

GESM 111G Theatre SCene

Units: 4

Fall 2023—T, TH—Time: 2:00-3:50PM

Location: MCC 102

Instructors: Els Collins and Stephanie Shroyer

Office: SCD M201

Els' Office Hours: Fri., 4PM-5PM or by appointment (Els except 9/1, 9/8, 9/15)

Contact Info: ecollins@usc.edu, 213-821-4034 Office/Zoom Phone during business hours

Steph's Office Hours: by appointment

Contact Info: shroyer@usc.edu, 213-740-8904 Office/Zoom Phone during business hours

Timeline for replying to emails/calls within 48 hours.

Course Description

This course serves as an in-depth exploration of the process of presenting a play, from the first reading through to the physical embodiment of a production in a theatre and is worthwhile for anyone with even a passing interest in theatre. The theatre mirrors our humanity and asks us to question the status quo.

For theatre artists and professionals, the play – as written – is the starting point for a journey of research, exploration, and imagination. Before the first day of rehearsal, the director spends several months – if not longer – working with their dramaturg and designers in researching various aspects of the play as well as reading it multiple times. The research would include: the historical period in which the play was written – its politics, customs, and mores; the performance history or tradition of the play; the life of and other works by the author; and critical essays on the play or playwright. This research and re-reading eventually leads the director to their concept of the play – an aesthetic, philosophical, and visual realization of the play that is unique to that director working in concert with their artistic team of designers.

The director brings this concept to the first rehearsal and begins the process of sharing the research to their primary collaborators – the actors. Before and during rehearsal, the designers and actors themselves do their own research, which is not dissimilar to the director's but is more individually based on their priorities of characterization (actors) or visual rendering (designers.) Pre-production research is different for a new play or for a play which does not result from a traditional script, i.e. a devised work, which might evolve from movement-based language or political framework. There, the director works with the playwright or choreographer, and the cast(s) to explore the writer's intentions in the play, questioning scenes and characters as well as reading and rereading the text and any material that inspires or is pertinent to the play.

Learning Objectives

1. **Analysis:** Increase the student's ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts.
2. **Making:** Expand the student's knowledge about the creative process, as exemplified by specific works studied, and, in many cases, by the student's making creative work.
3. **Connectivity:** Deepen the student's appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.
4. **Engagement:** Increase the student's understanding of becoming a lifelong supporter or participant in the arts by exposure to creative production in the contemporary environment.

Prerequisite(s): N/A

Co-Requisite(s): N/A

Concurrent Enrollment: N/A

Recommended Preparation: N/A

Course Notes:

This class will require viewing of plays or production experiences outside of class time for discussion in class and fulfillment of written assignments. All classes will be conducted in person on-ground. Absence from the class due to illness should be communicated to the professor prior to class so that a zoom link can be made available to the absent student. Please refer to the School of Dramatic Arts website for ticketing information.

<https://dramaticarts.usc.edu/on-stage/>

Communication (Out of Class):

- Please always include GESM 111G in the subject line of any email correspondence.
- During the period of 8/31-9/22 please cc: Professor Shroyer in any email correspondence at shroyer@usc.edu
- You can expect to receive a response within 48 hours.

Technological Proficiency and Hardware/Software Required

A computer will be useful for researching but all classes will be in person.

USC technology rental program

We realize that attending classes and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an application. The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Required Materials

Acquire from the USC Bookstore, Amazon, or ideally, a small local bookstore near you unless indicated below under other required materials:

[*The Art of Theatre, 4- Edition*](#), by William Missouri Downs, Lou Anne Wright and Erik Ramsey

[*Introduction to Play Analysis*](#) by Cal Pritner and Scott Walters

ISBN: 9781478634676

The Last Days of Judas Iscariot by Stephen Adly Guirgus ISBN-13:
978-0-8222-2082-4

Hit The Wall by Ike Holter - ISBN 978-0-88145-845-9

Dance Nation by Clare Barron - ISBN 978-0-573-70760-5

Pippin Book by Roger O. Hirson, Music and Lyrics by Stephen Schwartz - provided by instructor via PDF.

Other Required Materials

Notes on Directing: 130 Lessons in Leadership from the Director's Chair by Frank Hauser and Russell Reich via [ARES](#), the course reserves for the USC Libraries

The Creative Habit by Twyla Tharp (Assigned excerpts will be available in ARES)

Other readings via [ARES](#), the course reserves for the USC Libraries

Required Viewing: 1 Comp will be made available to you for specified performance dates. If you choose to attend another date, you will need to buy your ticket.

| | |
|--------------------|--------------------|
| Last Days of Judas | 10/01/23 @ 2:30 PM |
| Dance Nation | 10/25/23 @ 7:30 PM |
| Pippin | 10/30/23 @ 7:30 PM |
| Hit the Wall | 11/06/23 @ 7:30 PM |

1. *The Last Days of Judas Iscariot*, by Stephen Adly Guirgus - SDA Production - Bing Theatre- opens 9/29/23 runs 2 weekends (ten performances) through 10/2/29 (Instructor will provide comp tickets. **(Sign up for 1 comp for 10/1/23 no later than noon on 9/15/23 [here.](#))**)

2. ***Dance Nation*** by Clare Barron- SDA Production - SDC Theatre opens 10/20/23 - runs 2 weekends, (ten performances) and Wed., 10/25/23 through 10/29/23. **Sign up for 1 comp for 10/25/23 no later than noon on 9/15/23 [here.](#)**
3. ***Pippin*** Book by Roger O. Hirson, Music and Lyrics by Stephen Schwartz - SDA Production - Bing Theatre - opens 10/27/23 - runs 2 weekends (ten performances) through 11/5/23. No Thursday evening performance the second week. **(Sign up for 1 comp for 10/30/23 no later than noon on 9/15/23 [here.](#))**
4. ***Hit The Wall*** by Ike Holter - SDA Production - McClintockTheatre - opens 11/3/23 runs 2 weekends and Mon.,11/6/23, Wed. 11/8/23 through 11/12/23 **(Sign up for 1 comp for 11/6/23 no later than noon on 9/15/23 [here.](#))**

NB: there is no performance on Friday 11/10/23 due to Veteran's Day University Holiday

A Note about the content of this course.

Theatre can be impactful, emotionally, viscerally, visually, and philosophically. Playwrights have a knack at tapping into experiences that you may have had in a way that is hopefully universal but sometimes can be triggering. Please pay close attention to the welcome module for information about content warnings. The plays we will be reading and seeing this semester deal with a variety of challenging subjects and I look forward to discussing them with you in a brave space which will be our classroom.

Protocols for attending a live event

1. Tickets must be arranged for all productions no later than September 15, 2023. If you miss this deadline, you will be responsible for purchasing these tickets through the ticket office. Comp tickets are only available for the specific days listed above.
2. No food or beverages may be consumed in the theatre.
3. Please show up no later than 20 minutes prior to curtain in order to be seated.
4. Comps will be released at 10 minutes prior to curtain.

Description and Assessment of Assignments

There will be discussions based on the reading of the plays, the main texts, and articles on ARES and Blackboard. It will be important to come prepared with having read the material **prior to the class in which it will be discussed.** In addition, there will be many written assignments for which you will be supplied a rubric. All written work will be submitted via Blackboard and will be marked down if not submitted via that means. There will also be two creative projects which may be turned in in class.

THE WORLD OF THE PLAY 10%

1-2 PAGES

Objective: These are to help you explore creative ways for developing your analytical skills and conceptualizing the world of the play.

- **Due on Tuesday, September 26, 2023** - with *The Last Days of Judas Iscariot* in mind, choose the character in the play you can most relate to. Reflect upon the situation that your character is in throughout the play. Pick one moment in the play that is crucial to the action of the play. Imagine if your character had, in that moment, acted completely differently than they did in the play. What might have happened? Would the course of the play change? Be prepared to describe this in class (3-4 minutes of an oral presentation) and share an outline in the handed in assignment. [\(rubric\)](#)
- **Due on Thursday, November 21, 2023** - with *Hit the Wall* by Ike Holter in mind, create a collage representing the characters in the play. How might you create imagery for a poster to encompass the chosen family that the characters represent to each other while maintaining the individuality of each of their identities? [\(rubric\)](#)

PERFORMANCE ANALYSES 20%

2 PAGES EACH

Objective: The response papers are designed for you to practice analytical writing and performance analysis after viewing four productions.

Due Dates: **10/3/23** (*The Last Days of Judas Iscariot*), **10/31/23** (*Dance Nation*), **11/7/23** (*Pippin*), **11/14/23** (*Hit The Wall*)

Note: At the writing of this syllabus we will be viewing all of the plays live.

Students view four (4) productions this semester. After watching each of the four (4) productions, students will write an analytical paper. These four analysis papers are close examinations of the production and articulation of how the design elements contributed to the unity of the Director's vision. **No** additional sources outside the text of the play and your visual analysis are to be used.

Each paper should focus on one of the five following elements, a **different** element for each production and one only for each paper:

Scenic/Projection Design
 Lighting Design
 Director/Dramaturg choices
 Costuming/makeup
 Sound/music

These papers will be due at 2:00PM on the dates listed above. Rubrics will be provided in BB and discussed in class.

FIRST PAPER (STAGING DRAMATIC LITERATURE): 15%

3 PAGES

Objective: The first assignment will be for each student to select the first play, *The Last Days of Judas Iscariot*, and write an essay describing the Conflict Resolution Structure as described in *Introduction to Play Analysis* by Cal Pritner and Scott Walters. Define the major dramatic question posed by the play, supporting this by a definition of who the protagonist and opposing forces are, identifying the introductory incident, moment of engagement and climax and making sure that each of those elements support the major dramatic question.

Due Date: 9/12/23 – Rubric will be provided in BB and is visible [here](#) and will be discussed in class on 9/5/23.

SECOND PAPER (READING THE TEXT AND PERFORMANCE): 15%

3 PAGES

Objective: This paper is designed for students to engage their skills in both reading dramatic literature and reading performance.

The second paper will require each student to select one of the plays they have seen and analyze the difference between how the student imagined the play when they read it and the differences they observed in performance. Students must have a thesis statement and use two (2) of the additional readings (handouts or from the books) in their paper to support their argument. Plays may include *The Last Days of Judas Iscariot*, *Dance Nation*, or *Pippin*.

Due Date: 10/24/23 – Rubric will be provided in BB and [here](#) and discussed in class.

FINAL PROJECT 25%

5 PAGES

Objective: The final project will demonstrate the student's critical and analytical understanding of the ability to interpret this semester's plays as a season of plays, and their thematic relevance to contemporary society and USC specifically.

The final paper will require each student to consider the season of plays as a whole, utilizing the quote from Tennessee Williams' stage directions from *Cat on a Hot Tin Roof* (**discussed in week 11**), to unify the five plays we have read during the semester and to create an artistic statement which might be used by a fictional regional theater to sell the season to subscribers.

First:

Identify the Thundercloud of a common Crisis in the plays we've read together this semester.

- 2) Discuss what is the mystery of character as it relates to the larger community - this might be the theme of the "pitch" to your audience who is the community.
- 3) How is this play a "snare for truth of the Human experience"
- 4) Think about these questions in a larger sense outside the one play's structure to tie all the plays we've discussed over the semester together into a cohesive marketable season.

The paper should be in the form of an essay. Students should include at least two of the outside readings we have used to supplement the course. These can be from any module that helps to illuminate the theme of the paper listed above in 1-4.

A strong thesis statement is important, as are the three citations of text and as many specific details pertaining to the enumerated questions as possible. Please use [MLA Formatting](#) for the paper. The paper will be due on Thursday, 12/8/22 by 2:00PM, which is the time for our Final. Turning in this paper will be the final. We will also meet briefly as required by the University at this final exam time to celebrate the semester together.

Due Date: 12/7/23 by 2:00PM via the Assignment in BB. Rubric is visible in BB and [here](#).

PARTICIPATION 15%

Objective: Participation includes active listening, respect for the class and various opinions, and engaging with the material, students, guests, and professor. All of this is essential to learning. In addition, your participation includes your attending the four productions we are studying. If you do not attend even one of the productions, you will be unable to write the design analysis for that play.

We will create community agreements in the first class for discussion. The Syllabus will be updated to include those tenets.

Community Agreements - to be determined on 8/22/23

- The class will be visited by guests appropriate to our topic. They may be students or professors or theatre practitioners. This is an opportunity for students to ask questions and engage with practitioners about the theatre-making process. Students are expected to engage with the guests and to prepare ahead of class with questions just as in our other discussions.

Grading Breakdown

| Assignment | Points | % of Grade |
|-----------------------|---------------|-------------------|
| Participation | 150 | 15 |
| Performance Analyses | 200 | 20 |
| The World of the Play | 100 | 10 |
| First Paper | 150 | 15 |
| Second Paper | 150 | 15 |
| Final Paper | 250 | 25 |
| TOTAL | 1000 | 100 |

Grading Scale

Course final grades will be determined using the following scale

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|----|--------|
| A | 94-100 |
| A- | 90-93 |
| B+ | 87-89 |
| B | 83-86 |

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|----|--------------|
| B- | 80-82 |
| C+ | 77-79 |
| C | 73-76 |
| C- | 70-72 |
| D+ | 67-69 |
| D | 63-66 |
| D- | 60-62 |
| F | 59 and below |

Excellent means that clear understanding of the class material is coupled with original and creative insight; “good” means that the class material has been understood clearly; “average” means that the class material has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of class material; “failure” means that gaps in the completion of work is coupled with poor understanding of class material.

When the mathematical GPA falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been excellent or good and toward the negative end of the scale for those with average or poor attendance and participation.

Further Grading Notes:

1. If you are not a native speaker of English and/or you are an international student, please make an appointment with me in the first two weeks of classes to determine whether language or class attendance due to location accommodations might be necessary.
2. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
3. I will be happy to discuss your work at any time, and I encourage you to visit office hours (Fridays 2PM PT to 4PM PT by appointment) at least once during the semester!

Use of AI in Any Assignment:

(thanks to USC professors Steve Bucher and Amelia Jones for providing language here):

Tools such as ChatGPT, DALL-E, Bard, and others are now part of the cultural landscape. As in your professional lives, there will be times when using these tools is appropriate and others when there is more benefit to not using them. We will work together to determine the opportunities and responsibilities of using these tools.

In fact, I’ve devised an assignment—Blog 3—for you to use and demonstrate the process of collaborating with an AI text-generator.

In other occasions, here are some guiding principles in this class:

- All work should be original and created specifically for the given assignment. You are responsible for the accuracy and originality of any material submitted.

- You should be the author of all text submitted. In assignments that are collaborative in nature, that group of students will be the co-authors and have all associated responsibilities.
- Academic integrity policies regarding the use of generative AI tools will apply to every assignment.
- The extent to which using a generative AI tool is appropriate will be identified for each assignment. For instance, in our course this term, you are invited to use the generative AI for writing your Blog Assignment.
- Any generative AI text should be treated as source material and should be appropriately cited. In other words, if someone else (or something else) wrote the text, a citation is necessary. You will be asked to further cite not just the source, but how you used these tools. This extra step is reflective of future professional standards and responsibilities.
- Any generative AI image or graphic should be appropriately cited.
- How to cite AI-generative text differs among the various methodologies of citation, so please consult the latest version posted online. Check out the following site:
[https://urldefense.com/v3/_https://libguides.ccsu.edu/c.php?g=736245&p=9555042_!!Llr3w8kk_Xxm!uZWRTwGWvDJQujFnvpcB7YBhj_30NNnYqeYIHOCpBe4Ncr8ABZ0IVp6lyrRuzi4EUYGGIA8wEGje4Ws\\$](https://urldefense.com/v3/_https://libguides.ccsu.edu/c.php?g=736245&p=9555042_!!Llr3w8kk_Xxm!uZWRTwGWvDJQujFnvpcB7YBhj_30NNnYqeYIHOCpBe4Ncr8ABZ0IVp6lyrRuzi4EUYGGIA8wEGje4Ws$)

Additional Policies

Unless otherwise noted, all written assignments should be in MLA8 format, double spaced in 12-point Times New Roman or Calibri fonts with one-inch margins on all sides

Course-specific Policies (Assignment Submission, Grading Timeline, Late work, and Technology)

Assignment Rubrics

Rubrics for each paper will be broken down into components for Content and Creativity and for Style. Those components may be weighted differently for each type of paper. The precise rubric for each assignment will be listed on Blackboard with the specifics of each assignment.

Assignment Submission Policy

All papers will be turned in via Blackboard. Be sure to get a confirmation receipt in case of glitches. All assignments are due at the start of class on the day listed. Late work will be accepted but penalized for late submission.

Grading Timeline

All papers will be graded and available two weeks after the due date. You will have access to them, your grades, and my comments.

Technology in the classroom

All phones should be turned off and put away before class begins. Laptops may be used for the taking of notes. If other accommodations are required, please speak to me or have a note sent to me from the Office of Student Accessibility Services (OSAS).

Email communication. Please feel free to email me for any reason regarding the class, but allow 48 hours for a response.

Attendance

Attendance during the seminar is mandatory. Missing more than two classes and/or being late will impact your ability to be an active participant. There are many forms of meaningful participation, including insightful questions and active listening. If you tend to feel uncomfortable speaking in class, see me so we can work out a participation strategy. This course is largely discussion-based. It is up to you to come to class prepared to engage in lively conversation and respectful debate. You should find the study guides useful in prompting questions you can address in class.

Please let me know in advance if there are circumstances that impair or impede your attendance or participation. You are responsible for obtaining notes, handouts, and important information that you may have missed due to absence or lateness. If your geographic location for attending class is an issue, there will be possibilities for asynchronous assignments to offset missed classroom discussions.

Sharing of course materials outside of the learning environment

USC has a policy that 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 for GESM courses occurs both at midterm and at the end of the semester university-wide. It is an important review of students' experience in the class. During the last class there will be an end-of-semester evaluation, the intent of which is to provide feedback on your learning experience. In addition, a mid-semester evaluation will be conducted for early course correction.

Course Schedule: A Weekly Breakdown (Subject to change)

| | Topics/Daily Activities | Readings and Homework | Assignment Dates and Details |
|-----------------------------|---|--|--|
| Week 1 8/22-8/24 | <p>8/22 Course Introduction/review syllabus and expectations. Create Rules of Engagement for Class. How to read our first play</p> <p>8/24 Discussion of <i>The Last Days of Judas Iscariot</i> by Stephen Adly Giurgis</p> | <p>8/22 The Art of Theatre pp. 1-21 Art and Entertainment and Elinor Fuchs – World of the Play essay (ARES)</p> <p>8/22 Read the information about Trigger warnings and be prepared to discuss them in class.</p> <p>8/22 Read pp. 4-7 of Stephen Adly Giurgis play, <i>The Last Days of Judas Iscariot</i> (List of characters and prologue)</p> <p>8/24: Stephen Adly Giurgis play, <i>The Last Days of Judas Iscariot</i> (pp. 1-78 or to the end of the play). Think about the World of this Play</p> <p>8/24 Read the article by Liesl Schillinger about Giurgis’ <i>Judas Iscariot</i></p> | <p>Reading is always due prior to the class where it’s listed.</p> <p>Come to class on 8/22/23 prepared to introduce yourself with the following fun facts:</p> <ul style="list-style-type: none"> ● Where are you from geographically? ● Where do you think you’re going educationally while at SC? ● What is your relationship with theatre up until now? ● 2 good things you experienced during the past 3 months ● What’s the most surprising thing you’ve discovered about USC that was unexpected? <p>8/22/23 Class Activity - Exploring the use of ChatGPT This will be due Thursday 8/24 before class.</p> <p>8/24 Class Activity - an exercise in identifying the world of the play through specific pieces of the play, using Chat GPT.</p> |
| Week 2 8/29-8/31 | <p>Theatre, Art, Entertainment and the World of the Play</p> <p>The Lifecycle of a Play. This week we’ll discuss the genesis of a scripted play. The Playwright.</p> | <p>Reading for 8/29 Vox article in Module 2 about Stephen Adly Giurgis’ Dialogue</p> <p>8/29 The Art of Theatre: pp. 109-126 (Playwright)</p> <p>8/31 Read Introduction to Play Analysis pp. xii-64</p> <p>For 8/31 Watch the video about what a</p> | <p>8/29-Discuss Organization of Theatre and Tools for analyzing plays. Continue discussion of <i>The Last Days of Judas Iscariot</i></p> <p>8/31 Discussion of stage terminology and production timeline.</p> |

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| | | Producer does in BB Week 2 | |
| Week 3 9/5-9/7 | <i>The Last Days of Judas Iscariot</i> and Directing (Guest Instructor) | <p>9/5 Introduction to Play Analysis pp. 65-129</p> <p>9/7- Chapter 8 The Art of the Theatre - The Art of Directing, pp. 148-168.</p> <p>9/7- Notes on Directing, pp.1-20; pp. 59-67 (Understanding the Script, The Director's Role, Casting and Staging Tips): Available in ARES</p> | <p>Class Activity - Testing Judas Iscariot</p> <p>Discussion of Given Circumstances in Judas Iscariot.</p> <p>We will prepare questions at the end of class on 9/5 to ask our Directing Guest on 9/7. Research our guest prior to 9/7/23. There are some links to articles in BB Week 3 about Natsuko Ohama and David Warshofsky</p> <p>9/7/23 Discuss Analysis Paper due Tuesday 9/12/23.</p> <p>Guest on 9/7: Natsuko Ohama, Co-Director (Practicum Leader) of <i>The Last Days of Judas Iscariot</i>. Co-Director David Warshofsky (TBD)</p> |
| Week 4 9/12-9/14 | Theatrical Conventions and Directorial Visions (Guest Instructor) | <p>9/12 <i>The Last Days of Judas Iscariot</i> - come prepared to discuss the format of this play and possible Theatrical conventions used in the staging of this play.</p> <p>9/14 Read Notes on the Play and Production Notes and Playwright's Perspective for <i>Dance Nation</i></p> <p>9/14: Watch the PowerPoint about Theatrical Conventions in BB Week 4</p> | <p>Staging Dramatic Literature Paper due 2:00PM Tuesday 9/12/23.</p> <p>Sign up for free Tickets to all the semester's plays by 9/15.</p> <p>If you miss this sign up, you will be responsible for buying your tickets and will need to pay for them. Please note there is no alternative means of doing the design analysis papers if you don't see the productions.</p> <p>9/14 Class exercise - The Mitten Project</p> |
| Week 5 9/19-9/21 | Production Stage Management <i>Dance Nation</i> (Guest Instructor - Els on Zoom) | <p>9/19/23 Read <i>Dance Nation</i> pp. 1-100</p> <p>Watch the videos about Stage Managers in BB week 5 prior to class on 9/19</p> | <p>9/19/23 Discuss feedback on the first Paper, Staging Dramatic Literature.</p> <p>Discuss/list questions to ask the Director of <i>Dance Nation</i> on 9/21/23.</p> <p>Guests: 9/21/23 Guest Director Susan Dalian, <i>Dance Nation</i> and the role of</p> |

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| | | <p>9/21 In class lecture on Stage Management (Els on Zoom?)</p> <p>9/21 Discuss Dance Nation in the context of rehearsing a play. We will have a guest today.</p> | <p>challenging elements in a production - choreography, intimacy choreography, how to make actors feel safe expressing language and ideas that may be outside their personal comfort zones. What is the final desired impact on an audience? How does rehearsing bring us from discomfort to triumph? What is that journey like for both Director and Actor?</p> |
| <p>Week 6 9/26-9/28</p> | <p>The Creative Team and Creativity in General</p> | <p>9/26 -The Art of The Theatre (Chapter 9): The Art of Design, pp. 169-193</p> <p>9/26 The Creative Habit (by Twyla Tharp) - Chapter available in ARES - I walk into a Room</p> <p>9/26: The Art of the Theatre (Chapter 10): A Creative Life. Two more chapters all in ARES - Twyla Tharp: Rituals of Preparation, Accidents will Happen</p> <p>9/28 Anne Bogart: Excerpts from A Director Prepares (ARES)</p> <p>9/28 Discussion of Bogart Essay on Embarrassment. Come prepared to share some visual ideas on what you think the design for Judas Iscariot might be.</p> | <p>The World of the Play Assignment due 9/26/23 by 2:00PM.</p> <p>In class we'll review the questions you can ask as you view the semester's plays about how the scenic, lighting, costume and sound designs work to tell the story of the play.</p> <p>In class on Thursday, we'll divide into collaborative design groups to discuss and envision scenic and lighting ideas for <i>The Last Days of Judas Iscariot</i></p> <p>In class, if there's time we will discuss and create a list of world issues that need creative solutions. Come prepared to think about some things you think about before falling asleep at night.</p> <p>Remember to see <i>The Last Days of Judas Iscariot</i> this weekend. Comp Ticket is for Sunday, Oct. 1, 2023 2:30PM Curtain time.</p> |
| <p>Week 7 10/3-10/5</p> | <p>The Musical - Pippin and Hit The Wall</p> <p>10/3 In class discussion about <i>The Last Days of Judas Iscariot</i> performance</p> | <p>10/3: The Art of the Theatre: The Musical, pp. 209-226</p> <p>10/3: Pippin Libretto pp. iii-76. Password is USCSDA. Reading musical selections is optional but may be helpful if you read music.</p> | <p>First Performance Analysis Paper (The Last Days of Judas Iscariot) due Tuesday 10/3/23 by 2:00PM</p> |

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| | | 10/5: <i>Hit the Wall</i> , pp. 1-84. Be prepared to discuss how this play is a Play with music versus a more traditional musical like <i>Pippin</i> . This is one of the play scripts you will need to have purchased at the bookstore. | |
| Week 8 10/10-10/12 Please note there will be no class on 10/12 due to USC Fall Recess :) | Equity, Diversity and Inclusion in the theatre Discuss <i>Hit The Wall</i> in class. | Read the Statement by We See You White American Theatre and come prepared to discuss it - or bring questions. Read the NY Times Article about the Public 22-23 Season. Watch this video: Dael Orlandersmith Until the Flood - 10/10 Examine the SDA 2023-2024 Season of plays to discuss in the context of inclusivity and pluralistic theatre. https://dramaticarts.usc.edu/on-stage/ 10/12 Have a wonderful Fall Recess! See you next week. | Read the statement by We See You White American Theatre and come prepared to discuss it. Read the NY Times Article about the 2022-2023 season. |
| Week 9 10/17-10/19 | Playwright as Character and Social Commentator | 10/17: <i>Hit The Wall</i> , pp. 1-84 Review script 10/19: Read Pp 1-7 of Luke Daniel White's PhD Thesis on the use of trans-dramaturgy to Hit The Wall. Read Chloe Johnston's Review of Hit the Wall | 10/17 Be prepared to discuss this play and the power of the playwright's voice in pointing attention through characterization to the Stonewall Uprising of 1969. We will also spend time in class talking about questions to ask the Practicum Leader Gregg Daniel in class on 10/19 10/19 Guest Gregg Daniel (TBC) |
| Week 10 10/24-10/26 | Immersive Theatre | 10/24 - Familiarize yourself with the Treatise for Visions and | Attend <i>Dance Nation</i> on Wednesday, 10/25/23 |

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| | | Voices - Ghosts of USC in Module 10 Look at the videos in Module 10 in BB. 10/27 -Prepare questions for Visit with Director Corinne Chooley of Company of Angels, SDA's partner in this production | OPTIONAL: Attend Visions and Voices at Kerckhoff Hall 10/27-10/29, 734 W. Adams Blvd. Los Angeles, CA 90089 (reserve tickets ahead starting 9/1) 10/27 Guest Corinne Chooley, Practicum Leader for Ghosts of USC (TBC) |
| Week 11 10/31-11/2 | Flashback to the 50s – Cat on a Hot Tin Roof Brief discussion of <i>Dance Nation</i> and <i>Ghosts of USC</i> in class | 10/31- Read the quote from Tennessee Williams' <i>Cat on a Hot Tin Roof</i> (BB PDF) 11/2 Examine the stage direction from the final paper assignment and be prepared to discuss | Attend <i>Pippin</i> on Monday 10/30/23 Design Analysis for <i>Dance Nation</i> is due 10/31/23 by 2:00PM 11/2 In class we'll look at the plays we're read through the lens of this quote from Tennessee Williams. |
| Week 12 11/7-11/9 | The Economy of Theatre and Censorship | Read articles about funding and censorship in BB Week 12. 11/7 Election Day -Prepare to discuss how 2024 Presidential election outcomes might impact funding of the arts in the US. | Attend <i>Hit The Wall</i> on Monday, 11/6/23 Design Analysis for <i>Pippin</i> is due 11/7/23 by 2:00PM |
| Week 13 11/14-11/16 | Brief discussion of <i>Hit The Wall</i> in class | 11/14 Larger Societal Impact of the plays we've read. | |
| Week 14 11/21 - Thanksgiving Recess | Preparing for your Final Paper | 11/21 In class discussion of making sense of these plays together through the "Thundercloud of the Common Crisis" | World of the Play 2 - Hit The Wall is due on 11/21/23 by 2:00PM There will only be class on Tuesday this week due to the Thanksgiving Recess. Happy Turkey Day! |
| Week 15 11/28-11/30 | Summarizing Our Journey and the Takeaways | | Fill out course evaluations. |
| FINAL | Final paper due 12/8/23 | | Final Paper will be due on the date of our final, 12/8/23 at 2:00PM There will be a short mandatory celebration on the last 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, home work 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 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.