

**THTR 320a/Section 62886/Lab
Intermediate Acting (4 units):**

Fall 2022

68 Instructional Days

CLASS MEETINGS

Monday, Wednesday 10:00am—11:50am

LOCATION: MCC 112

Gregg T. Daniel

Adjunct Professor-School of Dramatic Arts

Contact: (213) 864-6257 (mobile)

gdaniel@USC.edu

Instructor will respond within 24 hours

Office Hours:

By appointment- best contact by email

Course Description

To continue the practical application of the craft of acting from table-work, through personalization and making the connection between yourself, the story, and the so called “character” one is attempting to portray. We will explore the use of “Objectives,” “Obstacles” and “Tactics” as the guiding principle and DNA of any scene or monologue.

Students will show their ability to write proper objectives and tactics completing a basic scoring of objectives and tactics in their scripts through intensive scene and monologue Study focusing on the work of contemporary and modern playwrights. Scene work will be obtained from various full length plays as well as scenes assigned by the Professor.

Learning Objectives

The student will gain the ability to break down any given monologue or speech by using the three main identifiable objectives: Linear, Plot, Character aka Super Objective. The student will assign one or more of the objectives to any specific line, speech or scene utilizing the concept of objectives in crafting a performance. Additionally, the student will create a written “score” for any material assigned or chosen.

The application of “action” verbs will ground the student in actively pursuing objectives identified in a piece of dramatic or comedic material. Objective work allows the actor to fully commit their physical vocal and emotional instrument to the success or defeat of a character in pursuing the character’s needs.

BEFORE ANY SCENE IS PRESENTED IN CLASS, A MINIMUM OF THREE HOURS MUST HAVE BEEN SPENT IN OUTSIDE REHEARSAL.

Course Overview (week by week breakdown)

A sign in sheet will be provided online enabling Students to sign up to present work weekly.

Week 1: 08/22, 08/24

Relaxation Exercise/“Be Breathed”

discuss students’ expectations, course goals, requirements, deadlines

discuss the acquisition of all required text

DEADLINE #1: 08/24 Prepare Monologue work

Homework:Personal Quote

Week 2: 08/29,08/31

Relaxation Exercise/“Be Breathed”

Present Monologue work

Share Quote selection

Homework:Begin Scene selection

Obtain Copy & read, “We See You White Theatre”

Week 3: 1/2 wk 09/7

Relaxation Exercise/“Be Breathed”

Continue Monologue work

Continue Sharing of Quotes

Week 4: 09/12, 09/14

Relaxation Exercise/“Be Breathed”

Begin Scene work: Student choice,

Introduce Objectives-Linear,Plot, Super Objective

Week 5: 09/19,09/21

Relaxation Exercise/“Be Breathed”

Introduce “Action Verbs”

Scoring your Speech

Read “Overcoming Obstacles”pages 71-82

Continue scene work:Student choice

Week 6: 09/26, 09/28

Relaxation Exercise/“Be Breathed”

Continue scene wk:Student choice

Create a “score” for speeches

Week 7: 10/3,10/5

Relaxation Exercise/“Be Breathed”

Continue scene wk:Student choice

Week 8: 10/10, 10/12

Relaxation Exercise/Warm up

Continue scene wk:Student choice

Week 9, 10/17, 10/19

Relaxation Exercise/“Warm up

Continue Scene wk:Assigned

Week 10: 10/24,10/26

Relaxation Exercise/Warm Up

Scene wk:Assigned Wk

Week 11: 10/31, 11/2

Relaxation Exercise/Warm up

Scene wk: Assigned Wk

Week 12: 11/07,11.09

Relaxation Exercise/Warm Up

Scene wk: Assigned Wk

Week 13: 11/14,11/16

Relaxation Exercise/Warm Up

Scene wk: Assigned Wk

Week 14:, 1/2 wk 11/21

Relaxation Exercise/Warm up

Scene wk: Assigned Wk

Week 15: 11/28, 11/30

Relaxation Exercise/Be Breathed”

Scene wk: Assigned Wk

Weeks 1-8

Dealers Choice (You Choose Material and Scene Partner)

Weeks 9-15

Begin assigned scene work. The actors will be working on contemporary material.

Required Reading

**Objectives, Obstacles, and Tactics in Practice:
Perspectives on Activating the Actor, 1st Edition by
Hillary Haft Bucs (Edition), Valerie Clayman Pye**

There will be a continual amount of “suggested” readings and hand outs (of plays and related material) throughout the semester

IT IS IMPERATIVE THAT THE PLAY, WHICH CONTAINS THE SCENE YOU ARE WORKING ON IS READ IN IT’S ENTIRETY PRIOR TO PRESENTING MATERIAL IN FRONT OF THE CLASS.

JOURNALS

I expect you to keep a weekly journal of the work you’ve seen & done. The journal is entirely personal as I don’t intend on reading it. However, I will check it for time to time to make sure you’re making entries. Keeping a journal DOES count toward your final grade. The journal is a reflection of your personal work and growth in class as well as the work you’ve seen your colleagues do, so be honest & circumspect. I think you’ll be surprised at the observations you’ve made by the end of the semester.

Grading Policy:

Description of Grading Criteria and Assessment of Assignments:

Grades are dictated by

- **In class active student analysis and commentary on text**
- **Constructive feedback on classmates' acting presentations**
- **Willingness to experiment and apply the constructive feedback of instructor and students on ones own scenes, presentations, and exercises**
- **Meeting all assignment deadlines: reading, writing, acting (No late work accepted)**
- **Memorization of lines**
- **Availability to fellow classmates to rehearse outside of class**

Note: If a student misses a classroom rehearsal because of a partner's unavailability to rehearse outside class, the available partner will not be penalized if a discussion with me and all involved occurs before the deadline. Otherwise everyone will be held equally accountable.

Preparation for and engagement with, every session- 50%

Ability to work from self in the creation of Character- 20%

Weekly Journal Entry- 15%

Final Exam:

Discussion, applicable research, and working of scenes that that will culminate in a final exam presentation of at least one selected scene per each pair of students.- 15%

Grading Scale

Excellent

A = 95-100 points

A- = 90-94 points

Very Good

B+ = 87-89 points

B = 85-87 points

B- = 80-82 points

Good

C+ = 77-79 points

C = 73-76 points

C- = 70-72 points

Satisfactory / Threshold

D+ = 67-69 points

D = 63-66 points

D- = 60-62 points

Unsatisfactory to Poor

F = 59 or below

Attendance:

Absences/Tardiness: Learning in class depends on the layering of intellectual and emotional discovery resulting from the consistent active exploration of 100% of the BFA 320a Ensemble. No absences or tardies are allowed.

Cumulative active class participation points will be lost.

Attendance by itself is weighted at no more than 15% as per University Guidelines

Final Examination Date

Monday December 12th 8-10 am
Final scene presentation

Care of work spaces

No food or smoking is permitted in any working space, classroom or theatre. No drink is permitted in any of the above, except for bottled water when agreed by the instructor. I consider our work space to be sacred ground, take care of it, treat it with the respect it deserves. Books, backpacks, laptops and similar items should be placed in a designated area at the beginning of each session. All spaces must be returned to a clean and tidy condition after each working session, or at the end of the working day.

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

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, homework 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, <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 STU 301 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) 740-6948 (TDD only), (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.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent.

This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

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:

Campus Support & Intervention (CSI) – (213) 740-0411

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We

are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscsa.usc.edu>

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

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

engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress
24 hours a day, 7 days a week.

www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender based harm.

engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class.

equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and micro aggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations.

dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic.

studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

ADDITIONAL NOTES

I reserve the right to alter the creative component of this syllabus at any time to serve the evolving needs of any given class or individual.

**It is privilege to work with you as you enter your Third year in USC's BFA Acting Program
Gregg T. Daniel**