

USC School of Dramatic Arts

Course ID: THTR-252B

Title: Intermediate Acting 1
(Drama/Comedy)

Units: 2

Term: Spring 2023 - Days: Mon/Wed - Time: 12:00 -
1:50pm

Location: MCCLINTOCK (MCC) RM 112

INSTRUCTOR: Danye Brown

OFFICE: 1010 MCCLINTOCK RM 214

OFFICE HRS: TBD

CONTACT: debrown@usc.edu

Cell: 818-350-3561

Meeting Zoom Link:

[https://usc.zoom.us/j/9064682421?pwd=UjVvODFOeURBQ1p
rd1pOaUc5UFRLQT09](https://usc.zoom.us/j/9064682421?pwd=UjVvODFOeURBQ1p
rd1pOaUc5UFRLQT09)

Meeting ID: 906 468 2421

Passcode: 507237

Google Classroom Code:

[https://classroom.google.com/c/NTA5NDQ2NTQ3NDUx?cjc=
6ypvkne](https://classroom.google.com/c/NTA5NDQ2NTQ3NDUx?cjc=
6ypvkne)

IT Help: If you experience difficulties with Zoom or
Blackboard please go to: [https://keep-teaching.usc.edu/get-
help/](https://keep-teaching.usc.edu/get-
help/)

Danyé Brown – actor/director and educator that has a passion for stories that advance critical conversations, perception shifts, and policy change through experimentation with multiple performance forms. Danyé has taught and/or directed plays at California State University Northridge, UCLA, SUNY Binghamton, Clark Atlanta University, Kennesaw State University and Georgia State University. Her research interrogates theatre pedagogy through the lens of intercultural competency. Her goal is to strengthen the bond of humanity through the practice of documentary theatre and thought-provoking narratives that promote empathy. Additionally, she has created a course, Empathy: An Approach to Acting that closely examines empathy, humility and honor and uses these virtues as the roadmap to performance.

Danyé was selected to perform in Edinburgh, Scotland for the American Theatre Fringe Festival as the title role in the Broadway musical *Sarafina* by Mbongeni Ngema. She has worked at the Alliance Theatre, Kenny Leon's True Colors Theatre, Georgia Shakespeare Theatre, Actor's Express Theatre, Synchronicity Theatre, Tupac Center for the Arts, City Equity Theatre, Matrix Theatre, and the Stella Adler Theatre just to name a few. She is a member of the National Alliance of Acting Teachers (NAAT) and SDC, holds a B.A. in Speech and Drama from Virginia Union University, and an MFA in Theatre from the University of California, Los Angeles.

Course Description

This course will focus on creating the character's physical life while exploring how the environment informs our physical state of being and how that state of being further drives action and contribution to the emotional life. All of this gives the characters we portray a physical story that's connected to the characters' will. The use of animal work, comedic archetypes, commedia dell'arte stock characters as well as ongoing observation exercises will help awaken our inner psycho-physical response with the goal of training the body to be expressive, obedient and sensitive.

"As actors and actresses, we must rejoice in the possession of our physical faculties. We must experience joy in the use of our hands, arms, body etc. Without this appreciation and realization of the body and its many possibilities, we cannot perform as artists." – Michael Chekhov

This course will also focus on reinforcing the core fundamentals of acting by expanding the student's examination of story, character, character relationships and self. This will be further explored by improvisational exercises, script analysis, scene study, and monologue performance. Our practice will be conducted through comedic works. To inspire, guide, and nurture a student's growth in becoming a professional performing artist will be the backdrop of all execution.

***Course Objective:** To understand and develop theatrical performance directives (vocal, physical and emotional) in a comedic play and apply them to the scoring, creating and executing an extreme character based in humanity. Focus on physical and verbal comedy.

By the end of this course, students will be able to:

1. Practice taking risks and making mistakes and use them to expand imagination and playfulness in performance.
2. Identify the elements of comedy and integrate them into performance exercises and scene work.
3. Translate thoughtful analysis of text into specific oral and physical choices (comic business) for characters performed in scene work.
4. Employ comedic archetypes, animal work, commedia dell'arte as well as observed, unique behavior of people and develop the physical, emotional and psychological life of a character within a scene.
5. Explain the appropriate historical research and relate the who, what, when, where, why and how of the play and its characters through in-class group presentations.
6. Analyze class readings, personal artistic growth as well as peer scene work (based on course objective*) and construct written critiques in class journal.

Prerequisite: THTR 252A | **Recommended Preparation:** Prepared, memorized, monologue.

Notes on Comedic Acting

Comedic acting follows the universal rules of all acting.

“First and foremost, truth. Truthful commitment to comedic circumstances is funny. Some actors think playing comedy means forgoing their basic acting homework. Not so. Knowing and inhabiting your character’s objectives, stakes, obstacles, state of mind, philosophy, relationships, and circumstances is crucial. You must also understand the story’s time period and location, and the attendant customs. Truly funny comedy requires making all these things real. —[Michael Kostroff](#), *working actor and audition coach*

Up your energy. We have an old saying for theater: ‘Always hit the stage running!’ Comedy has an energy to it. Even if you’re doing very laid-back humor, there’s a buzz to it. Plus, you must be having fun to do good comedy, so you need to get your ‘juices’ flowing. You can’t do comedy tired or dragging. And you don’t want to have fake energy. It will make you feel and look forced and unfunny. So really jump around and get the blood pumping in your body and your brain. Everything will happen faster and more easily.” —[Cathryn Hartt](#), *founder of Hartt & Soul Acting Studio and Backstage Expert*

Notes on Acting

The Actor’s job is to use the text to lead you to an interpretive choice and execute that choice spontaneously while speaking the text.

Emotion: 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”.

Psycho-physical: relates to the relationship between one’s internal (psychic) and external (physical) worlds. This may refer to Psychophysics, the subdiscipline of psychology dealing with the relationship between physical stimuli and their subjective correlates.

Inhibition: a voluntary or involuntary restraint on the direct expression of an instinct.

Inhabit: to live or dwell in. When you inhabit a place you live there. When actors inhabit their roles, they think, breath, walk and even talk as the character would, given the circumstances within the play. They live in the life of the character.

Etymology: from the old french *enhabiter*, meaning “dwell in.”

Virtues of Acting

Honor, Empathy and Humility

Acting calls us to honor the story. When we focus on honoring the story, we allow a deepened capacity for empathy and compassion. As we walk in empathy in our work, we learn the ability to understand and share the feelings of another, thus becoming vessels of honor freely lending our physical body, our mental, emotional, and vocal capacities – our entire instrument to tell the story. This work takes an act of humility.

Technological Proficiency and Hardware/Software Required

Google Classroom/Google Drive, YouTube.

Required Readings and Supplementary Materials

Handouts: including selected articles, exercise material, online links

Actions: The Actors' Thesaurus by Marina Calderone & Maggie Lloyd-Williams | ISBN: 9780896762527

Respect for Acting by Uta Hagen | ISBN: 9780025473904

Rehearsing in the Zone: A Practical Guide to Rehearsing Without a Director by Maria Cominis Glaudini | ISBN: 9781524994600

Den of Thieves by Stephen Adley Guirgis (**provided**)

God of Carnage by Yasmina Reza (Christopher Hampton translation) (**provided**)

Description and Assessment of Assignments

Exercises, Scene work, Journal Reports and Critiques. All scene work will be presented in-person, fully realized unless otherwise noted. Written assignments will be submitted via Google Classroom. Grading Rubrics will be posted on Google Classroom.

Grading Breakdown

Attendance/Participation/Contract-Syllabus	90	25%
Exercises and Assessment Scenes	250	10%
Scene Passes	200	20%
Written Assignments (Journal Reports, Production Critiques)	150	20%
Class Notebook (Journal Question and Peer Critiques)	150	10%
Final	150	25%

Total 1000 *approx. point value could change

Description of Grading Criteria

Grades are not dictated by the instructor's subjective opinion of a student's innate talent, or the instructor's artistic preference. Grades are dictated by your attitude, effort, commitment, attendance, preparation, discipline, energy, creative risk taking, collaborative contribution and personal growth. An "A" grade is reserved for the student who **consistently** does exceptional work in all of these areas, in addition to fulfilling the above outlined requirements with excellence.

How to Succeed in THTR 252B

- Have in-class and online active student analysis and commentary on text.
- Understand and be able to apply concepts studied.
- Participate in discussions, performances and critiques both in-class and online.
- Have a willingness to experiment and apply the constructive feedback of instructor to one's own work and overall participation and improvement demonstrated over the semester.
- Meet all assignment deadlines (No late work will be accepted).
- Memorize lines.
- Be available to fellow classmates to rehearse scenes.

Grading will be arrived at through:

- Participation and progress in all aspects of the class and discussions (50%)
- Scene and monologue rehearsal and performances (25%)
- Written Assignments (25%)

GRADE POINT SCALE

The final course grade is determined according to the following scale:

Excellent: A (4) = 100-96; A- (3.7) = 95-90

Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80

Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70

Poor: D range (.7-1.3) = 60's

Failure: F (0) = 59 and below

0 Assignment not done or turned in before due date

Be advised that most communication will come directly from lecture, Google Classroom or email (debrown@usc.edu). Check all lines of communication, for assignments, notifications, or instruction. Homework will also to be uploaded to Google Classroom to timestamp and assure it met the due date and time.

Assignment Rubrics

In-class Participation:

Participation in all class activities and discussions is required. Your voice, ideas, and expression are an essential part of our ensemble and of your training. Participation also requires being present in class, engaging in daily conversations with lectures and/or feedback and participating in online discussions via Google Classroom. No food, drink (water bottle allowed) or gum chewing will be allowed during class. Please do not lounge or lay your head down during class. Turn OFF all other electronic devices that may cause you to be distracted, including cell phones, PDAs, etc. If someone is presenting, you should not be on your cell phone or any other PDA.

The following rubric provides a guide as to how **course participation** will be assessed

Course Participation Chart

<i>Active Participation - 2</i>	<i>Moderate Participation - 1</i>	<i>Low Participation - 0</i>
Exhibits evidence of having completed all assignments and activities according to guidelines that were assigned.	Attempts to participate and has completed most assignments and activities.	Exhibits lack of preparation and non-completion of required assignments.
Initiates discussion and supports points using pagespecific references to readings or other materials.	Supports points during discussion but uses general references to readings and other materials.	Rarely initiates discussion and is not able to reference required readings or other materials.
Furtheres the discussion and builds on the ideas of others; comments and questions reflect having thought deeply about the material.	Furtheres the discussion and builds on the ideas of others; general or limited references to course materials.	Comments do not further the discussion and do not exhibit careful reflection on the material.

The following rubric provides a guide as to how the **quality of completed assignments** will be evaluated.

Assessment of Work Quality

	<i>Excellent</i>	<i>Acceptable</i>	<i>Unsatisfactory</i>
Depth of Thought	Shows evidence of depth of thought in preparation, intellectual curiosity, adequately supported arguments, and clarity of presentation.	Evidence that thought and attention given were insufficient; evidence in support of argument may be lacking to make persuasive presentation.	Not evident that serious thought went into preparation.
Connection to Readings	Assignment demonstrates knowledge of concepts course readings and integrates course content in an appropriate manner.	Some parts neglect important concepts presented in the course readings or discussion, or the concepts are integrated in an inaccurate manner.	Fails to relate to course materials or demonstrate knowledge of course content.
Completeness	All parts of the assignment are done completely and according to guidelines provided for the assignment.	All parts done completely, however, lacks adherence to guidelines in some areas.	Assignment is not entirely complete and/or shows marked lack of adherence to guidelines.
Growth	Highly responsive to feedback from peers and instructors. Substantive revisions in content and format demonstrate willingness to rework ideas and presentation.	Modest revisions in content and format, or revisions don't have a substantive impact on the overall communication of ideas in the document.	Little to no evidence of integration of changes in content or format in response to feedback.

Assignment Submission Policy

Assignments are submitted via Google Classroom. All written assignments must be typed with a formal MLA heading - unless instructed otherwise. Assignments are to be turned in on time by the due date.

Most assignments will be sent via email and or posted on Google Classroom. You are responsible for knowing when assignments are due. In addition to the reading and writing assignments you are expected to complete practical assignments as they are assigned as well as participate in rehearsals for exercises scenes and/or monologues outside of class. Be aware that you must be available to work with one to three other classmates at least twice a week and are responsible for meeting the rehearsal schedule you and your partner create.

If you are absent, **YOU** and only you are responsible for getting lecture notes, material handouts, and class announcements from another student. If you were scheduled to present work on the day of your absence, it is your responsibility to contact your scene partner and switch your time slot with another pair.

Note: If a student misses a deadline because of a partner's unavailability, the available partner will not be penalized. However, a discussion with the instructor and all involved must be arranged **before** the day of the scheduled scene or everyone will be held equally accountable.

Grading Timeline

Feed-back will be given in class.

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 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.

Class Policies

Be prepared: If you are absent, it is your responsibility to call a classmate to get assignments for the next class meeting. Write down the names and phone numbers of students to call with questions about what you missed and what is due.

Name _____	Phone # _____
Name _____	Phone # _____
Name _____	Phone # _____

Attendance & Punctuality:

This course is almost entirely experiential, and each session builds on the previous one: one must be in class in order to succeed in this course. Each participant in this course is a member of the ensemble and will be working with partners who heavily rely on one another. When one person is absent, it impacts the entire group.

The purpose of the attendance policy is to promote professionalism and to set you up for future success. Studying acting requires discipline, consistency, and commitment to a daily practice. Engage fully in each class to strengthen these values, to demonstrate growth, and to meet the learning objectives. Class activities are created with an emphasis on collaboration; partnering, group work and shared performance depend upon each student in a course being present. As a result, most classes cannot be made up at another time. The way to grow as a performer is to show up and attend to your craft. Your commitment to your classmates' and professor's time and effort is of paramount importance and signals the maturity, mindset, and respect of a student eager to excel, grow, and succeed.

Therefore, attendance will be graded along with participation. You can receive up to 3 points each day you attend class. One point for being present in class and 1-2 points based on the participation rubric. You will not receive attendance/participation points if you are not in class. You forfeit participation points if you are late to class.

Excused absences are determined at the discretion of the instructor and may not exceed two for the semester. For an absence to be excused you must email an official document (on letterhead) such as a doctor's note or positive Covid test result w/date, police report or any other letter that constitutes a verifiable emergency as soon as you know. It will be unacceptable to receive notice minutes or hours before class unless it is a verifiable emergency.

Verifiable emergency such as

- Illness requiring attention by a healthcare provider

- Hospitalization, death, or serious illness of a family member
- Required appearance in a court of law

You are responsible for communicating with the instructor via email regarding any absences.

Documentation (e.g. doctor's letter, court summons, obituary) unsolicited by the instructor is required no later than when the student returns to class if they wish it to be considered excused. **Please note that it is not the instructor's responsibility to request this material from you.**

Notify the instructor in advance of an absence/tardy in writing whenever possible.

- You may enter class about 5 minutes prior to the start time. Please be sure you are ready to work - dressed in movement clothes with bags and personal belongings put away in the appropriate place - when class begins.
- Note: Being on time is the responsibility we all hold as members of this group. Lateness disrupts the class already in session and results in a disjointed lesson for the late arriving student. If you arrive after the class start time you will be considered late. Please text me as soon as you can if you are experiencing any difficulties. Be sure to include your name in the text.
- On time means you are already dressed appropriately, have gone to the restroom, and you are ready to work. Clothing: Please wear non-restrictive clothing and footwear. DO NOT wear jewelry as they serve as a hazard for the work we do. Attire such as tight jeans, skirts and flip flops will prevent full participation in some activities.
- Notebook: Please have a spiral notebook for this class. Have it with you during every class. It should contain:

Course Syllabus: It may change as we go along! Have it with you (printed out) to make changes.

Class Log: Reflect on your feelings, observations, ideas and questions each week. You will use it to refer to in class in response to exercises and questions that we will explore. You will also use your journal to critique your classmate's work. Your journal will be graded via our class google classroom.

All Class Handouts: You'll use these in class and for various assignments. All Assignments: You'll use these in class.

Course Schedule: A Weekly Breakdown - TBD

For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester. (4 hours)

Date	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1			
Monday 1/9	FIRST DAY OF CLASS DISCUSSION: Class Overview, Syllabus/Contract	Prepare and rehearse 60 – 90 second monologue	Pre-Course Survey Due January 6.

	Community Guidelines and Peer Introductions EXERCISES: Icebreakers/Ensemble Building	Read entire syllabus; print/sign last page Begin Reading <i>Respect for Acting</i> : Introduction 3 – 10, Concept 11 – 21	Last page of Syllabus printed with Signature due January 23, 2023. First Journal Report Due January 30 th . Submit via Google Classroom.
Wednesday 1/11	JOURNAL – Questions RE: Syllabus WARM UP INTRODUCTIONS/ICEBREAKERS DISCUSSION/FOCUS: Present Monologues. Community Guidelines	Improv Video Clips and written reflection in class notebook.	Monologues Due in Class January 30 th . Submit via Google Classroom.
Week 2			
Monday 1/16	Martin Luther King Jr. Day No Class Meeting		
Wednesday 1/18	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Video Homework, Introduction to Improv Lecture, Exercise	Begin Rehearsing Lip Sync Concert Begin reading <i>Den of Thieves</i> by Stephen Adley Guirgis – before 1/30.	Class Notebook Assignment (videos) Due for class discussion. Journal Report Due January 30 th . Submit via Google Classroom.
Week 3			
Monday 1/23	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Improv/Ensemble Building Workshop	Continue Rehearsing Lip Sync Concert Begin reading <i>Rehearsing in the Zone</i> – Introduction, Chapter 1 pages ix – 17 (stop at Pre-Rehearsal Meeting)	Present Lip Sync Concert in class 1/25. Journal Report Due January 30 th . Submit via Google Classroom.
Wednesday 1/25	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: First Scene Assessment for LO1 Intro to Elements of Comedy – Black Comedy Lecture, Who’s on First Video/Scene Assignment	Read <i>Den of Thieves</i> by Stephen Adley Guirgis before 1/30. Rehearse Who’s on First Scene	Present Lip Sync Concert in class today. Present Who’s on First Scenes in class Wednesday 2/1 Peer Critique Due Today on G-Classroom
Week 4			
Monday 1/30	JOURNAL	Rehearse Who’s on First Scene	Journal Report Due today via G-classroom (word/pdf).

	WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Elements of Comedy Workshop/ In Class Scene Exercises, Dramaturgy Presentation explained and assigned.	Meet with Dramaturgy group for Assignment Due Read <i>Respect for Acting</i> Chapter 23 pages 158-164	Present Who's on First Scenes in class Wednesday 2/1
Wednesday 2/1	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Scene Assessment for LO2 – Who's on First, Introduction to Comedic Archetypes w/ Exercises	Read Rehearsing in the Zone pages 17 – 21. Work on Dramaturgy Group Assignment	Journal Report Due via G-Classroom on Monday 2/27. Dramaturgy Group Assignment Due in-class 2/6 Peer Critique Due Today on G-Classroom
Week 5			
Monday 2/6	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Dramaturgy Presentations, Den of Thieves Drop in Scene Assignments	Rehearse Scenes (Den of Thieves) Read Rehearsing in the Zone pages 23 - 34	1 st Scene Pass due 2/13 and 2/15 Journal Report Due via G-Classroom on Monday 2/27. Peer Critique Due Today on G-Classroom
Wednesday 2/8	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Rehearsing in the Zone Technique and application, Scene Pass Expectations	Rehearse Scenes (Den of Thieves) Read Rehearsing in the Zone pages 34 - 41	1 st Scene Pass due 2/13 and 2/15 Journal Report Due via G-Classroom on Monday 2/27. Peer Critique Due Today on G-Classroom
Week 6			
Monday 2/13	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 1st Scene Pass, Animal Work Assigned	Solo Animal work assignment Rehearse Scenes	Due in class 2/22 2 nd Scene Pass Due 2/27 Peer Critique Due Today on G-Classroom
Wednesday 2/15	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 1 st Scene Pass	Solo Animal work Rehearse Scenes Read <i>Respect For Acting</i> Chapters 6 & 7 pages 60 - 67	Due in class 2/22 2 nd Scene Pass Due 3/1 Journal Report Due via G-Classroom on Monday 2/27. Peer Critique Due Today on G-Classroom
Week 7			

Monday 2/20	Presidents Day No Class Meeting	Rehearse Scenes	
Wednesday 2/22	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Present Animal Work	Rehearse Scenes	Solo Animal Work presented today in class Peer Critique Due Today on G-Classroom
Week 8			
Monday 2/27	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 2 nd Scene Pass	Rehearse Scenes	Journal Report Due today via G-classroom (word/pdf). Peer Critique Due Today on G-Classroom
Wednesday 3/1	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 2 nd Scene Pass	Rehearse Scenes	Peer Critique Due Today on G-Classroom
Week 9			
Monday 3/6	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 3 rd Scene Pass Tutorials	Read <i>Respect for Acting</i> Chapter 28 pages 191-199	Journal Report Due via G-Classroom on Monday 3/27. Peer Critique Due Today on G-Classroom
Wednesday 3/8	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 3 rd Scene Pass/Assessment Dramaturgy Teams given, Observation Assignment explained	Read <i>God of Carnage</i> by Yasmina Reza before 3/20 Observation Assignment Dramaturgy Assignment	Due before 3/20 Presented in class on 3/20 Presented in class 3/22 Peer Critique Due Today on G-Classroom
Week 10			
Monday 3/13	No Class Meeting		
Wednesday 3/15	No Class Meeting		
Week 11			
Monday 3/20	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Observation Assignment Presented, Exercises	Dramaturgy Assignments Read <i>Given Circumstances</i> Handout	Presented in class 3/22 Journal Report Due via G-Classroom on Monday 3/27. Peer Critique Due Today on G-Classroom
Wednesday 3/22	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS)	Rehearse scenes	1 st Scene Pass Due 3/27

	THEATRE EXERCISE DISCUSSION/FOCUS: Dramaturgy Presentations, Drop in Scene Assignments		Peer Critique Due Today on G-Classroom
Week 12			
<i>Monday</i> 3/27	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 1 st Scene Pass Tutorials	Rehearse Scenes Begin Monologue Selection for Final	2 nd Scene Pass 4/3 Select by 4/5
<i>Wednesday</i> 3/29	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 1 st Scene Pass Tutorials	Rehearse Scenes Monologue Selection for Final	2 nd Scene Pass 4/5 Select by 4/5
Week 13			
<i>Monday</i> 4/3	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 2 nd Scene Pass	Rehearse Scenes	3 rd Scene Pass presented 4/10 Peer Critique Due Today on G-Classroom
<i>Wednesday</i> 4/5	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 2 nd Scene Pass	Rehearse Scenes	3 rd Scene Pass presented 4/10 Monologue Selection for Final Due today via Google Classroom Peer Critique Due Today on G-Classroom
Week 14			
<i>Monday</i> 4/10	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: 3 rd Scene Pass	Rehearse Scenes	Final Scene Assessment Peer Critique Due Today on G-Classroom
<i>Wednesday</i> 4/12	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Final Scene Assessment	Rehearse Scenes Begin Rehearsing Monologues	1 st Monologue Pass 4/17 Peer Critique Due Today on G-Classroom
Week 15			
<i>Monday</i> 4/17	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Monologue Pass	Rehearse Monologues	Final 4/26 Peer Critique Due Today on G-Classroom
<i>Wednesday</i> 4/19	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS)	Rehearse Monologues	Final 4/26

	THEATRE EXERCISE DISCUSSION/FOCUS: Monologue Pass		Peer Critique Due Today on G-Classroom
Week 16			
<i>Monday</i> 4/24	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Monologue Pass	Rehearse Monologues	Final 4/26 Peer Critique Due Today on G-Classroom
<i>Wednesday</i> 4/26 FINAL	JOURNAL WARM-UP (PHYSICAL, VOCAL AND FOCUS) THEATRE EXERCISE DISCUSSION/FOCUS: Final Monologue Assessment		Peer Critique Due Today on G-Classroom

ETTIQUETTE

- Please enter Acting class dressed in loose fitting clothing. No jewelry, no hats, as neutral as possible.

RESPECT

- Always use a respectful tone.
 - Avoid inflammatory language.
 - Avoid put downs (even humorous ones)
 - No name calling or other character attacks.
 - No interrupting or yelling.
 - Do not interrupt when someone is speaking.
 - 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.
 - Refrain from responding to other's statements by applause, groans, or other noise.
 - Signal agreement with another student's statement by silent applause.
 - Make eye contact with other students and refer to classmates by name.
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- Make no assumptions about others
 - Trust that people are always doing the best they can.
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- Be courteous. Don't interrupt or engage in private conversations while others are speaking.
 - Don't be incredulous.
 - Don't roll your eyes, make faces, laugh at a participant, etc., especially to others on the side.
 - Don't start side conversations parallel to the main discussion.
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- 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.
 - Don't present objections as flat dismissals (leave open the possibility that there's a response).
 - Only say what you truly believe.
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- **CONSTRUCTIVENESS**

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

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 (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.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.

You should feel a flow of joy because you are alive. Your body will feel full of life. That is what you must give from the stage. Your life. No less. That is art: to give all you have. And what have you? Your life-nothing more. And to give life means to feel life throughout your whole being. – Michael Chekhov

Make an informed, responsible decision. Look at the course schedule above. Check it against your personal calendar of the next 15 weeks. If you see that you have personal commitments that conflict with class meetings, or that will make you unavailable for group work outside of class, or that will prevent you from attending the required performances, *do not try to negotiate with the instructor a way to “work around” your personal calendar. Rather, DROP THE COURSE, or drop/add into another, more convenient section, or wait until another semester.*

ALSO: To assist with documentation for the Theatre department, from time to time we may take photographs or video of class activities. If you are averse to having your picture taken, please indicate that on this form. Otherwise, your signature below serves as a release for us to use that for instructional and/or promotional purposes for our programs.

To remain in the class you must sign the Syllabus Review Form below acknowledging that you have thoroughly reviewed the syllabus, are aware of the nature of the course content, and have made an informed decision to fulfill the course requirements.

By signing this form I agree to participate as an active member of the course according to the policies outlined in the syllabus. I have read the syllabus for this course and have had the opportunity to ask the instructor any questions I may have about it. I understand the course requirements, attendance policy, grading policy, the time requirements, and the fact that we will be viewing works with adult content and having discussions of the human condition for educational purposes.

Please print, sign, and return this form to Professor Brown no later than January 23, 2023.

PRINT YOUR NAME, USC ID NUMBER and YEAR OF STUDY