



THTR 320a/Section 62886D/Lab  
Intermediate Acting II (4 units):  
Fall 2023

#### CLASS MEETINGS

Monday, Wednesday 10:00am—11:50am

LOCATION: PED 205

Last Day of Classes: Friday December 1st

Instructor: Gregg T. Daniel

Adjunct Professor-School of Dramatic Arts

Contact: (213) 864-6257 (mobile)

[gdaniel@USC.edu](mailto:gdaniel@USC.edu)

Gregg's office hours-by appointment

Instructor will respond within 24 hours

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

#### Course Description

To continue the practical application of the craft of acting from table-work, through personalization and making the connection between yourself, the story, and the so called “character” which the actor is attempting to portray. We will explore the use of “Objectives,” “Obstacles” and “Tactics” as the guiding principle and DNA of any scene or monologue.

#### Learning Objectives

The student will gain the ability to break down any given monologue or speech by using the three main identifiable objectives: Linear, Plot, Character aka Super Objective. The student will assign one or more of the objectives to any specific line, speech or scene utilizing the concept of objectives in crafting a performance. Additionally, the student will create a written “score” for any material assigned or chosen.

The application of “action” verbs will ground the student in actively pursuing objectives identified in a piece of dramatic or comedic material. Objective work allows the actor to fully commit their physical, vocal and emotional instrument to the success or defeat of a character in pursuing the character’s needs.

BEFORE ANY SCENE IS PRESENTED IN CLASS, A MINIMUM OF THREE HOURS MUST HAVE BEEN SPENT IN OUTSIDE REHEARSAL. Keep scenes fairly short, 4-6 pages so we can have an adequate amount of time to work on them.

#### Course Overview (week by week breakdown)

A sign in sheet will be provided online enabling Students to sign up to present work weekly.

#### Required Reading

Objectives, Obstacles, and Tactics in Practice: Perspectives on Activating the Actor, 1st Edition by Hillary Haft Bucs (Edition), Valerie Clayman Pye.

Actions: The Actors' Thesaurus  
Marina Caldarone and Maggie Lloyd-Williams  
Drama Publishers

There will be a continual amount of suggested readings and handouts ( plays and related material) throughout the semester.

IT IS IMPERATIVE THAT THE PLAY, WHICH CONTAINS THE SCENE YOU ARE WORKING ON IS READ IN ITS' ENTIRETY PRIOR TO PRESENTING MATERIAL IN FRONT OF THE CLASS.

#### JOURNALS

The Instructor expects you to keep a weekly journal of the work you've seen & done. The journal is entirely person as I don't intend on reading it. However, I will check it for time to time to confirm you're making entries. Keeping a journal DOES count toward your final grade. The journal is a reflection of your personal work and growth in class as well as the

work you've seen your colleagues do, so be honest & circumspect. I think you'll be surprised at the observations you've made by the end of the semester.

#### PARTICIPATION

*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.*

Table 1 Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade	
Midterm	200	20%	
Journal	200	15%	
Class Participation	150	15%	
Assignments	200	25%	
Final	250	25%	
TOTAL	1,000	100%	

#### Grading Scale

Course final grades will be determined using the following scale:

Table 2 Course Grading Scale

Letter grade	Corresponding numerical point range
A	95-100
A-	90-94
B+	87-89
B	83-86
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

### Assignment Submission Policy

Assignments are to be handed to the Instructor in class, unless consent is given for work to be emailed to the Instructor.

### 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.

### *Grades are dictated by*

- In class active student analysis and commentary on text
- Constructive feedback on classmates' acting presentations
- Willingness to experiment and apply the constructive feedback of instructor and students on one's own scenes, presentations, and exercises
- Meeting all assignment deadlines: reading, writing, acting (No late work accepted)
- Memorization of lines
- Availability to fellow classmates to rehearse outside of class

*Note: If a student misses a classroom rehearsal because of a partner's unavailability to rehearse outside class, the available partner will not be penalized if a discussion with me and all involved occurs before the deadline. Otherwise everyone will be held equally accountable.*

### PARTICIPATION

*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.*

### 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.

#### Classroom norms

Place personal possessions (bikes, backpacks, etc.) in a designated area, our work space should be respected and free from clutter & junk.

Place props & furniture to be used in your scene in a designated area.

No use of cell phones, tablets or laptops is allowed, we'll take occasional breaks where you may facilitate communication with those outside of class.

No food or drink in class other than water.

Clean up after we're done, everyone must participate in the clean up before leaving, let's leave the room better than we found it.

#### 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](#).

### Creating a policy for the use of AI Generators in your course

[Note to Faculty: Review the considerations and sample options below to include language in your syllabi regarding the use of AI in your courses.

Considerations when crafting a policy for AI/Chat GPT use in your course:

- Does your department, program, or school have an existing policy?
- Under what circumstances is AI use permitted in the course and/or for specific assignments?
- How should students cite or credit AI-generated material? ([USC Libraries AI Generators Citation Guidance](#))
- How will students be held accountable for AI's tendency toward [hallucination](#) (i.e., deceptive data)?
- What are the ethical considerations of using AI in general and in your discipline?
- How can AI be used as an effective learning tool, rather than a content creator for course assignments?

#### Sample Option A—not permitted

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.

#### Option B—permitted on specific assignments

In this course, I encourage you to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported

to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

#### Option C—encouraged use

I expect you to use AI (e.g., ChatGPT and image generation tools) in this class. Learning to use AI is an emerging skill, and I welcome the opportunity to meet with you to provide guidance with these tools during office hours or after class. Keep in mind the following:

- AI tools are permitted to help you brainstorm topics or revise work you have already written.
- If you provide minimum-effort prompts, you will get low-quality results. You will need to refine your prompts to get good outcomes. This will take work.
- Proceed with caution when using AI tools and do not assume the information provided is accurate or trustworthy. If it gives you a number or fact, assume it is incorrect unless you either know the correct answer or can verify its accuracy with another source. You will be responsible for any errors or omissions provided by the tool. It works best for topics you understand.
- AI is a tool, but one that you need to acknowledge using. Please include a paragraph at the end of any assignment that uses AI explaining how (and why) you used AI and indicate/specify the prompts you used to obtain the results and what prompts you used to get the results. Failure to do so is a violation of academic integrity policies.
- Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance. The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the tool used.]

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 Evaluations

[Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a [mid-semester evaluation](#) is recommended practice for early course correction.]

#### Course Schedule

[Provide a detailed course calendar that includes a list of deliverables (homework assignments, examinations, etc.) broken down on a weekly basis. The format may vary, but the content must include:

- Subject matter (topic) or activity
- Required preparatory reading or tasks (e.g., viewing videos)
- Deliverables and when each deliverable is due. A blanket statement that there will be a deliverable due at a specified frequency (e.g., there will be homework due weekly) may obviate the need to state when certain deliverables are due

IMPORTANT: In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing and other academic activities. Standard fall and spring sessions (001) require a final summative experience during the University scheduled final exam day and time.]

Table 3 Course schedule

	Topics/Daily Activities	Readings/Preparation	Deliverables



Week 1 8/21- 8/23	Relaxation Exercise (emphasis on the breath) Warm up exercise (theater game) Expectations, Discuss goals for the Semester	Monologue Worksheet/Hand out Prepare Personal Quote	In general, assignments are due within one week of a class meeting
Week 2 8/28 - 8/30	Relaxation Exercise (emphasis on the breath) Warm up exercise (theater game) Present Prepared Work Personal Quotes	Monologues #1, 2 Begin to work on objectives	Hand in Monologue Worksheet
Week 3 9/4 - (NO CLASS) 09/06	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)  Analyzing "Beats "  Hand out prepared analysis on the different types of beats	Monologues #3, #4	Practice selection of "beats" on a selected speeches
Week 4 9/11 - 09/13	Relaxation exercise (emphasis on the breath)) Employing Action Verbs	Monologues #5, #6 Select action verbs for speeches Read: ACTIONS	
Week 5 09/18 - 09/20	Relaxation exercise (emphasis on the breath)  Warm up exercise (theater game)	Monologues #7, #8 begin work on objectives	Deliver choice of Action verbs selected for individual speech

	Introduce Linear, Plot & Super Objective work		
Week 6 09/25 - 09/27	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)	Monologues #9, #10 Read Chapter 7, "Engaging Obstacles"	
Week 7 10/02 - 10/04	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)	Monologues #11, #12	Hand in scored monologues
Week 8 10/09 - 10/11	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)	Monologues works #13, #14, #15	
Week 9 10/16 - 10/18	Relaxation exercise (emphasis on the breath) ) Warm up exercise (theater game) Examine the usage of liner, plot & superobjective	Scene work begins #1, #2 Read Chapter 10, "Returning the Dress"	
Week 10 10-23 - 10/25	Relaxation exercise (emphasis on the breath)) Warm up exercise (theater game)	Scene work continues #3, #4	
Week 11 10/30 - 11/01	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)	Scene work continues #5, #6	

Week 12 11/06 - 11/08	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)	Scene work continues #7,#8	
Week 13 11/13 - 11/15	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)	Scene work continues #9, #10 Read Chapter 12 “Optimizing the Obstacle”	
Week 14 11/20 - 11/22	Relaxation exercise (emphasis on the breath) Warm up exercise (theater game)	Scene work continues #11,#12	
Week 15 11/27 - 11/29	Relaxation exercise (emphasis on the breath)) Warm up exercise (theater game)	Scene work ends #13, #14, #15	
FINAL 12/11		Presentation of a scene assigned to you by the instructor. The scene should showcase the knowledge you gained this semester with regard to beats, action verbs & objectives.	

Last Day of Classes: Friday December 1st  
Final Exam: Monday December 11, 8-10am

Final Exam:

Discussion, applicable research, and working of scenes that will culminate in a final exam presentation of at least one selected scene per each pair of students.

## Statement on Academic Conduct and Support Systems

### 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).

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.

#### ADDITIONAL NOTES

I reserve the right to alter the creative component of this syllabus at any time to serve the evolving needs of any given class or individual.

It is a privilege to work with you as you continue your third year in USC's BFA Acting Program.

Gregg T. Daniel