

# USC School of Dramatic Arts

**Course ID: THTR-320A**  
**Title: Intermediate Acting II (Musical Theatre)**  
**Units: 2**  
**Term: Fall 2021**  
**Days: Mon/Wed**  
**Time: 1:00 - 2:50pm**  
**Location: MCC111**

**INSTRUCTOR: Michele Shay**  
**TITLE: Professor of Practice in Acting**  
**OFFICE: MCC 101**  
**1010 McClintock**

**OFFICE HRS: By appointment**

**CONTACT: [mrshay@usc.edu](mailto:mrshay@usc.edu)**  
**Cell: 323 270-7357**

**Class Zoom link -**

**Technical Difficulties: If you are experiencing difficulties with Zoom or Blackboard please go to: <https://keepeteaching.usc.edu/get-help/>**

Michele Shay — actress, director, educator, and noted interpreter of the works of playwright August Wilson is perhaps best known for her Tony Award-nominated performance as Louise in August Wilson's *Seven Guitars*. She is a veteran actress who has graced stages on and off-Broadway, television and film, and regional theatres across the country.

Shay has portrayed Aunt Ester in Wilson's *Gem of the Ocean* in productions directed by Kenny Leon, Phylicia Rashad and Ruben Santiago-Hudson; and Mame Wilks in the world premiere of Wilson's *Radio Golf*, directed by Timothy Douglas at Yale Rep. In 2008, she joined more than 30 actors in the Kennedy Center's August Wilson's 20th Century, where all 10 of Wilson's plays were performed in repertory order of their decade.

Other stage work includes *Home* (Negro Ensemble Company), *for colored girls... by Ntozake Shange*, *Coriolanus* with Morgan Freeman, *Antony and Cleopatra* (as “Cleopatra”) and *Blues for an Alabama Sky* — directed by Israel Hicks. She earned an Obie Award for her work in *Meetings* by Mustapha Matura. She has appeared on television in *The Cosby Show*, *ER* and *Another World*; and on film, opposite Denzel Washington in *He Got Game*.

Shay has directed seven August Wilson productions, including *Fences*, *Gem of the Ocean*, *Seven Guitars* (with Rebecca Jones at the University of North Carolina School of the Arts), *The Piano Lesson* (California Institute of the Arts) and *Joe Turner’s Come and Gone* (with Tonya Pinkins, Montae Russell and Glynn Turman at CCAP at the Broad Theatre). She has directed a staged reading of *King Hedley II*. In 2013, she participated with a host of other longtime August Wilson collaborators in The Greene Space’s reading and recording series of August Wilson’s American Century Cycle. She directed a reading of *Two Trains Running*, featuring Anthony Chisholm and Tracie Thoms. Other directorial work includes the musical *Ian Forrest*; one-woman shows *Fighting for the Title* by Delores Burgess and *Everyday Diva* by Elisa Perry; and *da kink in my hair*, which ran in New York, Toronto and the National Black Theatre Festival in Winston-Salem, NC.

A Carnegie Mellon University graduate, Shay is a Fox Grant recipient — researching the connection between the human energy system, healing and performance. She has taught courses at California Institute of the Arts, American Conservatory Theater, Actors Theater of Louisville, Denver Center, University of North Carolina School of the Arts, and the New Studio on Broadway at New York University Tisch School of the Arts. She is a member of the Actors Center Workshop Company, founded by J. Michael Miller in New York City. Shay has served on theatre panels for the National Endowment for the Arts, NY and NJ State Arts Councils, Board of TCG, National Alliance of Acting Teachers, and the game-changing funding organization for sustaining Black Theaters, the Black Seed. Recently, she served as an Acting coach on the upcoming television series *Swagger* created by Reggie Bythewood for Apple TV airing November 5th, 2021.

### **Course Description**

Further development of range and breadth of performance with emphasis on texts of heightened language and style. Students will be introduced to and apply techniques and skills needed to expand the ability to create and develop a role in dramatic texts. Acting is not only speaking the writer’s words its also about what you do with the words you say, what the character is going through emotionally and finally the behavior of the character.

The Actor's job is to use the text to lead them to an interpretive choice that they then execute that choice spontaneously while speaking the text.

The definition of emotion is “ the effective aspect of consciousness: a state of feeling; a conscious mental reaction subjectively experienced usually directed and typically accompanied by physiological and behavioral changes in the body. Etymology: from middle French emouvoir “to stir up” and Latin e-movere “to move”.

“If the water of the river is turbulent, the words will come out like a canoe on a rough river. It all depends on the flow of the river which is your emotion. The text takes on the character of your emotion” - Sanford Meisner

If you searched the dictionary for words that express emotions you might find as many as 2,000. As Actors, in order to gain greater freedom and imagination in how we create and express character behavior with their actions, it is necessary to increase our emotional vocabulary so that in spite of any mood,block or obstacle the Actor can sustain the emotional score contained within the character's behavior and literally be able to design an arc of emotional experience as one would design objectives and tactics. They go hand in hand.

Human Beings are always emotioning at both a conscious and unconscious level. They occur as sensations as they electro-magnetically shoot impulses to the brain which translate into words, images, and thoughts that move us as the above definition suggests into action.

There are three fundamental aspects to this occurrence: 1) Breath, 2) Rhythm, and 3) Posture or physiology all producing what Michael Chekhov would call a certain Quality. Each emotion, like paints on an Artist's canvas, can be said to have a “color” which show up as “primary” like the colors red,blue,green,yellow,purple,white which then can be “mixed” with each other to create variations , variations that can create virtuosity in a performance as well as truth.

### **Learning Objectives**

To develop the physical, vocal and emotional skills to create,sustain and play characters in heightened dramatic classical and contemporary texts.

To sensitize the body to understand as well as experience and dynamically express heightened emotions as required in Dramatic Classical and Modern texts.

Areas of Exploration:

- 1) Isolate Emotions as a new area of learning
- 2) Learning requirements for safely generating, heightening and sustaining a state of emotional intention connected to objectives and action
- 3) Journal about the experience and practice embodiment

The student will deepen their understanding of the dramatic structure of drama and tragedy, acquiring skills, tools and techniques necessary to tackle the demands of heightened circumstance, emotions, and language.

Prerequisite: THTR 220B

Corequisite: THTR 315A and THTR 340A

### **Assessment Based on Overall Growth**

#### **Course Outcomes:**

##### **I. You will acquire skills needed to deepen emotional availability**

**15 pts**

1. You will have the ability to work respectfully with your process and collaboratively with others
2. Use skills to clarify your process in constructing character journey
3. Create personal safety as well as express and expand boundaries of expression
4. Measurement: Participation in class and willingness to explore
5. Measurement: Giving constructive input by actively witnessing the work of others
6. Measurement: Develop a grounded criteria for excellence thru Faculty evaluation, Self-evaluation/Peer feedback
7. Measurement: The ability to create a three dimensional character based on text and imagination
8. Measurement: The ability to receive feedback and make adjustment in a timely manner
9. Measurement: Creation of a journal as a reflective tool for self evaluation and discovery based on defining personal and professional use and understanding of various nuances of emotion

##### **II. You will have the ability to play heightened stakes**

**15 pts**

1. Become proficient at acknowledging and acting on impulse with

- physical, vocal and emotional range
2. You will be able to independently personalize circumstance beyond naturalistic acting
  3. Measurement: Ability to identify specifically implicit as well as explicit acting obligations in texts
  4. Measurement: Ability to be more specific when identifying and crafting Character behavior
  5. Measurement: Ability to receive and respond to what is being given to you
  6. Measurement: Allowing yourself to deepen your capacity to employ actions that include emotion tactics to achieve objectives.
  7. Measurement tool: Self evaluation based on building sensitivity, awareness and exploration of human drives
  8. Measurement tool: Connecting emotion with the capacity for specific actions
  9. Measurement tools: Scene work, Character development/arch/range  
Feedback and adjustments

### III. **You will increase your understanding of psycho-physical dynamics and how they are used to achieve objectives 20 pts**

1. You will become proficient at living truthfully under heightened circumstances
2. You will expand the understanding and uses of energy centers in the body
3. You will be able to identify and implement social custom and mores for the period of the play
4. You will identify and implement physical activity and styles of expression
5. Measurement: Identify, construct and investment in imaginary circumstances
6. Measurement: Investment in physical activity and styles of expression
7. Measurement: The creation of space and atmosphere engaging the senses
8. Measurement: Expanding your physical relationship to and the use of psycho-physical space
9. Measurement: Constructing layers and dynamics in an imaginary relationship
10. Measurement tool: Becoming sensitive to rhythm and tempo in relationship to passion, temperature and temperament in dramatic/dramatic scenes
11. Measurement tool: Ability to implement **adjustments** to deepen the investment into circumstance, objective, atmosphere, relationship,
12. Measurement tool: Discussion and growth thru the observation of others to discover what compels investment in the character getting their objective- i.e. what makes us care
13. Measurement tool: Discussion and growth in defining preparation practices that sustain living truthfully moment to moment

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|--|---------------|
| <b>IV. To remember and practice the basic principles of Professional Behavior</b>  | <b>10 pts</b> |
| <ol style="list-style-type: none"> <li>1. Preparation</li> <li>2. Classroom Etiquette</li> <li>3. Respect for feedback</li> <li>4. Reflection</li> <li>5. Measurement: Enter the space prepared to work (dress, props, etc.)</li> <li>6. Measurement: Focus</li> <li>7. Measurement: Generosity of spirit/</li> <li>8. Measurement: Receiving feedback</li> <li>9. Measurement tool: Class contract and your ability to live up to commitment</li> </ol> |               |
| <b>V. Overall Growth</b>   | <b>20 pts</b> |
| <ol style="list-style-type: none"> <li>1. Self and faculty evaluation written and oral</li> </ol>  |               |
| <b>VI. Midterm</b>   | <b>5 pts</b>  |
| <b>VII. Final exam (creative group project)</b>  | <b>15 pts</b> |

**Total = 100 pts**

### **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+ 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 than 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 for 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. 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.

**Recommended Reading Preparation:** TEAM for Actors: A Holistic Approach for Embodied Acting by Laura Bond

### **Assignment Submission Policy**

Report on Emotion /Action. Discoveries submitted once a month at the end of the month via email.

### **Grading Timeline**

Feed-back will be given in class.

### **Policies in person/on-line**

#### **Netiquette**

- Please enter Acting class dressed in loose fitting black clothing. No jewelry, no hats, as neutral as possible.
- If on Zoom, please contact me if you have technical issues during the class. (323) 270-7357

- Please mute your microphone when you are not speaking.
- When possible please enable your webcam, so they are visible in the course.
- There is no eating in class.
- Please discuss with me the technology/computers during the sessions.
- If possible, please find a space in your home that is private due to the personal nature of our work .
- On Zoom, please use the raise your hand option when you wish to speak.

## RESPECT

- |   |
|---|
| <ul style="list-style-type: none"> <li>▪ Always use a respectful tone.</li> <li>▪ Avoid inflammatory language.</li> <li>▪ Avoid put-downs (even humorous ones).</li> <li>▪ No name-calling or other character attacks.</li> <li>▪ No interrupting or yelling.</li> <li>▪ Do not interrupt when someone else is speaking.</li> <li>▪ Be aware of the fact that tone of voice and body language are powerful communicators. Some postures or facial expressions (e.g., crossed arms, eye rolls, loud sighs) can silence, provoke, intimidate, or hurt others. Others (e.g., facing and looking at the speaker, staying quiet, nodding) can show you are listening respectfully</li> <li>▪ Refrain from responding to others' statements by applause, groans, or other noise.</li> <li>▪ Signal agreement with another student's statement by silent applause.</li> <li>▪ Make eye contact with other students and refer to classmates by name.</li> </ul> |
| <ul style="list-style-type: none"> <li>▪ Make no assumptions about others</li> <li>▪ Trust that people are always doing the best they can.</li> </ul>   |
| <ul style="list-style-type: none"> <li>▪ Be courteous. Don't interrupt or engage in private conversations while others are speaking.</li> <li>▪ Don't be incredulous.</li> <li>▪ Don't roll your eyes, make faces, laugh at a participant, etc., especially to others on the side.</li> <li>▪ Don't start side conversations parallel to the main discussion.</li> </ul>  |
| <ul style="list-style-type: none"> <li>▪ Only make statements about an issue, person, or group if you are prepared to make the statement directly and respectfully to a person to whom the issue is important.</li> <li>▪ Don't present objections as flat dismissals (leave open the possibility that there's a response).</li> <li>▪ Only say what you truly believe.</li> </ul>  |

## Constructiveness

<ul style="list-style-type: none"> <li>▪ Criticize ideas, not individuals or groups.</li> <li>▪ Focus on ideas, not personalities.</li> <li>▪ Respect others' rights to hold opinions and beliefs that differ from your own.</li> <li>▪ If we wish to challenge something that has been said, we will challenge the idea or the practice referred to, not the individual sharing this idea or practice.</li> </ul>
<ul style="list-style-type: none"> <li>▪ Commit to learning, not debating.</li> <li>▪ Build on one another's comments; work toward shared understanding.</li> <li>▪ Objections are fine, but it's also always OK to be constructive, building on a speaker's statement or strengthening their position. Even objections can often be cast in a constructive way.</li> <li>▪ Think before you speak.</li> </ul>
<ul style="list-style-type: none"> <li>▪ Link claims and assertions to appropriate evidence whenever possible.</li> <li>▪ Either support statements with evidence, or speak from personal experience.</li> <li>▪ Do not offer opinions without supporting evidence.</li> <li>▪ Refer to the text to support your ideas.</li> <li>▪ Support your statements. Use evidence and provide a rationale for your points.</li> </ul>
<ul style="list-style-type: none"> <li>▪ Ask questions when you do not understand; do not assume you know what others are thinking.</li> <li>▪ Ask for clarification if you are confused.</li> <li>▪ Ask clarifying questions if you do not understand a point raised.</li> <li>▪ Ask a question to explore areas of uncertainty or discomfort.</li> </ul>
<ul style="list-style-type: none"> <li>▪ Try to see the issue from the other person's perspective before stating your opinion.</li> <li>▪ Consider the difference between responding to express yourself and responding to get an idea across to people who have different preconceptions than yours.</li> <li>▪ Always have your book/readings in front of you.</li> <li>▪ Build on your classmates' comments. Acknowledge them, even if you disagree with them.</li> </ul>
<ul style="list-style-type: none"> <li>▪ Speak from your own experience, without generalizing.</li> <li>▪ Use "I" statements to state your views. For example, "I notice that when I'm with my friends we pay attention differently" is more constructive than "When you're with friends you pay attention differently."</li> <li>▪ Listen and also share. Share briefly from your own experiences when appropriate, rather than simply your positions.</li> </ul>
<ul style="list-style-type: none"> <li>▪ Be careful not to generalize about people.</li> <li>▪ Avoid blame and speculation.</li> <li>▪ Respond to what is said in class, without attributing motivation to the speaker (this can be very challenging).</li> </ul>

## Inclusivity

- Let other people speak. Once you are done speaking, let at least two other people talk before you speak again.
  - Don't dominate the discussion.
  - Try not to let your question (or your answer) run on.
  - Do not monopolize discussion.
- Know that it is okay to be emotional about issues and to name those emotions.
  - It's OK to ask a question that you think may be unsophisticated or uninformed.
  - Don't worry about impressing people.
  - Try not to silence yourself out of concern for what others will think about what you say.
- Don't use unnecessarily offensive examples.
  - If you are offended by anything said during discussion, acknowledge it immediately.
  - If you are offended by something or think someone else might be, speak up and don't leave it for someone else to have to respond to it.
- Consider anything that is said in class strictly confidential. We want to create an atmosphere for open, honest exchange.
  - Maintain confidentiality (what is said in the classroom stays in the classroom.)
  - Keep confidential any personal information that comes up in class.
- Do not remain silent. Make sure to contribute to the discussion.
  - Step Up, Step Back. Be mindful of taking up much more time than others. On the same note, empower yourself to speak up when others are dominating the conversation.
  - Everyone in the group should participate in the conversation.
  - Allow everyone the chance to talk. If you have much to say, try to hold back a bit; if you are hesitant to speak, look for opportunities to contribute to the discussion.
  - If you think something is missing from the conversation, don't wait for someone else to say it; say it yourself.
  - Acknowledge points made by previous questioners.
  - Support good ideas that other people have, even if they are different from your own.
  - Take responsibility for the quality of the discussion.
- We will not demean, devalue, or "put down" people for their experiences, lack of experiences, or difference in interpretation of those experiences.
  - Recognize and/or remember that we have different backgrounds.
  - Consider who gets left out, who is marginalized, under-represented, or erased by particular claims. So, for example, we could say, "That's an image of an ideal

family,” or we could say, “That may be an image of an ideal family for many middle-class white heterosexuals.”

- Be careful about putting other students on the spot. Do not demand that others speak for a group that you perceive them to represent.
- Be aware of different communication styles--the ways we communicate differently based on our backgrounds and current contexts--and look for ways to expand your communication tool kits.
- Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.

### Procedure

- Wait to be recognized by the instructor or discussion leader before speaking.
- Stand and face the majority of the class before speaking.
- State your name before making your statement, so other students can reference your statement properly.
- If responding or reacting to a statement by another student, indicate by name the student whom you are referencing.
- Make a single point each time you speak, rather than making a series of statements at once.
- Start your statement with a short one-sentence summary of the point you are making.

## INCLUSIVITY STATEMENT

### 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 inspires trust within an ensemble?  
What behavior is disruptive to the ensemble?  
What is collaboration?  
What are the steps within a collaborative process?

5) REHEARSALS OUTSIDE CLASSROOM HOURS

What are the elements of a productive rehearsal at the intermediate level?  
What prohibits a good rehearsal?  
What is a good scene partner and how can you serve them?

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?

**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.

**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.

	<u>Topics/Daily Activities</u>	<u>Readings and Homework</u>	<u>Deliverable/ Due Dates</u>
<b>Week 1</b> Aug 23 - 27	<b>Syllabus/Ensemble Building</b> Mon Wed	Begin TEAM for Actors: A Holistic Approach to Embodied Acting by Laura Bond p 87-103	<b>Send email re scene work and personal goals</b>
<b>Week 2</b> Aug 30 - Sept 03	<b>Introduction to Energy System of Acting and Primary Emotions - Anger, Eroticism, Fear</b> Mon Wed	Begin Emotion Journal - Push, Pull, Stop, Allow  Handout emailed	First Report due Sept 29  Have 10 lines of text to use for class explorations
<b>Week 3</b> Sept 6 - 10	<b>Introduction to Energy System of Acting and Actions: Push, Pull, Stop, Allow</b> Mon <b>LABOR DAY -NO CLASS</b> Wed	TEAM for Actors p105-118  Choose monologues  Scenes and Characters chosen and confirmed	Have 10 lines of text to use for class explorations next class
<b>Week 4</b> Sept 13 - 17	<b>Explore New Techniques with Text: Introduce Will, Reason, and Emotion Centers</b> Mon Wed <b>9/15 EDI DAY - NO CLASS</b>	TEAM for Actors p119-133  Develop physical vocabulary to access emotion  Begin incorporating MS Audio Grounding Meditation	Prepare and rehearse Monologues for 8/28 Have 10 lines of text to use for class explorations
<b>Week 5</b> Sept 20 - 24	<b>Explore New Techniques with Text: Primary Emotions - Happiness,Sadness, Tenderness</b> Mon Wed	TEAM for Actors - p157-179 Read about the primary emotions covered in class and journal about your experience	Have 10 Lines of text to use for class explorations finalize Monologue prep for next classes 8/28
<b>Week 6</b> Sept 27 - Oct 01	<b>Explore using New Techniques with Prepared Monologues</b> Mon Wed	TEAM for Actors 193-220  Character Auto Drama Handout emailed and Assignment explained by Ms. Shay	Begin to rehearse scenes. Present first round in class 9/12-9/14
<b>Week 7</b> Oct 4 - 08	<b>Explore using New Techniques with Prepared Monologues</b> Mon Wed	TEAM for Actors - p134-156 Read about emotion tactics and human need	Prepare demonstrating Emotional Tactics 9/12-14

<b>Week 8</b> Oct 11 - 15	<b>Skills Review and Q&amp;A</b> Mon Wed	TEAM for Actors - Read about emotion tactics and human need  Handout designing emotion arcs emailed by Ms. Shay	Rehearse Scenes to present in class 9/19-21
<b>Week 9</b> Oct 18 - 22	<b>Explore Scenes and Character Development</b> Mon Wed	Assign Character AutoDrama	Auto Drama- Verbal Design Report Due 11/22
<b>Week 10</b> Oct 25 - 29	<b>Character Auto Dramas</b> Mon Wed	MS ALL Systems Go Warm-up Handout with Actions, Emotions, RASA etc	Journal Report due by 11/25
<b>Week 11</b> Nov 1 - 05	<b>Explore Character, Relationship, Tactics using RASA Boxes Rehearsal</b> Mon Wed	Rehearse Scenes	Schedule Scene tutorial w MS
<b>Week 12</b> Nov 08 - 12	<b>Explore Character, Relationship, Tactics using RASA Box Rehearsal</b> Mon Wed	Rehearse Scenes	Schedule Scene tutorial with MS
<b>Week 13</b> Nov 15 - 19	<b>SCENES. Employing Skills and Tools</b> Mon Wed	FINAL to be discussed Based on work done	Schedule Scene Tutorial w MS
<b>Week 14</b> Nov 22 - 26	<b>SCENES. Employing Skill and Tools</b> Mon Wed - <b>THANKSGIVING BREAK</b>		TBD
<b>Week 15</b> Nov 29 - Dec 03	<b>Practice Review and Questions</b> Mon Wed		
<b>Week 16</b> Dec 06 - 10	<b>FINAL SCENES</b> Mon Wed	Be prepared to distinguish and execute emotion tactics and one example of an Emotional Arc inspired by the text.	Journal Report Due 12/10
<b>Week 17</b> <b>FINALS</b> Dec 13 - 15	<b>MONOLOGUES FINAL</b> Mon  <b>INTERMEDIATE ACTING II FINAL</b> <b>**11am - 1pm</b> Wed		Date: For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at <a href="http://classes.usc.edu">classes.usc.edu</a> .

### 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 (Vidoe 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.symlicity.com/care\\_report](http://usc-advocate.symlicity.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.