

# USC School of Dramatic Arts

**COURSE ID:** THTR 220A  
**TITLE:** INTERMEDIATE ACTING  
**TERM:** FALL 2020  
**DAY:** TUES/THUR  
**TIME:** 3:00-4:50  
**LOCATION:** ROOM 112  
**FINAL:** TUESDAY 12/14 2-4 PM

**INSTRUCTOR:** Kenneth Noel Mitchell  
**TITLE:** Professor of Theatre Practice  
Director of Music Theatre  
Co-Head of Undergraduate Acting  
**OFFICE:** DRC Building/Zoom  
**OFFICE HRS:** By appointment  
**CONTACT:** knm@usc.edu  
(727) 403-8316 (c)

## **Personal ZOOM**

**Topic:** Kenneth Mitchell's Personal Meeting Room

## **Join Zoom Meeting**

<https://usc.zoom.us/j/8838395647>

## **CLASS LINK**

**Kenneth Mitchell is inviting you to a scheduled Zoom meeting.**

**Topic:** 20213:62772:THTR-220A Intermediate Acting I

**Time:** Aug 26, 2021 03:00 PM Pacific Time (US and Canada)

## **Join Zoom Meeting**

<https://usc.zoom.us/j/91926080822?pwd=a3E5aldYVFpFZ201UTF5aXJJNGNidz09>

**Meeting ID:** 919 2608 0822

**Passcode:** OV8OZ8JwJv

## **Course Description**

Continuing the development of the imagination leading to an increased range of dramatic expression through contemporary scene study and the formalized text of William Shakespeare and political speeches. We will apply language skills acquired in the interpretation of classical text to contemporary scripts.

## **Course Objective**

To identify and engage heightened language. to unlock character, specificity and variety in pursuit of an objective while living truthfully under imaginary circumstances.

## **Concepts & Outcome:**

### **I. You will become competent applying foundational skills acquired in freshman year acting 20 PTS**

- You will continue to practice skills needed to play within an ensemble
- Practice the skills of unlocking the world of the play with guided independence
- You will work from impulse by noticing, identifying and responding to behavior in yourself and others
- You will become competent living in the moment by demonstrating active listening
- You will identify clues imbedded in the text and allow those circumstance to expand your imagination and inspire choices
- You will become proficient with the skill to live privately in public
  
- MEASUREMENT – Bringing the Character to Life paper
- MEASUREMENT – Scored Script
- MEASUREMENT - Detailed Ground Plan/virtual screen
- MEASUREMENT – AutoDrama Midterm

### **II. You will have the ability to rehearse independently by developing a process and incorporating feedback. 10 PTS**

- Measurement - Class Presentations
- Measurement – Ability to receive and implement feedback with limited guidance
- Measurement - Rehearsal reports
- Measurement – Final paper

## **NEW CONCEPTS Introduced**

**III. You will be introduced to, identify and engage rhetorical devices and verse to define clarity of action and bring the character to life through language** **20 PTS**

**1. Awareness of all the tools available to understand Shakespeare by:**

- Acquainting the actor with the many editions of Shakespearean text
- Giving the actor all the other research available to them when researching Shakespeare
- How to use the Shakespeare lexicon and OED
- Extensive paraphrasing
- MEASUREMENT- Paraphrasing activity/written paper

**a. Bringing the character to life with language by:** **20 PTS**

- Employing Folio Punctuation to inlock tempo, clarity and musicality
- Using Antithesis to find internal and external conflict
- Identifying and engaging operative words
- M. Chekhov psychological gestures
- Measurement: RICHARD III MONOLOGUE

**b. Exploring relationship by:** **5PTS**

- Using and shifting status
- Defining beats by point of view on the relationship
- Understanding Shakespeare's Chain of Being
- MEASUREMENT – Identifying and implementing status shifts in to scene work.

<b>Final Contemporary scene/Richard III mono</b>	<b>5 PTS</b>
<b>Overall Growth</b>	<b>20 PTS</b>
<b>Total</b>	<b>100 PTS</b>

### **Description of Grading Criteria**

**A – 95 to 100 points** - Each time the student works in class they exceed expectations.

**A- 90 to 94 points** - The work is usually exceptional.

**B- B+ 85 to 89 points** - The student work is very good on a consistent basis. The student has been able to demonstrate the ability to meet all the expectations with sufficient consistency. They are able to identify the skills being taught in class and the techniques being employed in the process in this class with little support. Student shows promise of great achievement over time.

**B 80 to 84** - The student work is solidly within expectations. The student demonstrates the ability to utilize the skills being taught with regular support.

**B-75 to 79 points** - The student work is above average. The student requires regular support but their work remains within the required parameter. The student demonstrates the ability to use the skills being taught but with less confidence and frequency.

**C+ 70 to 74 points-** The student work has been above average on occasion but with less consistency average. The student requires regular and repeated support.

**C 65-69 points-** The student's work is average. They are demonstrating a limited understanding/engagement of the skills being taught. The student requires regular and repeated support. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress. The student demonstrates a lack of consistency.

**C- 60 to 64 points** - The student work is below average and is not meeting the expectations or criteria of the class. The student is not working with rigor and is not engaging the skills being taught with any consistency. Regular and repeated support may not be effectively advancing the student's progress. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

**D+ 55 to 59 points** - The student work is poor. The student is not engaging in the process with any rigor or discipline. The work is far below the parameters of acceptable application. The student demonstrates little appetite the skills being taught. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

**D 50 to 54 points** - The work is barely acceptable. The student has shown little to no progress during the course in any visible manner. The most of the homework assigned has not been turned in in a timely manner. The student is not engaged with the work, his classmates and/or the craft of acting.

**F below 50** - A majority of the work is unacceptable.

### **Methods Used to Fulfill these LEARNING OBJECTIVES AND OUTCOMES:**

Introduction the Shakespeare Lexicon to unlock the specific definition of a word

Physical relation to language

Decoding the First Folio for rhetorical skills

Applying rhetorical skills to Shakespearean & contemporary text

Black Acting Methods by Sharell D. Luckett with Tia M. Shaferr

Michael Chekhov technique

Basic Principals of Acting acquired in the first year of training

## **REQUIRED TEXTS:**

- **Shakespeare Lexicon and Quotation Dictionary- By Alexander Schmidt, Volume 1 and 2, ISBN 13: 978-486-22726-9 & 10: 0-486-22726-X**
- **Scripts, Teenage Dick, African American Company Presents Richard III, Seize The King, Richard III**
- **First Folio Handouts**

**Assignment Submission Policy- Due date assigned in course schedule. Adjustments will be made based on the class. Please discuss any concerns you may have with me.**

### **Grading Timeline**

Feed-back will be given in class and 1 on 1

## **COMMUNITY AGREEMENTS**

**(These agreements are being agreed upon and written by the class and will be an addendum to our syllabus and distributed)**

### **INCLUSIVITY STATEMENT**

What is an inclusive environment?

#### **1) RESPECT, DISCUSSION ETIQUETTE & RESPECT FOR FEEDBACK**

What are good listening skills?

What are the qualities of a constructive comment?

How can we agree to disagree?

What disrespectful behavior should be avoided?

How do you learn from feedback others are given?

#### **2) CLASS PREPARATION, PRESENCE AND PARTICIPATION CLASS ROOM MAINTENANCE**

What do you have to do to be fully prepared for class?

How can you best utilize the time before class to prepare?

What does it mean to be fully present in class?

Why is it important to be present in class?

What are the elements of strong participation?

What behavior can prohibit you from being prepared, present and participatory?

How would you like to find the room when you enter?

#### **3) CONFIDENTIALITY, ELECTRONIC DEVICES, PROTECTING YOURSELF ON SOCIAL MEDIA**

What does confidentiality mean?  
Why is confidentiality important in an acting class?  
Why is it dangerous to discuss the work done in class outside?  
When should electronic devices be engaged in an acting class?  
How can you protect yourself on social media and why is that important?

4) **ENSEMBLE SPIRIT and COLLABORATION**

What are the qualities of a good ensemble member?  
What inspire trust within an ensemble?  
What behavior is disruptive to the ensemble?  
What is collaboration?  
What are the steps to within a collaborative process?

5) **REHEARSALS OUTSIDE CLASSROOM HOURS**

What are the elements of a productive rehearsal?  
What prohibits a good rehearsal?  
What is a good scene partner?

6) **DISCARD ATTITUDE AND JUDGMENT & WORKING WITH INTEGRITY**

What type of self-evaluation is productive?  
What kind of self-criticism is not healthy?  
Why is it important not to judge others?

**EDI @SDA: Professional Development/Mandatory EDI Training  
Wednesday, September 15, 2021**

**All SDA students are welcome to join an interactive community building experience that explores how we integrate core values of equity, diversity, and inclusion into our educational and artistic journey at SDA.**

**Competencies that will be covered will include, but not limited to, Anti-Racism as Everyday Practice; Equity-Mindedness (w/colleagues from USC Race & Equity Center); and Theatrical Intimacy & Building Cultures of Consent. More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort. We encourage all to participate.**

**Course Schedule: A Weekly Breakdown**

For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester. (Please refer to the [Contact Hours Reference guide](#).)

- STUDENTS SHOULD REARSE WITH THIER PARTNER A LEST 4 HOURS PER WEEK. THE OTHER 4 HOURS SHOULD BE DEVOTED TO CLASS HOMEWORK, RESEARCH AND SCRIPT WORK.
- REHEARSALS - SHOULD BE SPREAD OUT THROUGH THE WEEK

\*\*\*SUBJECT TO CHANGE

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
<b>Week 1</b> <b>8/23</b> <b>TUES</b>  <b>THURS</b>	<b>Welcome, goals and outcomes discussed</b>  <b>Syllabus discussed</b> <b>Read the script lecture</b> <b>Assign Play wrights research and Seize The King</b>	<b>READ RICHARD III</b> <b>Assign Shakespeare Monologue Assign paraphrasing- Shakespeare Lexicon and Quotation Dictionary- By Alexander Schmidt, Volume 1 and 2, ISBN 13: 978-486-22726-9 &amp; 10: 0-486-22726-X</b> <b>READ RICHARD III</b>	          <b>Due 8/31</b>  <b>Due 10/3</b> <b>DUE 9/1</b>
<b>Week 2</b> <b>8/29</b> <b>TUES</b>  <b>THURS</b>	<b>Meisner</b> <b>Research assigned</b> <b>Assign Characters</b>  <b>Meisner</b>	<b>Bringing the Character to Life parts 1&amp;2 assigned</b> <b>Research</b>  <b>Character Auto Drama Assignment</b>	          <b>Due 9/7</b> <b>Due 9/7</b>  <b>Due 10/3</b>

	Plays wrights discussed/ preparing to rehearse lecture Assign scenes RICHARD III DISCUSSED	<b>Read HENRY VI PART 1</b>	<b>DUE 9/14</b>
<b>Week 3</b> 9/5 TUES  THURS	<b>Video</b> Looking for Richard First Read of Scenes	<b>Relationship</b>  Bringing the Character to Life parts 1&2 due Bringing the Character to Life parts 3&4&5  Character Auto Drama Assignment	<b>Due 9/7</b>  <b>Due 9/14</b>  <b>Due 10/5</b>
<b>Week 4</b> 9/12 TUES THURS	<b>Table Work</b> Table work  <b>DISCUSS HENRY VI PART 1</b>	<b>Environment Assigned</b> Rehearse 30 minutes a day/5 days week Total 2.5 hours <b>READ HENRY VI PART 2</b>	<b>Due 9/21</b>  <b>9/28</b>
<b>Week 5</b> 9/19 TUES  THURS	<b>Environment Assignment Due</b> Beat Lecture	<b>Rehearse 30 minutes a day/5 days week</b> Total 2.5 hours  <b>3 Beats due with Environment</b>	<b>Due 9/28</b>
<b>Week 6</b> 9/26 TUES/THURS	<b>Work 3 to 5 Beats</b> Paraphrase/lexicon lecture <b>DISCUSS HENRY VI PART 2</b>	<b>Assign Shakespeare RICHARD THE III monologue</b> Assign 10 lines of text memorized and paraphrases memorized Rehearse AutoDrama 8 hrs/Scenes <b>READ HENRY VI PART 3</b>	<b>Due 10/12</b>  <b>DUE 10/12</b>
<b>Week 7</b> 10/3 TUES/THURS	<b>Auto Drama/scenes</b>	Folio  <a href="https://www.youtube.com/watch?v=84d8lhepehs">https://www.youtube.com/watch?v=84d8lhepehs</a>  Barton  <a href="https://www.youtube.com/watch?v=D2VnxiW3oqk">https://www.youtube.com/watch?v=D2VnxiW3oqk</a> 2 traditions	<b>Due 10/14</b>



<b>Week 8</b> 10/10 TUES	<b>Shakespeare Monologue</b> 10 lines of text memorized and paraphrased memorized M. Chekhov gesture Videos discussed	<a href="https://www.youtube.com/watch?v=H3rMaHqH2TE">https://www.youtube.com/watch?v=H3rMaHqH2TE</a> Verse <a href="https://www.youtube.com/watch?v=DSbtkLA3GrY">https://www.youtube.com/watch?v=DSbtkLA3GrY</a> <b>Hip hop</b> <b>Physical work</b>	<b>Due 10/19</b> <b>Due 10/19</b>
THURS	<b>Monologue work</b> <b>DISCUSS HENRY VI PART</b>	Rehearse monologue 2.5 hours total  VIDEO TBA	
<b>Week 9</b> 10/17 TUES	<b>Shakespeare Video discussed</b> <b>Monologue work</b>	VIDEO TBA  Operative physical work/ Rehearse monologue 2.5 hours total	<b>Due 10/26</b>
THURS	Video discussed Fall Break	Video assigned	
<b>Week 10</b> 10/24 TUES	<b>Shakespeare Monologue/Physical /Operative work</b> Video discussed	Rehearse monologue 2.5 hours total VIDEO TBA	<b>Due 10/26</b>
THURS			<b>Due 11/19</b>
<b>Week 11</b> 10/31 TUES/THURS	<b>WORK Shakespeare Monologue Punctuation</b> Video discussed	Rehearse monologue 2.5 hours total Video	<b>Due 11/2</b>
<b>Week 12</b> 11/7 TUES/THURS	<b>Work Shakespeare Monologues antithesis</b>  Video <b>**KENNETH GONE</b>	Rehearse monologue 2.5 hours total	<b>Due 11/9</b>
<b>Week 13</b> 11/14 TUES/THURS	<b>Work Shakespeare Monologues</b> <b>Work contemporary Scenes</b>	Rehearse monologue/scene 4 hours total	
<b>Week 14</b> 11/21 TUES	<b>Work Shakespeare Monologues</b> <b>Work contemporary Scenes</b> <b>THANKSGIVING</b>	Rehearse monologue/scene 4 hours total  Assign WILL IN THE WORLD	
THURS			

<b>Week 15</b> <b>11/28</b>  <b>TUES</b>  <b>THURS</b>	<b>Work Shakespeare</b> <b>Monologues</b> <b>Work contemporary Scenes</b>	<b>Rehearse monologue/scene 4 hours total</b>	
<b>12/14 2-4</b>	<b>Final</b> <b>Shakespeare</b> <b>Monologues/Contemporary</b> <b>Scenes</b>		

### **SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

### **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](http://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, <http://policy.usc.edu/scientific-misconduct>.

#### **Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

#### **Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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#### **Health and Participation in Class**

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling

ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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### **SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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### **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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 Student Accessibility Services - (213) 740-0776*

<https://osas.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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.