendees discovered the event and came to participate
2) Reactions to the event/experience
3) Intention to share the opportunity with others
4) Other characteristics of the experience germane to the group

Presentation and Evaluation: 25%

Keep a sketchbook or a journal, recording the creative process through the presentation with evaluation and analysis of ideas.

1) Process – creative collaboration and implementation
2) Success in sharing the guiding narrative effectively across all design emphases.
3) Deduce whether the intended audience experienced what you'd hoped they would Provide presentation/portfolio level documentation of the Experience and its process

Grading Breakdown

These expectations constitute the bulk of your graded experience. In addition to these may be other assignments that happen out of the specific rehearsal process.

Guidelines on Grading

Participation and preparation   25%

- Effective participation will be demonstrated by coming to each meeting with appropriate documentation to communicate ideas effectively.
- A flexible and open attitude with a willingness to investigate is important to demonstrate.
- Continue to contribute to the investigation of ideas, organization, design and execution

Professionalism and Inclusion   25%

- Acknowledge and incorporate the practicum leader's notes
- Actively manage time to meet all deadlines as outlined by the team
- Collaborate with Practicum Leaders, Peers, Faculty and Staff with respect
- Demonstrate tenets of equity, diversity and inclusion in all aspects of the experience.

Implementation of Ideas   25%

- Create and organize documents, material and schedule
- Stay engaged in creative exploration and execution of ideas
- Participate in the technical implementation of the presentation

Presentation and Evaluation   25%

- Participate in the creation of a survey of attendees
- Bring a sketchbook or journal recording the creative process through the presentation with evaluation and analysis of ideas.
    - o Process – creative collaboration and implementation
    - o Success in sharing the guiding narrative effectively across all design emphases.
    - o Evaluate audience response within a peer evaluation appropriate to the event
- Provide presentation/portfolio level documentation of the Experience and its process

Grading Scale

Course final grades will be determined using the following scale.
The final letter grade is awarded based on the following percentages
(A>94%>A>90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

Course-specific Policies (Assignment Submission, Grading Timeline, Late work, and Technology)

Assignment Submission

Assignments will be submitted according to the guidelines provided by the design and stage management faculty mentors and practicum leaders. Assignments that are submitted late will be marked down appropriate to the rubrics created.

Attendance

Students are expected to attend all synchronous team meetings. If schedule issues arise, please notify your Practicum Leader and Project Manager immediately. Alternate assignments may be made available in that case.

Class Meetings/Communication Etiquette/Technology
Class Meetings — Mondays thru Fridays, 6:00-10:00 PST or Saturday 10:00-2:00PM via zoom as determined by Practicum Leader:
- Production Meetings will be held on a day to be specified at 5:00PM or 5:45PM via Zoom
- You are expected to **share the new documents** created, **prior to attending the class** so it is accessible during the meeting.

Best Practices during class
- Please present yourself professionally, i.e. dressed properly, sitting up.
- Please log into the class on your laptop rather than your phone. If this is an issue for you, please let the instructor know in the chat.
- If you have technical issues either with Blackboard or Zoom, please reach out to [Technical Blackboard and Zoom Assistance](#), which is available 24/7.
- Please keep your camera on when in class.
- Please mute your microphone while in the synchronous class when not speaking.
- Use the raised hand icon (under Participants) to be called on to speak.
- While in breakout groups, unmute your microphone and identify a moderator to manage respectful communication.

Communication (Out of Class):
- Please always include **THTR 397 Section 62997** and **The Project Title** in the subject line of any email correspondence.

Synchronous session recording notice
Synchronous sessions will be recorded and provided to all students asynchronously.

Sharing of course materials outside of the learning environment
USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (SeeSection C.1 Class Notes Policy).

Course evaluation
Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a mid-semester evaluation is recommended practice for early course correction.

Course Schedule: A Weekly Breakdown

- The weekly schedule varies according to the timeline, process and progression of the section practicum leader/director.
    - The hour per week parameters for the practicum leader are as follows:
    - Up to 6 hours per week group synchronous work.
    - Up to 5 hours per week individual asynchronous work.
    - Up to 2 hours per week small group synchronous or asynchronous work if needed for special preparation.
    - Up to 1 hours per week for office hours as needed.
- Time expectations for the individual student are determined weekly by the practicum leader/director according to the needs and progress of the group. The determination of synchronous vs. asynchronous work will ensure that the time working in the zoom room is manageable.
- Because of the variety of dates associated with each project and the range of activities of the students, the materials needed for each week necessarily varies in nature and timing.
- Assignments for each team member are created by the team as the team develops a timeline document at the beginning of the class.
- The weekly schedule once developed by the team and approved by the Practicum Leader will be uploaded to the Project Google folder.
- This schedule will include weekly Topics/Daily Activities, Readings and Deliverables and Assignment Dates.

Final Examination Date:
The final for this class is the final performance, and individual portfolio review/postmortem 397/497 meetings.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

studenthealth.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.