

Course Description and Overview

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

Learning Objectives

The purpose of this work is:

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

Principles Covered

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

Required Readings and Supplementary Materials

Collection of monologues and scenes (from the instructor)

STUDENTS ARE REQUIRED TO READ THE TEXT OF THE PLAY THEY ARE WORKING ON.

The Arden editions of the plays are recommended.

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

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

Recommended Books:

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

Required Viewing:

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

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

Description of Grading Criteria and Assessment of Assignments

Assignments:

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

Grading Points:

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

Grading Scale

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

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

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

Assessment of Assignments

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

Grades ARE dictated by:

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

(NOTE: In addition to in-class contact hours, the university dictates that all courses must meet a minimum standard of out-of-class time which accounts for time spent on homework, readings, writing and other academic activities. For each unit of in-class contact time, the university expects two hours of out-of-class student work per week. This is the minimum.

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

Assessment of "Participation"

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

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

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

Attendance, Tardiness and Absences

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

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

Communication & Blackboard

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

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

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

Additional Class Policies

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

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 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 Schedule: A Weekly Breakdown

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

Week 1

Tue Aug 22: Warm-Up
Intro to class, student expectations, goals, requirements
Plays, Players, Playwrights and Playhouses – PLAYing with Shakespeare
(Text Lay-Ups,

Thu Aug 24: Warm-Up
Freeing Shakespeare's Text – Paraphrasing, Analysis & Investigation

Objective: Introduction to reference texts

Assignment: Select a monologue & paraphrase & memorize monologue

Week 2

Tue Aug 29: NO CLASS – School Holiday
MEMORIZE YOUR MONOLOGUE for Wednesday Class

Thu Aug 31: Warm-Up
Freeing Shakespeare's Text – Suit the Action to the Word
In-Class work/rehearsal (Text fully memorized)

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

Week 3

Tue Sep 5: Warm-Up
Freeing Shakespeare's Text – Suit the Action to the Word
In-Class work/rehearsal

Thu Sep 7: Warm-Up
Freeing Shakespeare's Text – Suit the Action to the Word
In-Class work/rehearsal & monologue final presentation

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

Week 4

Tue Sep 12: Warm-Up
Breath & Personal Connection: Dropping-In
Monologue 2 In-Class tablework/rehearsal

Thu Sep 14: Warm-Up
Breath & Personal Connection: Dropping-In
Monologue 2 In-Class tablework/rehearsal

Week 5

Tue Sep 19: Warm-Up
Breath & Personal Connection: Dropping-In
Monologue 2 In-Class tablework/rehearsal

Thu Sep 21: Warm-Up
Monologue 2 In-Class work/rehearsal

Assignment: Watch *A Midsummer Night's Dream*

Week 6

Tue Sep 26: Warm-Up
Discussion/Analysis of *A Midsummer Night's Dream*
Monologue 2 In-Class work/rehearsal

Thu Sep 28: Warm-Up
Monologue 2 Final Presentation

Assignment: Select Scene 1

Week 7

Tue Oct 3 Warm-Up
Text Analysis & Structure of the Verse
Scene 1 In-Class work/rehearsal

Thu Oct 5: Text Analysis & Structure of the Verse
Scene 1 In-Class work/rehearsal

*** Complete text analysis of Scene 1***

Assignment: Memorize scene 1

Week 8 ***

Tue Oct 10: Warm-Up
Text Analysis & Structure of the Verse
Scene 1 In-Class work/rehearsal

Thu Oct 12: NO CLASS – Fall Recess

Assignment: Watch *Taming of the Shrew*

Week 9

Tue Oct 17: Warm-Up
Text Analysis & Structure of the Verse
Scene 1 In-Class work/rehearsal

Thu Oct 19: Warm-Up
Text Analysis & Structure of the Verse
Scene 1 In-Class work/rehearsal & presentation

Assignment: Scene partners assigned / select scene

Week 10

Tue Oct 24: Scene 2

Thu Oct 26: Scene 2

Week 11

Tue Oct 31 Warm-Up
Scene In-Class Text Work, Analysis & Play
Introduction to the First Folio

Thu Nov 2: Warm-Up
Scene In-Class Text Work, Analysis & Play
Structure of the Verse & The First Folio: Scene Applications

Assignment: Rehearse scene

Week 12 ***

Tue Nov 7: Warm-Up
Scene In-Class Text Work, Analysis & Play

Thu Nov 9: Scene In-Class Text Work, Analysis & Play

Assignment: Rehearse scene

Week 13

Tue Nov 14: Warm-Up
Scene 2 In-Class Text Work, Analysis & Play
Announce Devised Shakespeare Project

Thu Nov 16: Warm-Up
Scene 2 Final Presentation

Assignment: Self-Tape Instructions & Assignment

Week 14

Tue Nov 21: Warm-Up
Self-Tape Assignment In-Class Feedback
Final Project Assignment

Thu Nov 23: NO CLASS – Thanksgiving Break

Assignment: Watch *Twelfth Night*

Week 15

Tue Nov 28: Warm-Up
Discussion/Analysis of *Twelfth Night*
Final Project Tablework

Thu Nov 30: Warm-Up
Final Project In-Class Rehearsal

Assignment: Self-Tape #2 Instructions & Assignment

Final Examination Date:

Thursday December 7(2:00 – 3:50 PM)

SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, homework that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Statement on Academic Conduct and Support Systems

Academic 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.

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.

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>
