

# USC School of Dramatic Arts

**Course ID: THTR-252B**

Title: Intermediate Acting 1 (Drama/Comedy)

Units: 4

Term: FALL 2023 - Days: Tues/Thurs - Time: 10:00am  
12:50pm

**Location:** MCCLINTOCK (MCC) RM 107

**INSTRUCTOR:** Professor Danye Brown

**OFFICE:** 1010 MCCLINTOCK RM 214

**OFFICE HRS:** By Appointment

**CONTACT:** debrown@usc.edu

**Cell:** 818-350-3561

**IT Help:** If you experience difficulties with Zoom or Blackboard please go to:

<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 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 Objectives

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.

### **Learning Objectives**

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

1. Demonstrate the ability to take risks while performing by incorporating all mistakes using 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.

### **Pedagogical Mission Statement:**

This is a class devoted to creating more fully realized, three-dimensional performances by deepening the actor's relationship/empathy to the given circumstances as well as the text. Simply put: I want students who take THTR252b with me to become actors that do all of the work so they can then let it go, live and be free to tell stories truthfully. Attention will be paid to proper script analysis – stressing specificity when making rehearsal choices and helping the actors to deepen their relationships to the givens through breathwork and connection between both actors and then between both characters within the scene. I focus on making genuine connections between what characters want and need to our own wants and needs. We are human beings who all share a finite number of emotions. When we access our empathy as well as put aside our world view and moral systems in favor of the character's, we are then able to live the given circumstances truthfully.

### **Virtues of Acting**

Honor, Empathy and Humility

Acting calls for 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.

### Trigger Warning

Course materials may contain intense, gritty and for some, potentially offensive materials. Please consider this syllabus a trigger warning and gauge your receptibility to controversial works of art before you commit to the class. Your voluntary participation in the course constitutes an explicit consent to experiencing difficult or troubling art.

### Course Notes -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.”

## Assignments

1. The semester commences with a research project and 15-minute presentation on a topic both germane to the Elements of Comedy and useful for the actor. Topics will be assigned/selected during the first week of class. Students will begin presentations to the class during the third week.
2. A minimum of 2 scenes will be performed over the course of the semester with a length of 5-8 minutes. Scene expectations will be provided. Scenes will be presented in 3 passes:
  - 1<sup>st</sup> Pass | Initial table work, dramaturgy, and script analysis.
  - 2<sup>nd</sup> Pass | Fully blocked & off-book showing focusing on the execution of analysis and stagecraft.
  - 3<sup>rd</sup> Pass | Final showing that represents a fully realized presentation.
 Between showings, students receive notes and direction to incorporate in rehearsals.
3. A 500 word, end of semester paper, due on a mutually agreed upon date.

## Required Readings and Supplementary Materials

### Choose scenes from the following plays for round 1: (all to be read by 9/19)

*Elemeno Pea* by Molly Smith Metzler

*Almost Maine* by John Cariani

*Yellowface* by David Hwang

*The Shape of Things* by Neil Labute

*The Book Club Play* by Karen Zacarias

*Lobby Hero* by Kenneth Lonergan

*Boston Marriage* by David Mamet

*Reasons to be Happy* by Neil Labute

### Choose scenes from the following plays for round 2: (all to be read by 11/14)

*Chicken and Biscuits* by Douglas Lyons

*Clyde's* by Lynn Nottage

*August Osage County* by Tracy Letts

*Church* by Young Jean Lee

*The Odd Couple* by Neil Simon

*Den of Thieves* by Stephen Adley Guirgis

*The Goat* by Edward Albee

*The Importance of Being Earnest* by Oscar Wilde

### Optional Readings and Supplementary Materials – Available on reserve at Leavey Library

*Respect for Acting* by Uta Hagen

*Team for Actors* by Laura Bond

*An Actor Prepares* by Mel Shapiro

*Acrobat of the Heart* by Stephen Wangh

### Description and Assessment of Assignments - Grading Criteria & Evaluations

Students are graded upon prompt and professionally presented work that shows the proper investment of time as well as specificity, energy and commitment in performance. Production values count. The research project and all scene presentations are graded and averaged to a cumulative score. ALL students are expected to participate actively in everyone's table work during scene passes.

**Grade Breakdown:** Professional Habits 10%, Elements of Comedy Presentation 10%, ALL Tablework days for scenes 10%, Final paper 10%, Scene work 60% Scene work gets separate grades for 2 scenes for all three rounds i.e. 4 grades for 2<sup>nd</sup> and 3<sup>rd</sup> Passes.

Grades for each scene presentation take into account the following:

- Scenes brought for 1<sup>st</sup> Pass have been thought through with a primary understanding of where it fits in the story and with clear, defensible ideas for character/objective/psychology as well as thematic elements.
- Scenes in 2 Pass are fully memorized and staged; scenes must show that attention has been paid in rehearsal to choosing blocking that tells the story; must be performed with passion, physical and vocal energy befitting a stage actor. Actors should be open to direction and side coaching.
- Scenes in 3rd Pass should encompass everything in the 2<sup>nd</sup> Scene Pass plus fully realized performances with maximum production value.
- Apparent time investment in rehearsal. improve
- Clear, specific use and command of the playwright's language.
- Care and specificity with needed production values.
- Effort applied to challenging one's self and deepening one's relationship to the material/character.
- Willingness to take direction and develop the performance.
- Ability to apply notes given in class to work for the following presentation.
- Positive and professional attitude toward the work and one's classmates.

Eagerness to go beyond the required basics; possessing artistic integrity.

### Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Professional Habits	100	10%
Research Presentation	100	10%
Tablework (50 points for each scene)	100	10%
Scene Work (25 points for each pass)	100	60%
Final Report	100	10%
<b>TOTAL</b>	500	100%

## Grading Scale

Course final grades will be determined using the following scale:

### COURSE 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**

## Assignment Submission Policy

Assignments are submitted via Blackboard unless otherwise specified.

Be advised that most communication will come directly from lecture, Blackboard or email ([debrown@usc.edu](mailto:debrown@usc.edu)). Check all lines of communication, for assignments, notifications, or instruction. Assignments are to be turned in on time ***by the due date*** and should be uploaded to Blackboard to timestamp and assure it met the due date and time. All written assignments must be typed with a formal MLA heading - unless instructed otherwise.

Students who complete the basics of any assignment will receive a passing grade of C.

Efforts beyond this will allow the student to achieve an advanced grade.

Failure to complete an assignment will result in a grade of F for that assignment.

If a student's FINAL average grade falls between two whole numbers, I will round UP if that student has displayed consistently excellent professionalism.

You are responsible for knowing when assignments are due. In addition to the reading and writing assignments you are expected to complete practical assignments or exercises 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 four other classmates at least twice a week and are responsible for meeting the rehearsal schedule you and your partner create.

## Grading Timeline

Feed-back will be given in class.

## **Class Policies**

- 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.
- Gum-chewing is not allowed in class. You will need to wear movement clothing and footwear for this class. DO NOT wear jewelry or flip flops as they serve as a hazard for the work we do. Attire such as tight jeans, tube tops, halter tops or shirts with no straps skirts and sandals will prevent full participation in some activities.
- Except for water, **no food or drinks** are allowed in class at any time.
- All students must help with the set up and strike of every class/scene.
- **No devices/cell phone usage allowed** during class time (except during breaks).
- **Students requesting academic accommodations must notify the professor in writing within the first two weeks of class.**
- ***Class Critique Journal:*** You will need a composition notebook to critique your classmate's work. Your journal will be due/turned in to me on the last day of class and returned to you on the day of the final.

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

## **Create the Habit of Being Early**

**\*\*Do not make anyone wait for you. Ever. This is the first rule of the theater/show business and the most fundamental of all professional habits. There is a 5 minute grace period. NO ONE is permitted to enter the room after that. Should you arrive late, text someone and let them know you're waiting outside. You are welcome to join the class at the break but will still be counted ABSENT.**

## **Regarding Covid:**

Please take every precaution and make the smartest choices you can to put your health and class participation above anything else. This is an environment designed for in person participation and I am not required to conduct classes over zoom. If you are forced to miss classes due to contracting or exposure to Covid, it is your responsibility to keep up with what has been covered in your absence.

## **Attendance, Tardiness and Absences**

**ONE absence is allowed for the term excused or unexcused.** Each absence beyond that affects your grade for professional habits. Absences due to religious holidays are excused with written notice at least one week in advance. Athletes must present Travel Request Letters in advance. Students who miss class due to a university event/trip or religious holiday are expected to make arrangements via email regarding the submission of any missed assignments due on the day(s) of absence.

**NOTE:** Notify the instructor ***in advance*** of an absence/tardy in writing whenever possible. It will be unacceptable to send notice minutes or hours before class unless it is a 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

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.

**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 # _____

### **Classroom Norms**

Please refer to the handout “Communication Guidelines for a Brave Space” that was discussed during the second class.

### **Academic Integrity**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university’s mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.



For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

### **Course Policy for the Use of AI Generators**

Since creating, analytical, and critical thinking skills are part of the learning outcomes of this course, all assignments should be prepared by the student working individually or in groups. Students may not have another person or entity complete any substantive portion of the assignment. Developing strong competencies in these areas will prepare you for a competitive workplace. Therefore, using AI-generated tools is prohibited in this course, will be identified as plagiarism, and will be reported to the Office of Academic Integrity.

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

**Collaboration.** In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts.

**Group work.** Unless specifically designated as a 'group project,' all assignments are expected to be completed individually.

**Computer programs.** Plagiarism includes the submission of code written by, or otherwise obtained from someone else.

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, and/or in the course.

### **Course Content Distribution and Synchronous Session Recordings Policies**

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. 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. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

**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.

**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.

**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. (8 hours)*

Date	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
<b>Week 1</b>			
<i>Tuesday</i> 8/22	FIRST DAY OF CLASS <b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> Someone Else's Story  <b>DISCUSSION:</b> Reflections		
<i>Thursday</i> 8/24	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> Reflections Introductions  <b>DISCUSSION:</b>	Group Research Presentations	

	Course Outline/Assignment Communication Guidelines for a Brave Space		
<b>Week 2</b>			
<i>Tuesday</i> 8/28	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> Ensemble Building/Improv  <b>DISCUSSION:</b> Syllabus/Class Expectations	<ol style="list-style-type: none"> <li>1. EOC Presentation</li> <li>2. Read Plays for Round 1 Scenes</li> <li>3. Syllabus/Contract Due 9/5</li> </ol>	
<i>Thursday</i> 8/31	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> Ensemble Building/Improv  <b>DISCUSSION:</b> Scene Partner Assignments Acting/Approach to Scene Work	<ol style="list-style-type: none"> <li>1. EOC Presentation</li> <li>2. Read Plays for Round 1 Scenes</li> <li>3. Syllabus/Contract Due 9/5</li> </ol>	
<b>Week 3</b>			
<i>Tuesday</i> 9/5	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK/DISCUSSION</b> EOC Presentations Contentless Scene Assignment	<ol style="list-style-type: none"> <li>1. Read Plays Choose Scene by 9/12</li> <li>2. Contentless Scenes Due 9/14</li> <li>3. Reading – Comedic Archetypes (uploaded to BlackBoard)</li> </ol>	EOC Presentations Due Today  Signed Syllabus Review Statement (last page of Syllabus) Due Today
<i>Thursday</i> 9/7	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK/DISCUSSION</b> EOC Presentations	<ol style="list-style-type: none"> <li>1. Read Plays and Choose Scene by 9/12</li> <li>2. Contentless Scenes Due 9/14</li> </ol>	EOC Presentations Due Today  Bring in a hard copy (written neatly and clearly on 8.5x11 lined paper) of a list of previous scene work (play, playwright and role) and bullet point personal goals (THURSDAY 9/14).
<b>Week 4</b>			

<i>Tuesday</i> 9/12	<p><b>OPENING:</b> Movement Breathwork/Connection Play</p> <p><b>WORK:</b> Share Chosen Scene Kin Scene Actors Gym</p> <p><b>DISCUSSION:</b> Scene Analysis/Shared Language/ Reflections</p>	<ol style="list-style-type: none"> <li>1. Prepare tablework for your play and scene</li> <li>2. Reading – Uta Hagen 9 Questions</li> <li>3. Rehearse Contentless Scenes Due 9/14</li> </ol>	
<i>Thursday</i> 9/14	<p><b>OPENING:</b> Movement Breathwork/Connection Play</p> <p><b>WORK:</b> Contentless Scenes</p> <p><b>DISCUSSION:</b> Scene Expectations/ Rehearsing in the Zone Reflection</p>	<ol style="list-style-type: none"> <li>1. Prepare tablework for your play and scene</li> <li>2. Reading – Rehearsing in the Zone Tips (uploaded to Blackboard)</li> </ol>	All Contentless Scenes presented today in class.
<b>Week 5</b>			
<i>Tuesday</i> 9/19	<p><b>OPENING:</b> Movement Breathwork/Connection Play</p> <p><b>WORK:</b> 1<sup>st</sup> Pass Scene/Play – Tablework First Read through of Scenes – Dropping in</p> <p><b>DISCUSSION:</b> Reflection</p>	<ol style="list-style-type: none"> <li>1. Prepare tablework for your play and scene and/or rehearse scene.</li> <li>2. Daily Critique Journal</li> <li>3. Read/ Review - 2<sup>nd</sup> Pass Scene Expectations</li> </ol>	1 <sup>st</sup> Pass – Scene Tablework (2)
<i>Thursday</i> 9/21	<p><b>OPENING:</b> Movement Breathwork/Connection Play</p> <p><b>WORK:</b> 1<sup>st</sup> Pass Scene/Play – Tablework First Read through of Scenes – Dropping in</p>	<ol style="list-style-type: none"> <li>1. Prepare tablework for your play and scene and/or rehearse scene.</li> <li>2. Daily Critique Journal</li> </ol>	1 <sup>st</sup> Pass – Scene Tablework (2)

	<b>DISCUSSION:</b> Reflection		
<b>Week 6</b>			
<i>Tuesday</i> 9/26	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 1 <sup>st</sup> Pass Scene/Play – Tablework First Read through of Scenes – Dropping in  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Prepare tablework for your play and scene and/or rehearse scene.</li> <li>2. Daily Critique Journal</li> </ol>	1 <sup>st</sup> Pass – Scene Tablework (2)
<i>Thursday</i> 9/28	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 1 <sup>st</sup> Pass Scene/Play – Tablework First Read through of Scenes – Dropping in  <b>DISCUSSION:</b> Reflection 2 <sup>nd</sup> Pass Expectations	<ol style="list-style-type: none"> <li>1. Prepare tablework for your play and scene and/or rehearse scene for 2<sup>nd</sup> Pass.</li> <li>2. Daily Critique Journal</li> <li>3. Reading - TBD</li> </ol>	1 <sup>st</sup> Pass – Scene Tablework (2)
<b>Week 7</b>			
<i>Tuesday</i> 10/3	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 1 <sup>st</sup> Pass Scene/Play – Tablework First Read through of Scenes – Dropping in <b>Start 2<sup>nd</sup> Pass</b>  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Prepare tablework for your play and scene and/or rehearse scene.</li> <li>2. Daily Critique Journal</li> </ol>	1 <sup>st</sup> Pass – Scene Tablework (1) 2 <sup>nd</sup> Pass – Scenes (1)
<i>Thursday</i> 10/5	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 2 <sup>nd</sup> Pass	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Pass</li> <li>2. Daily Critique Journal</li> </ol>	2 <sup>nd</sup> Pass – Scenes (2)

	<b>DISCUSSION:</b> Reflection		
<b>Week 8</b>	<b>FALL BREAK 10/12 – 10/13</b>		
<i>Tuesday</i> 10/10	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 2 <sup>nd</sup> Pass  <b>DISCUSSION:</b> Reflection Scene Exercise Due Beginning 10/24	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Scene Exercise</li> </ol>	2 <sup>nd</sup> Pass – Scenes (2)
<i>Thursday</i> 10/12	<b>No Class Meeting</b>  *Final Paper Guidelines Posted on Blackboard	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Scene Exercise</li> </ol>	
<b>Week 9</b>			
<i>Tuesday</i> 10/17	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 2 <sup>nd</sup> Pass  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Scene Exercise</li> </ol>	2 <sup>nd</sup> Pass – Scenes (2)
<i>Thursday</i> 10/19	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 2 <sup>nd</sup> Pass  <b>DISCUSSION:</b> Reflection **Scene Partners Assigned for Round 2 scene work	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Scene Exercise</li> </ol>	2 <sup>nd</sup> Pass – Scenes (2)
<b>Week 10</b>			
<i>Tuesday</i> 10/24	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> Scene Exercise	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 3<sup>rd</sup> Final Pass</li> <li>2. Daily Critique Journal</li> </ol>	Scene Exercises (9/18)

	<b>DISCUSSION:</b> Reflection		
<i>Thursday</i> 10/26	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> Scene Exercise  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 3<sup>rd</sup> Final Pass</li> <li>2. Daily Critique Journal</li> </ol>	Scene Exercises (5)
<b>Week 11</b>			
<i>Tuesday</i> 10/31	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 3 <sup>rd</sup> Final Scene Pass  <b>DISCUSSION:</b> Reflection Round 2 Scenes – Submit Choice	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 3<sup>rd</sup> Final Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> </ol>	Submit Round 2 Scene Choice 3 <sup>rd</sup> Final Pass - Scenes (2)
<i>Thursday</i> 11/2	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 3 <sup>rd</sup> Final Scene Pass  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 3<sup>rd</sup> Final Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> </ol>	3 <sup>rd</sup> Final Pass - Scenes (2)
<b>Week 12</b>			
<i>Tuesday</i> 11/7	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 3 <sup>rd</sup> Final Scene Pass  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 3<sup>rd</sup> Final Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> </ol>	3 <sup>rd</sup> Final Pass - Scenes (2)
<i>Thursday</i> 11/9	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b>	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 3<sup>rd</sup> Final Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your</li> </ol>	3 <sup>rd</sup> Final Pass - Scenes (2)

	3 <sup>rd</sup> Final Scene Pass <b>DISCUSSION:</b> Reflection	play and scene and/or rehearse scene.	
<b>Week 13</b>			
<i>Tuesday</i> 11/14	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> Final Scene Pass (1)/ 1 <sup>st</sup> Pass of 2 <sup>nd</sup> Round Scenes Scene/Play – Tablework First Read through of Scenes – Dropping in  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 3<sup>rd</sup> Final Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> </ol>	3 <sup>rd</sup> Final Pass - Scenes (1) 1 <sup>st</sup> Pass – Scene Tablework (1)
<i>Thursday</i> 11/16	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 1 <sup>st</sup> Pass of 2 <sup>nd</sup> Round Scenes Scene/Play – Tablework First Read through of Scenes  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Scene Pass and/or Final Scene Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> </ol>	1 <sup>st</sup> Pass – Scene Tablework (4)
<b>Week 14</b>			
<i>Tuesday</i> 11/21	<b>OPENING:</b> Movement Breathwork/Connection Play  <b>WORK:</b> 1 <sup>st</sup> Pass of 2 <sup>nd</sup> Round Scenes Scene/Play – Tablework First Read through of Scenes –  <b>DISCUSSION:</b> Reflection	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Scene Pass and/or Final Scene Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> </ol>	1 <sup>st</sup> Pass – Scene Tablework (4)
<i>Thursday</i> 11/23	<b>Thanksgiving Day</b> <b>No Class Meeting</b>	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Scene Pass and/or Final Scene Pass</li> </ol>	



		<ol style="list-style-type: none"> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> </ol>	
<b>Week 15</b>			
<i>Tuesday</i> 11/28	<p><b>OPENING:</b> Movement Breathwork/Connection Play</p> <p><b>WORK:</b> 2<sup>nd</sup> Pass of Round 2 Scenes</p> <p><b>DISCUSSION:</b> Reflection</p>	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Scene Pass and/or Final Scene Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> <li>4. Final Paper</li> </ol>	2 <sup>nd</sup> Pass – Scenes (2)
<b>Last Day of Class</b> <i>Thursday</i> 11/30	<p><b>OPENING:</b> Movement Breathwork/Connection Play</p> <p><b>WORK:</b> 2<sup>nd</sup> Pass of Round 2 Scenes</p> <p><b>DISCUSSION:</b> Reflection</p>	<ol style="list-style-type: none"> <li>1. Rehearse Scenes for 2<sup>nd</sup> Scene Pass and/or Final Scene Pass</li> <li>2. Daily Critique Journal</li> <li>3. Prepare Round 2 tablework for your play and scene and/or rehearse scene.</li> <li>4. Final Paper</li> </ol>	2 <sup>nd</sup> Pass – Scenes (2)
Friday 12/1	2 <sup>nd</sup> Pass of Round 2 Scenes Tutorial Time TBD??	Rehearse Scenes/Final Paper	2 <sup>nd</sup> Pass – Scenes (2)
<b>Week 16</b>			
<i>Tuesday</i> 12/5	Study Day Scene Tutorials Time TBD??	Rehearse Scenes/Final Paper	2 <sup>nd</sup> Pass – Scenes (3)
<b>FINAL</b> <i>Thursday</i> 12/7	<b>FINAL SCENE SHOWING</b> <b>11am – 1pm</b>		<b>3<sup>rd</sup> Final Scene Pass – All Scenes Final Paper Due??</b>

**Academic Integrity:**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

**Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

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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:**

[\*Counseling and Mental Health\*](#) - (213) 740-9355 – 24/7 on call

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

[\*988 Suicide and Crisis Lifeline\*](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[\*Relationship and Sexual Violence Prevention Services \(RSVP\)\*](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

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

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

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

[Diversity, Equity and Inclusion](#) - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

***Make an informed, responsible decision.*** Look at the course schedule above. Check it against your personal calendar of the next 16 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.***

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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 September 7, 2023.*

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**PRINT YOUR NAME, USC ID NUMBER and YEAR OF STUDY**