

**Course ID: THTR-352A**

Title: Intermediate Acting 2

Units: 4

Term: FALL 2023 - Days: Tues/Thurs - Time: 1:00pm
2:50pm**Location:** PED RM 208**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 building and sustaining character with special focus on stylized realism, subtext and heightened language. This will be further explored by improvisational exercises, script analysis, scene study, and monologue performance. Our practice will be conducted through multi-cultural text and methodologies. 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 stylized/magical realism plays and apply them to the scoring, creating and executing an extreme character based in humanity. Focus on physicality, breathwork and verbal tenacity.

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. Translate thoughtful analysis of text into specific oral and physical choices for characters performed in scene work.
3. Employ dramaturgical work, character archetypes, animal work, as well as observed, unique behavior of people and develop the physical, emotional and psychological life of a character within a scene.
4. 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.
5. 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 252B | **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 THTR352a with me to become actors that can play character experiences that are further away from their own identities. Attention will be paid to proper script analysis and character development – 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 the characters words and movements and the underlying meaning/subtext. 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.

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 d 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 1 – 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:

- 1st Pass | Initial table work, dramaturgy, and script analysis.
- 2nd Pass | Fully blocked & off-book showing focusing on the execution of analysis and stagecraft.
- 3rd 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 the first Round of Scenes**

The Sirens by Richard Wesley
Getting it Together by Richard Wesley
Day of Absence by Douglas Turner Ward
Of Mice and Men by John Steinbeck
Jesus Hopped the A'Train by Stephen Adley Guirgis
Night Mother by Marsha Norman
God of Carnage by Yasmina Reza
Skeleton Crew by Dominique Morriseau
Den of Thieves by Stephen Adley Guirgis

Choose scenes from the following plays for the second Round of Scenes

Marisol by Jose Rivera
Tambo and Bones by Dave Harris
The Colored Museum by George C. Wolfe
A Midsummer Nights Dream by William Shakespeare
Macbeth by William Shakespeare
The Lion, the Witch and the Wardrobe by C.S. Lewis
Charlotte's Web by Joseph Robinette
The Clean House by Sarah Ruhl
Angels in America by Tony Kushner
The Trees by Agnes Borinsky

Suggested Musical Titles

The Wizard of Oz by Frank L. Baum
The Wiz by William F. Brown
Beauty and the Beast by Linda Woolverton
The Lion King by Irene Mecchi, Jonathan Roberts and Linda Woolverton
Shrek by David Lindsey Abaire

Some Suggested Playwrights of Stylized/Magical Realism

Jose Cruz Gonzalez
Gabriel Garcia Marquez
Jorge Luis Borges
Branden Jacob Jenkins

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%, Stylized/Magical Realism Research 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. 2 grades for 2nd and 3rd Passes.

Grades for each scene presentation take into account the following:

- Scenes brought for 1st 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 2nd 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%
TOTAL	500	100%

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). 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 durinclass.

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
Week 1			
Tuesday 8/22	FIRST DAY OF CLASS OPENING: Movement Breathwork/Connection Play WORK: Someone Else's Story DISCUSSION: Reflections		
Thursday 8/24	OPENING: Movement Breathwork/Connection Play WORK/DISCUSSION: Reflections		
Week 2			
Tuesday 8/28	OPENING: Movement Breathwork/Connection Play WORK: Ensemble Building/Improv DISCUSSION: Introductions		
Thursday 8/31	OPENING: Movement Breathwork/Connection Play	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)	

	WORK: Ensemble Building/Improv DISCUSSION: Scene Partner Assignments Acting/Approach to Scene Work	and bullet point personal goal.	
Week 3			
Tuesday 9/5	OPENING: Movement Breathwork/Connection Play WORK/DISCUSSION Goals/Past Scene Work Empathy Monologue Assignment	<ol style="list-style-type: none"> 1. Read Plays Choose Scene by 9/14 2. Stylized Realism Research Presentation 3. Write Empathy Monologue 	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 goal.
Thursday 9/7	OPENING: Movement Breathwork/Connection Play WORK/DISCUSSION: Syllabus/ Course Outline Playwrights Stylized Realism Research Presentation Assignment	<ol style="list-style-type: none"> 1. Read Plays and Choose Scene on or before 9/14 2. Stylized Realism Research Presentation 3. Write Empathy Monologue/Record Video 	1. Written Monologue Due Today Submit Via Black Board by 11:59pm Email link to unlisted YouTube video of monologue to me by Saturday September 9 @ 11:59pm
Week 4			
Tuesday 9/12	OPENING: Movement Breathwork/Connection Play WORK/DISCUSSION: Scene Analysis/Shared Language/ Actor's Gym Kin Scene	<ol style="list-style-type: none"> 1. Read Plays and Choose Scene on or before 9/14 2. Stylized Realism Research Presentation 3. Prepare tablework for your play and scene 4. Reading – Uta Hagen 9 Questions 5. Prepare Empathy monologue to present in class 9/14 	All monologues will be assigned by Monday September 11. (by Professor)
Thursday 9/14	OPENING: Movement Breathwork/Connection Play WORK: Present Empathy Monologues in Class DISCUSSION:	<ol style="list-style-type: none"> 1. Prepare tablework for your play and scene. 2. Reading – Rehearsing in the Zone Tips (uploaded to Blackboard) 	All Empathy Monologues presented today in class. Scene choices submitted today.

	Reflection Submit Scene Choices Scene Expectations 1 st Pass Rehearsing in the Zone Tips	3. Stylized Realism Research Presentation	
Week 5			
<i>Tuesday</i> 9/19	OPENING: Movement Breathwork/Connection Play WORK: Stylized Realism Research Presentation DISCUSSION: Reflection	1. Prepare tablework for your play and scene and/or rehearse scene. 2. Daily Critique Journal	Stylized Research Presentation Due Today (2)
<i>Thursday</i> 9/21	OPENING: Movement Breathwork/Connection Play WORK: Stylized Realism Research Presentation DISCUSSION: Reflection Order for 1 st Pass	1. Prepare tablework for your play and scene and/or rehearse scene. 2. Daily Critique Journal	Stylized Research Presentation Due Today (2)
Week 6			
<i>Tuesday</i> 9/26	OPENING: Movement Breathwork/Connection Play WORK: 1 st Pass Scene/Play – Tablework First Read through of Scenes – Dropping in DISCUSSION: Reflection Scene Expectations 2 nd Pass	1. Prepare tablework for your play and scene and/or rehearse scene 2. Read all Plays for this Round. 3. Daily Critique Journal	1 st Pass – Scene Tablework (2)
<i>Thursday</i> 9/28	OPENING: Movement Breathwork/Connection Play WORK: 1 st Pass Scene/Play – Tablework	1. Prepare tablework for your play and scene and/or rehearse scene for 2 nd Pass. 2. Read all Plays for this Round 3. Daily Critique Journal	1 st Pass – Scene Tablework (2)

	First Read through of Scenes – Dropping in DISCUSSION: Reflection	4. Reading TBD	
Week 7			
<i>Tuesday</i> 10/3	OPENING: Movement Breathwork/Connection Play WORK: 1 st Pass Scene/Play – Tablework First Read through of Scenes – Dropping in DISCUSSION: Reflection	1. Prepare tablework for your play and scene and/or rehearse scenes. 2. Read All Plays for this Scene. 3. Daily Critique Journal	1 st Pass – Scene Tablework (1)
<i>Thursday</i> 10/5	OPENING: Movement Breathwork/Connection Play WORK: 2 nd Pass DISCUSSION: Reflection	1. Rehearse Scenes 2. Daily Critique Journal 3. Reading TBD	2 nd Pass – Scenes (1)
Week 8			
FALL BREAK 10/12 – 10/13			
<i>Tuesday</i> 10/10	OPENING: Movement Breathwork/Connection Play WORK: 2 nd Pass DISCUSSION: Reflection **Scene Partners Assigned for Round 2 scene work	1. Rehearse Scenes 2. Daily Critique Journal	2 nd Pass – Scenes (1)
<i>Thursday</i> 10/12	No Class Meeting *Final Paper Guidelines Posted on Blackboard	1. Rehearse Scenes for 2 nd Pass 2. Daily Critique Journal 3. Reading - TBD	
Week 9			
<i>Tuesday</i> 10/17	OPENING: Movement Breathwork/Connection Play	1. Rehearse Scenes for 2 nd Pass 2. Daily Critique Journal	2 nd Pass – Scenes (1)

	<p>WORK: 2nd Pass</p> <p>DISCUSSION: Reflection</p>		
Thursday 10/19	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 2nd Pass</p> <p>DISCUSSION: Reflection **Submit Scene Choice for Round 2</p>	<ol style="list-style-type: none"> 1. Rehearse Scenes for 2nd Pass 2. Daily Critique Journal 3. Reading - TBD 	2 nd Pass – Scenes (1) Submit Scene Choice for Round 2
Week 10			
Tuesday 10/24	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 2nd Pass</p> <p>DISCUSSION: Reflection</p>	<ol style="list-style-type: none"> 1. Rehearse Scenes 2. Daily Critique Journal 	2 nd Pass – Scenes (1)
Thursday 10/26	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 3rd Pass</p> <p>DISCUSSION: Reflection</p>	<ol style="list-style-type: none"> 1. Rehearse Scenes 2. Daily Critique Journal 3. Prepare Round 2 tablework for your play and scene and/or rehearse scene. 4. Reading – TBD 5. Read All Plays for Round 2 	3 rd Pass – Scenes (2)
Week 11			
Tuesday 10/31	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 3rd Pass</p> <p>DISCUSSION: Reflection</p>	<ol style="list-style-type: none"> 1. Rehearse Scenes 2. Daily Critique Journal 3. Prepare Round 2 tablework for your play and scene and/or rehearse scene. 4. Read All Plays for Round 2 	3 rd Pass – Scenes (2)

Thursday 11/2	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 3rd Pass Start 1st Pass of 2nd Round Scenes Scene/Play – Tablework First Read through of Scenes</p> <p>DISCUSSION: Reflection</p>	<ol style="list-style-type: none"> 1. Rehearse Scenes for 3rd Final Pass 2. Daily Critique Journal 3. Prepare Round 2 tablework for your play and scene and/or rehearse scene. 4. Read All Plays for Round 2 	<p>3rd Pass – Scenes (1) 1st Pass of 2nd Round Scenes (1)</p>
Week 12			
Tuesday 11/7	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 1st Pass of 2nd Round Scenes Scene/Play – Tablework First Read through of Scenes</p> <p>DISCUSSION: Reflection</p>	<ol style="list-style-type: none"> 1. Daily Critique Journal 2. Prepare Round 2 tablework for your play and scene and/or rehearse scene. 	<p>1st Pass – Scene Tablework (2)</p>
Thursday 11/9	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 1st Pass of 2nd Round Scenes Scene/Play – Tablework First Read through of Scenes –</p> <p>DISCUSSION: Reflection</p>	<ol style="list-style-type: none"> 1. Rehearse Scenes 2. Daily Critique Journal 3. Reading TBD 	<p>1st Pass – Scene Tablework (2)</p>
Week 13			
Tuesday 11/14	<p>OPENING: Movement Breathwork/Connection Play</p> <p>WORK: 2nd Pass</p> <p>DISCUSSION:</p>	<ol style="list-style-type: none"> 1. Rehearse Scenes 2. Daily Critique Journal 	<p>2nd Pass – Scenes (1)</p>

	Reflection		
<i>Thursday</i> 11/16	OPENING: Movement Breathwork/Connection Play WORK: 2 nd Pass DISCUSSION: Reflection	1. Rehearse Scenes 2. Daily Critique Journal 3. Reading TBD	2 nd Pass – Scenes (1)
Week 14			
<i>Tuesday</i> 11/21	OPENING: Movement Breathwork/Connection Play WORK: 2 nd Pass DISCUSSION: Reflection	1. Rehearse Scenes 2. Daily Critique Journal	2 nd Pass – Scenes (1)
<i>Thursday</i> 11/23	Thanksgiving Day Class Meeting	1. Rehearse Scenes 2. Daily Critique Journal 3. Reading TBD 4. Final Paper	
Week 15			
<i>Tuesday</i> 11/28	OPENING: Movement Breathwork/Connection Play WORK: 2 nd Pass DISCUSSION: Reflection	1. Rehearse Scenes 2. Daily Critique Journal 3. Final Paper	2 nd Pass – Scenes (1)
Last Day of Class <i>Thursday</i> 11/30	OPENING: Movement Breathwork/Connection Play WORK: 2 nd Pass DISCUSSION: Reflection	1. Rehearse Scenes 2. Daily Critique Journal 3. Final Paper	2 nd Pass – Scenes (1) Final Paper Due Turn in Completed Critique Journals
Week 16			
FINAL <i>Tuesday</i> 12/12	3rd FINAL SCENE SHOWING 11am – 1pm		3rd Final Scene Pass – All Scenes Critique Journals Returned/Graded

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. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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

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

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.

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.

PRINT YOUR NAME, USC ID NUMBER and YEAR OF STUDY