

### **Course Description and Overview**

This course will explore Shakespeare's plays through the craft of acting by focusing on monologues and scenes from the canon. This is an ensemble building class in which exploration of Shakespeare's text will be a fully embodied process (mind, body, voice, heart and imagination). Students will investigate how the text resonates deeply and personally, and how this allows for the full emotional expression of the character. In the process, students will also study Shakespeare's unique linguistic structure and the use of the First Folio as tools to approaching Shakespeare text in performance.

### **Learning Objectives**

The purpose of this work is:

1. To explore the richness, clarity and specificity of Shakespeare's text.
2. To allow the student to discover a personal connection to the text.
3. To free the student from preconceived notions of how Shakespeare's text "should" sound or "should" be spoken.
4. To understand how the structure of the verse can be used as a tool in the performance of Shakespeare's text.
5. To use the First Folio as a resource and reference for the performance of Shakespeare's works.
6. To remind the student of the need for discipline, rigor, and time management skills in a professional actor's life by requiring students to set their own rehearsal schedules for meeting the deadlines of the class.
7. To practice self-tape and in-person audition skills.

### **Principles Covered**

- Breath & Personal Connection/Resonance
- The Actor/Audience Relationship
- Textual Analysis
- Rhetoric
- Structure of the Verse
- The First Folio

### **Required Readings and Supplementary Materials**

Collection of monologues and scenes (from the instructor)

**ALL STUDENTS ARE REQUIRED TO READ THE TEXT OF EVERY PLAY WORKED ON IN CLASS.**

The Arden editions of the plays are recommended.

It is recommended you bring a complete works of Shakespeare to each class.

Reference handouts containing overviews and additional information will be given to students throughout the semester.

Recommended Books:

- *A Shakespeare Glossary* – C.T. Onions
- *Shakespeare's Bawdy* – Eric Partridge
- *The First Folio of Shakespeare*
- *Shakespeare Lexicon and Quotation Dictionary: Volume 1 (A-M)* – Alexander Schmidt
- *Shakespeare Lexicon and Quotation Dictionary: Volume 2 (N-Z)* – Alexander Schmidt

Required Viewing:

- *A Midsummer Night's Dream* (directed by Julie Taymor) - 2014
- *Taming of the Shrew* (directed by Kirk Browning & William Ball) – 1976
- *Twelfth Night* (directed by Simon Goodwin & featuring Tamsin Greig) - 2017

\*\*\*These videos can be streamed via the Alexander Street Digital Library which you can access online through the USC Library System.

### Description of Grading Criteria and Assessment of Assignments

Assignments:

1. Monologue 1 Analysis & Presentation
2. Monologue 2 Presentation
3. Monologue 3 Presentation
4. Scene Presentation
5. Self-Tape Exercise
6. In-Person Audition Exercise
7. Final Project

Grading Points:

Monologue 1 – Analysis & Presentation	5 Points
Monologue 2 – In-Class work/rehearsal	5 Points
Monologue 2 – Written Analysis	5 Points
Monologue 2 – Presentation	10 Points
Monologue 3 – In-Class work/rehearsal	5 Points
Monologue 3 – Written Analysis	5 Points
Monologue 3 – Presentation	10 Points
Scene – In-Class work/rehearsal	10 Points
Scene – Written Analysis	5 Points
Scene – Presentation	10 Points
Self-Tape Exercises	5 Points
FINAL Class Project	15 Points
Cumulative Class Participation	10 Points
<b>TOTAL</b>	<b>100 Points</b>

## Grading Scale

A	=	100-96
A -	=	95-90
B +	=	89-86
B	=	85-84
B -	=	83-80
C +	=	79-76
C	=	75-74
C -	=	73-70
D	=	69-60
F	=	59 and below

\*\*\* No late assignments, projects, papers, presentations, or exams shall be accepted or graded  
**(NOTE: If a deadline is missed due to a classmate's unavailability, the available partner will not be penalized IF a discussion is held with the instructor with all involved prior to the scene presentation. Otherwise, each person in the scene will be held equally accountable).**

\*\*\* Written assignments must be submitted in hardcopy format at the start of class on the deadline day.

## **Assessment of Assignments**

Grades are NOT dictated by the "success" of acting presentations or the instructor's subjective opinion of "talent."

Grades ARE dictated by:

- In-class active analysis of text.
- Written analysis of text.
- Willingness to experiment and apply constructive feedback of instructor and classmates.
- Meeting of all deadlines.
- Memorization of assigned material.
- Utilization of props, appropriate costume/wardrobe pieces and scenic elements.
- In-class rehearsal.
- Availability to rehearse outside of class.

(NOTE: In addition to in-class contact hours, the university dictates that all courses must meet a minimum standard of out-of-class time which accounts for time spent 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. This is the minimum.

**BEFORE ANY SCENE MAY BE REHEARSED ON ITS FEET IN CLASS, THERE MUST BE A MINIMUM OF 4 HOURS OF OUTSIDE REHEARSAL.)**

## **Assessment of "Participation"**

*15% of the final grade is earned through class participation. This will be defined as:*

- Show up on time – students who are more than 10 minutes late are considered tardy. Three unexcused tardy arrivals will result in a deduction of 5 points from the final grade unless special arrangements have been made with the professor. Consistent tardiness within the 10-minute grace period will result in a discussion with the student and a restructuring of the grace period.

- Printed copies of all scenes, monologues and play scripts must be brought to every class meeting. No electronic copies (laptops, tablets, phones) may be used in class. **NO EXCEPTIONS.**
- Appropriate rehearsal clothing and props for **ALL EXERCISES AND IN CLASS REHEARSALS.**
- Openness to new methods of working and eagerness to attempt them.
- Constructive feedback to classmates' acting presentations.
- Energized support of all classmates' work.

### **Attendance, Tardiness and Absences**

Tardiness or unexcused absences are not excused without proper notification. Communication with the instructor is essential in case of emergency or illness.

The structure of this class is cumulative and layered. The class functions as an ensemble and the emotional/intellectual growth of the class results from consistent and communal active exploration. Missed classes mean you fall behind and your partner falls behind if you miss on a day scheduled for scene work.

### **Communication & Blackboard**

Communication and information for this class will be relayed via email using your USC email addresses (if you have a non-USC address as your primary email address please make sure your USC email is bouncing over to your primary address).

Assignments and additional instructional material will be available on Blackboard. As each module is released or additional content is added you will be notified via Blackboard (which uses your USC email address to deliver messages).

SLACK will also be used to deliver quick messages that require immediate attention or to relay information that affects you in the moment.

### **Additional Class Policies**

- All students must assist with the set-up and strike of each class session.
- Cellphones or other electronic devices must be muted or turned off and should remain off your person.
- Students must wear proper rehearsal clothing (which may change throughout the semester depending on the text being worked on). **NO flip flops.**
- All monologues, scenes and plays must be in **PRINTED** format. No electronic copies (laptops, tablets, phones) may be used in class

## Course Schedule: A Weekly Breakdown

(This timeline is subject to change depending on the dynamics, pace and unpredictability of the creative process of the class.)

### Week 1

**Mon Jan 9:** Warm-Up  
Intro to class, student expectations, goals, requirements  
Plays, Players, Playwrights and Playhouses – PLAYing with Shakespeare

**Wed Jan 11:** Warm-Up  
Freeing Shakespeare's Text – Paraphrasing, Analysis & Investigation  
(Speeches from *Julius Cesar*, *Macbeth*, and *Hamlet*)

**Objective:** Introduction to reference texts

**Assignment:** Select a monologue & paraphrase & memorize monologue

### Week 2

**Mon Jan 16:** NO CLASS – School Holiday  
\*\*\*MEMORIZE YOUR MONOLOGUE for Wednesday Class\*\*\*

**Wed Jan 18:** Warm-Up  
Freeing Shakespeare's Text – Suit the Action to the Word  
In-Class work/rehearsal (Text fully memorized)

**Assignment:** Select a monologue, define words, paraphrase and read the play it is from.

### Week 3

**Mon Jan 23:** Warm-Up  
Freeing Shakespeare's Text – Suit the Action to the Word  
In-Class work/rehearsal

**Wed Jan 25:** Warm-Up  
Freeing Shakespeare's Text – Suit the Action to the Word  
In-Class work/rehearsal & monologue final presentation

**Assignment:** Select Monologue 2  
Paraphrase, definitions, meaning and memorization

### Week 4

**Mon Jan 30:** Warm-Up  
Breath & Personal Connection: Dropping-In  
Monologue 2 In-Class tablework/rehearsal

**Wed Feb 1:** Warm-Up  
Breath & Personal Connection: Dropping-In  
Monologue 2 In-Class tablework/rehearsal

### Week 5

**Mon Feb 6:** Warm-Up  
Breath & Personal Connection: Dropping-In  
Monologue 2 In-Class tablework/rehearsal

**Wed Feb 8** Warm-Up  
Monologue 2 In-Class work/rehearsal

**Assignment:** Watch *A Midsummer Night's Dream*

### Week 6

**Mon Feb 13:** Warm-Up  
Discussion/Analysis of *A Midsummer Night's Dream*  
Monologue 2 In-Class work/rehearsal

**Wed Feb 15:** Warm-Up  
Monologue 2 Final Presentation

**Assignment:** Select Monologue 3

### Week 7

**Mon Feb 20:** NO CLASS – School Holiday  
\*\*\* Complete text analysis of monologue 3\*\*\*

**Wed Feb 22:** Warm-Up  
Text Analysis & Structure of the Verse  
Monologue 3 In-Class work/rehearsal

**Assignment:** Memorize monologue 3

### Week 8 \*\*\*

**Mon Feb 27:** Warm-Up  
Text Analysis & Structure of the Verse  
Monologue 3 In-Class work/rehearsal

**Mon Mar 1:** Warm-Up  
Text Analysis & Structure of the Verse  
Monologue 3 In-Class work/rehearsal

**Assignment:** Watch *Taming of the Shrew*

### Week 9

**Mon Mar 6:** Warm-Up  
Text Analysis & Structure of the Verse  
Monologue 3 In-Class work/rehearsal

**Wed Mar 8:** Warm-Up  
Text Analysis & Structure of the Verse  
Monologue 3 In-Class work/rehearsal & presentation

*Assignment:* Scene partners assigned / select scene

**Week 10**

**Mon Mar 13:** NO CLASS – SPRING BREAK

**Wed Mar 15:** NO CLASS – SPRING BREAK

**Week 11**

**Mon Mar 20:** Warm-Up  
Scene In-Class Text Work, Analysis & Play  
Introduction to the First Folio

**Wed Mar 22:** Warm-Up  
Scene In-Class Text Work, Analysis & Play  
Structure of the Verse & The First Folio: Scene Applications

*Assignment:* Rehearse scene

**Week 12 \*\*\***

**Mon Mar 27:** Warm-Up  
Scene In-Class Text Work, Analysis & Play

**Wed Mar 29:** Warm-Up  
Scene In-Class Text Work, Analysis & Play

*Assignment:* Rehearse scene

**Week 13**

**Mon Apr 3:** Warm-Up  
Scene 3 In-Class Text Work, Analysis & Play  
Announce Devised Shakespeare Project

**Wed Apr 5:** Warm-Up  
Scene Final Presentation

*Assignment:* Self-Tape Instructions & Assignment

**Week 14**

**Mon Apr 10:** Warm-Up  
Self-Tape Assignment In-Class Feedback  
Final Project Assignment

**Wed Apr 12:** Warm-Up  
Final Project Tablework

*Assignment:* Watch *Twelfth Night*

**Week 15**

**Mon Apr 17:** Warm-Up  
Discussion/Analysis of *Twelfth Night*

Final Project Tablework

**Wed Apr 19:** Warm-Up  
Final Project In-Class Rehearsal

*Assignment:* Self-Tape #2 Instructions & Assignment

**Week 16**

**Mon Apr 24:** Warm-Up  
Self-Tape Assignment In-Class Feedback  
Final Project In-Class Rehearsal

**Wed Apr 26:** Warm-Up  
Final Project In-Class Rehearsal

**Final Examination Date:**

*Monday May 8 (11:00 – 1:00 PM)*

Final Project Presentation



## 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](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in 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](mailto:ability@usc.edu).

### Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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### 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.

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### **SDA Student Support & Reporting Form:**

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

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### **Support Systems:**

*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](http://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](http://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](http://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](http://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](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://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](http://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](http://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](http://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](http://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](http://dps.usc.edu)