

THTE 301L – Script, Score and Choreography
Units: 2.0

Spring 2022 : Mon/Wed 3:00 - 4:50 pm

Location: Online/ MCC 109

Instructors: Jenni Barber/Abdul Hamid Robinson-Royal

Office Hours:

By appointment

Contact Info:

Jenni Barber barberjl@usc.edu

Usually replies within 48 hours

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Course Description

This course will focus on the connection between script, score and choreography in the medium of musical theatre performance.

We will investigate an array of established musicals, in context, through the lens of their creators and our contemporary understanding; the period and culture in which they were written as well as through the imagination, experience and humanity of the performers assigned to each piece.

We will also study the development of a character within a musical and the expression of their subtext through musicality, dance and physical comedy in both solo and ensemble work.

Learning Objectives

The intention of this course is to provide students with techniques and tools to successfully synthesize the disciplines of acting, dancing, singing and physical comedy...disciplines that are unique to the medium of musical theatre...without sacrificing authenticity or artistic imagination.

Applying skills they have acquired from their previous years of musical theatre training at SDA, students will explore, collaborate, rehearse, and present at least two pieces from established musical theatre works. We will build upon and sharpen those previously learned skills through exercises in script analysis, character development, musical interpretation, expressive collaborative staging, and dance. These exercises will include written work to be submitted via Blackboard as well as in-class “work sessions”, to be learned in public.

Prerequisite(s): THTR 120A and THTR 120B and THTR 125

Course Notes

Letter Grade

Please refer to Blackboard for class announcements and assignments.

Required Readings & Supplementary Materials

1. LIBRETTOS & CAST RECORDINGS:

- In order for the class to have effective discussion and meaningful collaboration, each musical libretto and cast recording that is posted to Blackboard must be read and listened to in its entirety, by every student, by the end of Week 8.

This will count towards the midterm exam.

2. HANDOUTS & WORKSHEETS

- Please read, complete and submit any and all handouts, worksheets and/or quizzes that are assigned in class and posted on Blackboard. Due dates will be given and the expectation is for them to be met.

This will count towards your final grade.

3. LYRICS & DIALOGUE

- Lyrics and dialogue must be fully **memorized** by the time they are presented in front of the class for “Public Learning Work Sessions”. These sessions will begin **Week 5**.

Suggested Readings

1. ON SINGING ONSTAGE by David Craig
2. THE RISE: CREATIVITY, THE GIFT OF FAILURE, AND THE SEARCH FOR MASTERY by Sarah Lewis

Description and Assessment of Assignments

Cumulative Class Participation

- Assessment will be determined by active participation in discussions/“Being Present in the Room”, listening to others and contributing to the compassionate collaboration of the creative collective.

Completion of Worksheets

- Assessment will be determined by engagement with questions and completion of assignments by their due date.

Mid-term Exam

- Assessment will be determined, in written form, by familiarity and basic knowledge of the established musicals (their librettos, scores and characters) explored in this course.

Collaborative Work in Rehearsal

- Assessment will be determined by preparation done outside of the classroom (using skills acquired during the previous semesters) in order to meaningfully collaborate and communicate, in a timely manner, with classmates and instructors, on the pieces assigned.

Integration of Skills in “Public Work Sessions”/Final Presentation

Assessment will be determined by these rubrics

- Memorization **10%**
- Dramatic Interpretation **15%**

1. Use of physical instrument (physical responsiveness, freedom from physical habits

or tension, ease in using the body to communicate).

2. Diction and clarity of speech (appropriate to style and period of the piece).

3. Integration of voice, movement, and acting.

4. Ability to listen and focus on a scene partner (also defined as ‘receiving from partner ’ ‘connection to partner’).

5. *Moment-to-moment reality.*
6. *Clear and consistent character choices (appropriate to style and period of the play).*
7. *Commitment to the given circumstances and situations within the reality of the Play.*
8. *Ability to play an action through identification of the wants and battles of the scene and the use of tactics to achieve the character's objectives.*
9. *Physical ease, and use of the entire body to communicate.*

- Musical Interpretation **15%**

1. *Correct notes and rhythms.*
2. *Diction - clarity*
3. *Sense of interpretation through phrasing, breath, dynamics and musical line*
4. *Use of lyrics to be specific.*
5. *Use of introduction and rideout.*
6. *Use of music to inform acting choices.*
7. *Ability to make transitions from speaking to singing.*

- In Class Rehearsal Time Management **10%**

- Choreography/ Physical Comedy Retention **15%**

- Imaginative Improvisation/Ability to Reserve Toxic Judgment **10%**

- Evidence of Compassionate Collaboration **15%**

- Ability to Receive and Apply Critical Feedback **10%**

Final Grade Based On

Cumulative Class Participation	15%
Completion of Worksheets	15%
Mid-term Exam	15%
Collaborative Work in Rehearsal	15%
Integration of Skills in “Public Work Sessions”	20%
Final Presentation	20%

Grading Scale (Example)

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Rubrics

A - 4.0 - All of the student’s work is exceptional. The student has consistently been able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique’s being taught in this course with a high degree of artistry. Each time the student works in class they exceed expectations.

A- 3.7 - The work is usually exceptional. The student is usually able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique’s being taught the student demonstrates the ability to integrate the work with their talent with a high degree of artistry. The student usually exceeds all expectations.

B+ 3.3 - 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 and all studio classes and the techniques being employed in the process in this class with little support. The student shows promise of great achievement over time.

B 3.0 - The student work is solidly within expectations. The student demonstrates the ability to utilize the skills being taught with regular support. The student is able to demonstrate their understanding of the critique if not always able to achieve it consistently.

B- 2.7 - 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+ 2.3 - The student work has been above average on occasion but with less consistency than average. The student is engaging the process technically but without the consistent results expected. The student requires regular and repeated support.

C 2.0 - The student's work is average. They are proceeding at a slower pace. 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- 1.7 - 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+ 1.3 - 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 1.0 - 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 0.0 - A majority of the work is unacceptable.

Assignment Submission Policy

You will have homework due that is assigned from week to week. We will make an announcement in class and then post on Blackboard, with a designated date of completion.

NO LATE ASSIGNMENTS, NO EXCEPTIONS, UNLESS DISCUSSED WITH THE INSTRUCTORS **BEFORE** THE DUE DATE.

If an issue arises that affects your ability to complete an assignment, PLEASE bring it to your instructors' attention as soon as possible. Time management is essential to working in the theatre industry and it would be a disservice to you if we did not make deadlines a priority when considering your final grade.

Note: If a deadline is missed because of a classmate's unavailability, the available partner(s) will not be penalized if a discussion with me and all involved occurs **before** the deadline.

You are expected to apply all skills and exercises which you have acquired thus far, in your rehearsal process, both in and out of the classroom.

Written assignments should be posted to Blackboard in order to be time stamped.

Lyrics and dialogue must be fully **memorized** by the time they are presented in front of the class for "Public Learning Work Sessions". These sessions will begin Week 5.

***There may be additions and/or subtractions to the schedule. These adjustments will be prescriptive to the specific needs of the ensemble.**

IMPORTANT:

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.**

USE THIS USC STANDARD TO YOUR ADVANTAGE AND PUT THOSE HOURS TO GOOD USE AS YOU REHEARSE YOUR PIECES... **IN THE PROFESSIONAL WORLD, DEDICATED TIME TO WORK ON YOUR CRAFT OUTSIDE THE REHEARSAL ROOM IS GOLD!!**

Grading Timeline

Week 8 will be our **Midterm Exam**, which will focus on libretto, score and “world” of the musicals posted.

After Week 8, we will assess the amount of material we have assigned so far and work with each student, “one on one”, to collaborate on the most helpful “next step” for the weeks following Spring Recess.

Feedback will mindfully be given *in* class when we “learn in public” as well as in the “one on one”s.

The **Final Exam** will include both written and performance elements.

Sharing of course materials outside of the learning environment

USC policy 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. (See Section 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. You should expect to receive an email update to provide your feedback on this course. In addition, you are always welcome to connect with me as the instructor to offer any feedback on the course.

Additional Policies

PHYSICAL CONTACT, INTIMACY, AND CONSENT:

Consent - “The permission for something to happen or agreement to do something”

Synonyms: *agreement, assent, acceptance, approval, approbation; permission, authorization, sanction, leave, backing, endorsement, support, go-ahead, thumbs up, green light, OK*

Rules for consent in scenes involving close contact, intimacy, sexual contact or violence in rehearsal or in the classroom:

1. All physical contact needs to be discussed and agreed upon by all parties involved, including the professor of record in the class before the work is rehearsed or presented in class and before it is physicalized in any way. Once these moments are set, they cannot be varied or changed unless a specific modification is agreed upon in advance by all parties including the professor of record.
2. If at this point any person/persons involved in the work feel uncomfortable they must notify the instructor immediately.
3. If everyone involved in the work is comfortable with moving forward with the work they must **agree** upon:
 - a. When they want to physicalize the moment in the process.
 - b. The exact physical blocking. **All** parties must discuss verbally and agree upon this blocking.
 - i. They must discuss and identify, what parts of the anatomy they give permission to touch.
 - ii. They must discuss and identify, what parts of the anatomy are **off limits** to touch.
 - iii. They must discuss and identify, what parts of the anatomy they **are** comfortable with being touched.

These agreements cannot be deviated from without further discussion.

No change may be made without the consent of *all* the partners.

4. If the blocking decided upon is deviated from by either party in the rehearsal, they must **stop** immediately and notify the instructor.
- 4a. If the blocking decided upon is deviated from by either party while sharing in the classroom, the instructor will **stop** the scene immediately, clear the classroom, and talk to the parties involved.

a. After the instructor discusses with the actors what has occurred, the professor of record will make a written report to leadership and all parties will be asked to meet with the co-heads of undergraduate acting or the program director.

7. The following is MANDATORY in TRAINING. The first rehearsal of the physical contact within the scene should be done with the professor of record in the room to review and approve. If at this time the staging is being adhered to as agreed upon, then the work can be shared in class.

8. As in all things common sense, decency, consideration and respect of both your partner and yourself is extremely important.

9. As in all interpersonal dynamics, romantic, sensual, sexual situations, close contact and fight choreography, **NO MEANS NO** and **STOP MEANS STOP**. NO does not mean “maybe”. NO does not mean “let’s take a break and come back to it.” STOP does not mean “slow down”. STOP does not mean “let’s go until there’s a break.” When someone says **NO** and **STOP**, listen to them.

ACTIVATION WARNING AND COMMITMENT TO TRANSPARENT CONVERSATION:

Training in Theatre often involves *experiential* modes of instruction. When studying theatrical material, especially within these modes, there is the potential for personal activation that can be unsettling or disturbing. This could include, but is not limited to, issues of gender, race, sexuality, religion, ability, and various moral concerns. Please consider this syllabus an “activation warning” and gauge your receptibility to the material assigned.

Keeping this in mind, your voluntary participation in this course constitutes explicit consent to experiencing assigned material.

In the spirit of cultivating trust, we, your instructors, are *always* open to transparent conversation. As artists, we are in the business of vulnerability, transformation, and restoration. Our intention is to create an exploratory space that reflects this kind of work. Whatever we say and do is not intended to injure or devalue...and if it does, we will *immediately* create an environment to hear. This is our commitment to you.

Course Schedule: A Weekly Breakdown*

*There may be additions and/or subtractions to the schedule. These adjustments will be prescriptive to the specific needs of the ensemble.

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 1/10 & 1/12	Introductions PERFORM: Songs that Capture Joy	MT Background Questionnaire (google doc)	
Week 2 1/17 MLK Day & 1/19	Assign Material Discuss Syllabus		LYRICS & DIALOGUE MEMORIZED DUE: 2/7 LIBRETTOS & SCORES READ & LISTENED TO DUE: 3/9
Week 3 1/24 & 1/26	Read Through of Scenes & Lyrics Begin Coaching the Songs w/ Abdul Hamid Begin Movement Work w/ Jenni ("Second", "The Skate" & "All I Need Is The Girl") 1/24	DRAMATURGICAL INFORMATION WORKSHEET "BRINGING THE CHARACTER TO LIFE" WORKSHEET	DRAMATURGICAL INFORMATION WORKSHEET DUE: 2/2 "BRINGING THE CHARACTER TO LIFE" WORKSHEET DUE: 2/14

Week 4 1/31 & 2/2/22	Continue Music & Movement Work w/ Instructors and w/ Scene Partners		DRAMATURGICAL INFORMATION WORKSHEET DUE: 2/2
Week 5 2/7 & 2/9	Read/Sing/ Dance Through of What We Have So Far “Public Work Sessions” PART ONE	Dramaturgy Day (2/7)	LYRICS & DIALOGUE MEMORIZED DUE: 2/7
Week 6 2/14 & 2/16	“Public Work Sessions”		“BRINGING THE CHARACTER TO LIFE” WORKSHEET DUE: 2/14
Week 7 2/21 President’ s Day & 2/23	“Public Work Sessions” PART TWO		
Week 8 2/28 & 3/2	“Public Work Sessions”		
Week 9 <u>MIDTERM</u> 3/7 & 3/9	“Public Work Sessions”		LIBRETTOS & SCORES READ & LISTENED TO DUE: 3/9 MIDTERM EXAM

SPRING BREAK			
Week 10 3/21 & 3/23	“ONE ON ONES” - See where we are with our material “Palate Cleanser Public Work Session”: Sing something (anything MT) you know extremely well	CHOREO WORKSHEET CLOWN/COMEDY WORKSHEET	CHOREO WORKSHEET DUE: 3/28 CLOWN/COMEDY WORKSHEET DUE: 3/30
Week 11 3/28 & 3/30	CHOREO WORKSHOP CLOWN WORKSHOP		CHOREO WORKSHEET DUE: 3/28 CLOWN/COMEDY WORKSHEET DUE: 3/30
Week 12 4/4 & 4/6	“Public Work Sessions”		
Week 13 4/11 & 4/13	“Public Work Sessions”		
Week 14 4/18 & 4/20	“Public Work Sessions”		

Week 15 4/25 & 27	"Public Work Sessions"		Date: For the date and time of the final for this class, consult the USC <i>Schedule of Classes</i> at classes.usc.edu . FINAL MAY 6TH 2-4PM
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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. 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 Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for OSAS and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Vidoe Phone), (213) 740-8216 (FAX) 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.

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/>).

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>

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 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

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.