THTE-300L SCRIPT AND SCORE
Units: 2.0
Fall 2022, M & W, 3-4:50pm

Location: MCC 109
Corner of McClintock Ave & W. Jefferson Blvd.

Instructor: Erik Liberman
Office Hours: By appointment only, online.
Contact Info: eliberma@usc.edu

Course Description

This course will serve as an examination of the techniques necessary to analyze and perform in the musical theatre, with an emphasis on script analysis and its application to musical performance.

Learning Objectives

Students will explore the relationship between the libretto of a musical and its score, and means of merging these elements to activate rich, layered performances.

Course Notes

Assessment of student performance will be issued in letter grades.

Class will be comprised of discussions, viewings of pre-recorded performances, reading both within and outside of class, rehearsals within and outside of class, and performances.

Students should wear loose fitting, rehearsal-appropriate (i.e., neutral) attire and shoes, unless instructed otherwise.

*Please note, students are required to bring laptops or tablets to class in order to read PDF materials. Please alert the instructor before the first class if you do not have access to one of these.*

Required Readings and Supplementary Materials

• Acting in Musical Theatre: A Comprehensive Course (Dal Vera & Deer, PDF provided)
• Finishing the Hat and Look, I Made a Hat (Sondheim, PDFs provided)

*Please note, PDFs are for the exclusive use of students within class and are not to be distributed.*
Suggested Readings

- *Acting the Song: Performance Skills for the Musical Theatre* (Moore & Bergman)
- *The Second Circle* (Rodenburg)
- *The Reason to Sing: A Guide to Acting While Singing* (Carnelia)
- *The Intent to Live* (Moss)
- *Sanford Meisner on Acting* (Meisner)
- *Acting: The First Six Lessons* (Boleslavsky)
- *The War of Art* (Pressfield)
- *The Slight Edge* (Olson)

Grading Breakdown

The basis of all grades is a commitment to focused, positive individual growth and the well-being of the ensemble as a whole. This manifests as physical, vocal, and emotional readiness when class begins, punctual preparation of all assignments, availability to collaborate with scene partners both in and out of class, and the ability to receive and make adjustments in a timely manner.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Preparation</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Into the Woods Scene/Song</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Midterm Paper</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Merrily Scene/Song</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Duet/Trio Assignment</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

Grading Scale (Example)

Course final grades will be determined using the following scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-94</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D</td>
<td>63-66</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
</tr>
</tbody>
</table>
Assignment Submission Policy

Students will be expected to hand in **hard copies** of any written assignments to the instructor on the day they are due, unless otherwise specified. Late assignments will automatically have 20% deducted from their grade value.

Grading Timeline

Mid-term and final grades will be available online within 72 hours of the completion of those assignments. Students who wish to assess their performance between these markers should email instructor to set up an appointment.

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.

**Campus 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 once the system has launched 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 (Important)

Two absences will be acceptable per student as a result of documented Covid or the observance of a Holy Day as identified by University policy (https://orsl.usc.edu/life/calendar/). Students who have tested positive for Covid need to email the instructor **on the day of diagnosis** if it will impact their attendance, then follow all University compliance protocols. *Please note, the University does not recognize doctors’ notes as viable excuses for absence.*

Students who miss classes and/or rehearsals are responsible for obtaining information on what was missed and fulfilling those assignments.
As reading assignments will be discussed in the first section of every class, lateness will affect the participation component of your grade.

There is no eating in class, and no cellphone use beyond the instructor, who will keep theirs on in case of emergency.

Students are permitted to use laptops and tablets during group readings, but notes must be taken by hand in notebooks, journals, or similar.

Our room must be a safe space and personal stories shared during class should be held in confidentiality, barring any perceived threat to student safety, which will be addressed by the instructor and their supervisor/s.

Any scenes involving intimacy, either in rehearsal or in the classroom, needs to be discussed and approved by all parties involved, including the instructor, 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. If at this point any person/persons involved in the work feel uncomfortable, they must notify the instructor immediately. As in all things, common sense, consideration and respect of both your partner and yourself is extremely important. Among the common practices and boundaries adhered to within the profession: kissing (no tongues) and touching (top of clothes only, mutually agreed upon and staged). If anyone within the scene expresses discomfort or concerns of any kind and stops the work or says, “Stop,” then work ceases immediately for that rehearsal or time in class. At that time, the Professor of record must be notified immediately (if the occurrence is outside of the classroom) and work ceases until a solution and a satisfactory plan for moving forward is provided by the professor of record. Please remember to limit all physical contact if you are not 100% well or feel the onset of illness or anything communicable.

Students are encouraged to make the instructor aware any areas/subjects with which they are uncomfortable within the initial phase of your training (i.e., week one). If you become uncomfortable with any exercises, material, or the rehearsal process, please notify the instructor immediately. Finally, please let the instructor know if there are any additional school-reported accommodations that must take into account in order to make this process safe and healthy.

Course Schedule: A Weekly Breakdown

**Please note: The content of this course will remain flexible in order to address the specific needs of students. Therefore, the syllabus and course schedule are subject to change at the discretion of the instructor.**

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.**

(Please refer to the [Contact Hours Reference guide](#).)

<table>
<thead>
<tr>
<th>Topics/Daily Activities</th>
<th>Readings and Homework</th>
<th>Deliverable/ Due Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Introductions and discussion of syllabus and class policies.</td>
<td>• Read and be prepared to discuss <em>Acting in Musical Theatre</em>, Chapters 1.1-2.4.</td>
<td>Next week (or class, if designated by instructor)</td>
</tr>
<tr>
<td>• Watch: “START WITH WHY” by Simon Sinek and pre-recorded performance(s) of the teacher’s choosing.</td>
<td>• Students must bring song/audition book by second class.</td>
<td></td>
</tr>
<tr>
<td>• Begin student slates, mock “auditions,” and interviews.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Week 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Discuss: Last week’s reading assignment and Gallery of Archetypes.</td>
<td>• Read and be prepared to discuss <em>Acting in Musical Theatre</em>, Chapters 2.5-3.3.</td>
<td>Next week (or class, if designated by instructor)</td>
</tr>
<tr>
<td>• Watch: “EMBRACE THE SHAKE” TedTalk and pre-recorded performance(s) of the teacher’s choosing.</td>
<td>• Listen to <em>Woods</em> cast recording(s).</td>
<td></td>
</tr>
<tr>
<td>• Continue student slates, mock “auditions,” and interviews.</td>
<td>• Optional: Read <em>Look, I Made a Hat</em> chapter on <em>Into the Woods</em>.</td>
<td></td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Discuss: Last week’s reading assignment.</td>
<td>• Read and be prepared to discuss <em>Acting in Musical Theatre</em>, Chapters 4.1-4.7.</td>
<td>Next week (or class, if designated by instructor)</td>
</tr>
<tr>
<td>• Watch: Pre-recorded performance of teacher’s choosing.</td>
<td>• Must have read <em>Look, I Made a Hat</em> chapter on <em>Into the Woods</em>.</td>
<td></td>
</tr>
<tr>
<td>• Read-through: <em>Into the Woods</em>.</td>
<td>• Memorize assigned <em>Woods</em> scenes and songs.</td>
<td></td>
</tr>
<tr>
<td>• Assignment of <em>Woods</em> scenes and songs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Cold read through of assigned scenes and songs and record accompaniment, time permitting.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Discussion Topics</td>
<td>Reading Assignments</td>
</tr>
<tr>
<td>------</td>
<td>-------------------</td>
<td>---------------------</td>
</tr>
</tbody>
</table>
| **Week 4** | Discuss: Last week’s reading assignment.  
Watch: Pre-recorded performance(s) of the teacher’s choosing.  
In-Class: Continued tablework, coaching of Woods scenes and songs.  
Begin staging. | Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 5.1-5.12.  
Rehearse Woods. | Next week (or class, if designated by instructor) |
| **Week 5** | Discuss: Last week’s reading assignments, rehearsal and process check-ins.  
Watch: Pre-recorded performances of the teacher’s choosing.  
In-Class: Continued staging and coaching of Woods scenes and songs. | Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 6.1-6.3.  
Rehearse Woods. | Next week (or class, if designated by instructor) |
| **Week 6** | Discuss: Last week’s reading assignment, rehearsal and process check-ins.  
Watch: Pre-recorded performances of the teacher’s choosing.  
In-Class: Final presentation of Woods scenes and songs.  
Time-permitting, begin reading *Merrily We Roll Along* libretto. | Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 6.4-6.12  
Listen to *Merrily* (London) recording (possible postponement until next week contingent on reading of libretto in class)  
Option to read *Merrily* chapter in *Finishing the Hat*: (possible in-class as well) | Next week (or class, if designated by instructor) |
| **Week 7** | Discuss: Last week’s reading assignment.  
Watch: Pre-recorded performances of the teacher’s choosing.  
In-Class: Complete *Merrily* read-through and discussion of themes possible reading of *Finishing the Hat*; assignments of scenes and songs; cold reading of same. | Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 7.1-7.8  
Listening to *Merrily* if not completed the week prior.  
Assignment of midterm: “How I Do the Work.” | Next week (or class, if designated by instructor).  
*Midterm paper due via hard copy on Monday, October 10.* |
| **Week 8** | Discuss: Last week’s reading assignment, process check-ins.  
Watch: Pre-recorded performances of the teacher’s choosing.  
In-Class: Accompaniment and | Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 8.1-8.6.  
Memorize *Merrily* scenes and songs. | Next week (or class, if designated by instructor) |
| Week 9   | • Discuss: Last week’s reading assignment, rehearsal and process check-ins.  
          • Watch: Pre-recorded performances of the teacher’s choosing.  
          • In-Class: Table work of scenes and songs if necessary; possibly begin work on feet.  
          • Collect hardcopy midterm on October 10.  
          • Discuss: Last week’s reading assignment, rehearsal and process check-ins.  
          • Watch: Pre-recorded performances of the teacher’s choosing.  
          • In-Class: Table work of scenes and songs if necessary; possibly begin work on feet.  
          • Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 9.1-9.7.  
          • Rehearse *Merrily* scenes and songs with partners.  
          | Next week (or class, if designated by instructor) |
| Week 10  | • Discuss: Last week’s reading assignment, rehearsal and process check-ins.  
          • Watch: Pre-recorded performances of the teacher’s choosing.  
          • In-Class: Final staging and coaching of *Merrily* scenes.  
          • Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 10.1-10.5.  
          • *Merrily* rehearsal.  
          | Next week (or class, if designated by instructor) |
| Week 11  | • Discuss: Last week’s reading assignment, rehearsal and process check-ins.  
          • Watch: Pre-recorded performances of the teacher’s choosing.  
          • In-Class: Final *Merrily* presentation, then assignment and cold reading of duets and trios.  
          • Learn music with accompanist, time-permitting.  
          • HW: Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 11.1-11.7.  
          • Read libretto and listen to score of assigned duets and trios.  
          • Aim to memorize selections.  
          | Next week (or class, if designated by instructor) |
| Week 12  | • Discuss: Last week’s reading assignment, and process check-ins.  
          • Watch: Pre-recorded performances of the teacher’s choosing.  
          • In-Class: Table work and coaching on scenes and songs.  
          • HW: Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 14.1-14.7.  
          • Memorize and rehearse selected scenes and songs.  
          | Next week (or class, if designated by instructor) |
| Week 13  | • Discuss: Last week’s reading assignment, rehearsal and process check-ins.  
          • HW: Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 15.1-15.5.  
          • Continue rehearsal of duets and trios.  
          | Next week (or class, if designated by instructor) |
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

<table>
<thead>
<tr>
<th>Week 14</th>
<th>Week 15</th>
<th>FINAL</th>
</tr>
</thead>
</table>
| • Watch: Pre-recorded performances of the teacher’s choosing.  
• In-Class: Rehearsal of assigned scenes and songs on their feet. | • Discuss: Last week’s reading assignment, rehearsal and process check-ins.  
• Watch: Pre-recorded performances of the teacher’s choosing.  
• In-Class: Rehearsal and final coaching on assigned duets and trios. | • Presentations of final (solo) assignments in mock audition setting. |
| | | |
| • Read and be prepared to discuss *Acting in Musical Theatre*, Chapters 16.1-16.M.  
• Continue rehearsal of duets and trios.  
• Begin preparing for final assignment for December 12: Pick a song from your book and the book scene which precedes it. You will provide a copy of the libretto for the teacher and a “reader” with whom you will partake in a mock audition setting. They will read you into your song and you will be prepared to answer any and all questions regarding the character and the show, as if you were auditioning for the director. | • Prepare for final exam. | Next week (or class, if designated by instructor)  
*Please note, song selections must be pre-approved by instructor by next week.* |
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 (Video 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.

***

**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:

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.simplicity.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.