

THTR 250 • CAMERA & IMPROVISATION • SPRING 2024

Time: THURSDAY • 8:00am—9:50am

Section: 62784D

Location: SHR-105

Final Exam: Wed May 8 • 8-10am • SHR-105 • *mandatory attendance*

Instructor: GABRIELLA 'Gaby' SANTINELLI

Office: Zoom (unless otherwise arranged)

Office Hours: By Appointment

Contact Info: santinel@usc.edu • 424.234.0256

Professor Santinelli typically replies within 24 hours.

*If you do not hear back in 24 hours, please reach out again and/or try another contact method.

IT Help: Digital Art Lab support staff • **Hours of Service:** 24 hours

Contact: digilabsupport@usc.edu • consult@usc.edu • 213-740-0000

Course Description

The great Stephen Sondheim said: "Art is Craft. Not Inspiration." However, it can be argued that a fully-developed Actor's Instrument is powered by synthesizing the two Intelligence Centers: Intellect and Intuition. You, the actor, must be able to *think before you act* (*during preparation) and conversely, *to act before you think* (*while acting).

By simultaneously developing Intellect and Intuition, students begin to synthesize the Actor's two power sources in order to realize fully-prepared, yet spontaneous "in-the-moment" performances. And, in the case of this course...students will apply the instrument's dual intelligence centers to the demanding technicalities of on-screen acting.

Studying the Art & Craft of Improvisation develops skillsets that find parallels in scripted scenes, namely:

1. ascertaining Who, What and Where, and
2. mining unusual circumstances that alert the audience as to why we should watch these Characters, in this situation, at this unique moment.

Synthesizing the principles of both Improvisatory and Scripted scene structure further develops the Actor's understanding of what works...and what does not. Additionally, ideas generated from an organic exploration of the actor's "Authentic Essence", routed via Improvisation, will inspire students to create fresh, raw material to be hammered out into original scripted content. Original scenes written by each student to highlight their unique casting niche, or 'authentic essence', will be filmed during Final Exams, and will serve as a demo reel scene and/or the kernel of a longer piece of original content (a short film, a TV pilot, an indy feature).

Finally: We begin to discern that which sets Screen Acting apart from Stage Acting, setting actors up for success in Film & TV.

NOTE #1: Traditional Acting Technique & Scene Study Classes develop the Actor's Instrument to expand versatility and range. Range is geared towards on-stage theatrical performances. By contrast, Screen Actors are most frequently cast according to type. In other words, screen casting favors the actor who presents readily quantifiable RESULTS, rather than POTENTIAL.

Screen acting class should therefore 1. focus on developing a keen awareness of the Actor's most marketable qualities (i.e. an actor's authentic Type, Character or Essence), and 2. hone those unique qualities in order to deliver efficient, seemingly-effortless results, while imperceptibly wrangling the technical challenges of screen acting.

NOTE #2: Unlike in Theatre, there are few 'amateur' or 'community' screen acting opportunities (student films are the closest the young actor has to try out these techniques in a low-pressure environment). This course is intended to develop a professional mindset. Students explore the nature of accountability, respect and commitment in the workplace, and are highly encouraged to act accordingly.

Learning Objectives

- To EXPLORE the bedrock of scene construction, examining WHO, WHERE, WHAT:
 - principles of character development, genre/tone and story world, scene construction and types of dialogue
- To MASTER on-screen camera techniques, especially ACTING IS REACTING, students will:
 - PARTICIPATE in Improvisation Exercises
 - LEARN & HONE the ‘thoughts out loud’ on-camera technique (as per the book [THE MAP](#), by Stef Tovar)
 - DEVELOP an awareness and application of foundational on-camera acting skills, including:
 - react before you speak, adjust vocal levels for the size of shot, cheat face & props to camera, gesture within the frame, spatial awareness, create a story world despite acting in front of a blank screen & much more
- To CREATE original scripted material (1-2 pages; formatted properly in Final Draft or equivalent screenwriting software)
 - for demo reel and/or the kernel of a longer piece of original content (short film, TV pilot, indy feature, web series)
- To TRANSCEND theoretical knowledge and technical application, to create crackling screen performances
- To DEVELOP professional work habits to prepare for auditions/self-tapes, and arrive as a professional on a TV or Film set

After successful completion of this course, students will be able to:

- MASTER on-camera skills and techniques
- CREATE, REHEARSE and PREPARE roles and scripts for optimal professionalism in the workplace
- DEVELOP, WRITE & PERFORM original content, with characters based primarily on each actor’s unique Essence

Prerequisite(s) THTR-220A or THTR-252A (Intermediate Acting)

Preparation

- Refer to the Syllabus and/or Blackboard for next week’s assignments
- Assignments for next week’s class will be available on Blackboard after class ends

Technological Proficiency and Hardware/Software Required

- Students will use personal camera phones or tablets to FILM, EDIT & STORE their filmed classwork
- Please ensure **sufficient storage** and **battery charge** before each class meeting; bring chargers!
- Screenwriting Projects to be FORMATTED to industry standards (e.g. Final Draft / *free software [CELTX](#)).
- Writing that is not properly formatted to industry standards will be returned to the student

REQUIRED READING (available at USC Bookstore, Amazon, [UCB website](#), etc)

- **The Map: An Actor’s Guide To On-Camera Acting**, Stef Tovar. Applause, 2021
- **Upright Citizens Brigade Comedy Improvisation Manual**, Walsh, Roberts, Besser. Comedy Council of Nicea LLC, 2013

RECOMMENDED READING

- **Writing Screenplays That Sell**, Michael Hauge. Collins Reference; 20th Anniversary ed, 2011
- **A Practical Handbook for the Actor**, Melissa Bruder, et al. A Vintage Original, May 1986

REQUIRED MATERIALS EACH CLASS MEETING

- For Scenework: PAPER & MULTI-COLOR PEN/PENCILS (minimum four colors): e.g. [BIC 4-Color Ballpoint](#)
- Fully charged cell phone/tablet with ample storage space to film class work
- HOWEVER...when we get into written scenework, **ABSOLUTELY NO ACTING FROM ELECTRONIC DEVICES.**

DESCRIPTION OF GRADING CRITERIA • Grading Breakdown

Attendance / In-Class Improvisation	15%
Assigned Scenes “WHO”	15%
<i>Your Casting Niche</i> Presentation “WHO”	15%
Filmed Action Project “WHERE”	15%
Original Written Scene “WHAT”	15%
<u>FINAL Filmed Written Scene “WHAT”</u>	<u>25%</u>
Total	100%

ASSESSMENT OF ASSIGNMENTS

- **ATTENDANCE / IN-CLASS IMPROVISATION EXERCISES (15%):** Intellectual engagement is integral to the learning process. Attendance is requisite to engage in acting exercises. Thorough preparation of reading assignment will lead to balanced, informed class discussions, which comprise an essential aspect of this course. At the start of each class meeting, students will explore Improvisation exercises germane to the current unit: WHO, WHERE, and WHAT.
- **ASSIGNED SCENES for “THOUGHTS OUT LOUD” TECHNIQUE (15%):** Each student will be assigned a scene featuring a leading character who aligns with the actor’s unique essence. The “Thoughts Out Loud” technique will be learned and developed using these scenes (*scenes do not need to be memorized; learning the technique is the most important thing)
- **“YOUR CASTING NICHE” PRESENTATION (15%):** The culmination of Unit 1 (“WHO”) is a worksheet +personal “log-line”, upon which actors can enter confidently into the entertainment industry.
- **MIDTERM STORY-WORLD / “ACTION” PROJECT (15%):** Students will choose a non-dialogue section from complete feature film scripts or TV episodes, to complete the Unit 2 “WHERE” (1-2 mins). This segment will encompass the character’s actions during a non-dialogue sequence, establishing the story world, and acting on the character’s thoughts.
- **WRITTEN SCENE (15%):** Incorporating the principle of scene arc (set-up/twist/game/tag), each student will develop and write a 1-2 page scene to be handed in for approval. After incorporating ‘notes’ from the producer/showrunner/network/studio (i.e. THTR-250 Course Instructor & Classmates!), regarding *characterization, medium, genre, tone* and *story world*, the project will be ‘greenlit’ for production.
 - Scripts must be FORMATTED using industry standard margins (e.g. Final Draft or CELTX [*free])
- **FINAL FILMED PROJECT + FINAL EXAM (25%):** Students will be cast in their own and in each other’s original written scenes. Successful scenework will demonstrate the actor’s understanding of their own unique casting niche, combined with clarity around what makes a good scene arc (set-up/twist/game/tag).
 - **FINAL EXAM: we will film each scene in 1-2 takes on personal camera-phones in front of a backdrop**
 - **HARD COPY SCRIPT SUBMISSIONS ONLY for SCENE PARTNERS & PROFESSOR**
 - **ELECTRONIC SUBMISSIONS OF SCRIPTS WILL NOT BE ACCEPTED**

COURSE SCHEDULE: A WEEKLY BREAKDOWN

	Topics • Classroom Activities for Week #...	Readings & Homework for Week #...	Due Date
UNIT 1 WHO: ACTOR’S ESSENCE + CHARACTER & CHARACTERIZATION			
Week 1 Jan 11	<ul style="list-style-type: none"> • Introductions & Syllabus • Improv: Rant / Monologue (1-2 mins) • WATCH: THE MAP module 2 (Prof bring iPad) • Essences: <i>What Roles Would I Be?</i> (GS: pencils/clipboards) 	<ul style="list-style-type: none"> • READ <u>The Map Preface + Ch.1 How To Get An On-Camera Audition</u> • READ <u>UCB Manual p.7-26 + Ch.9 SUGGESTION</u> 	
Week 2 Jan 18	<ul style="list-style-type: none"> • Improv: Expert Monologue (Q prompt) (1-2 mins) • Essences: Share <i>What Roles Would I Be?</i> Results • Discuss: “What Is My Type?” article • Intro THOUGHTS OUT LOUD Front Desk Agent scene 	<ul style="list-style-type: none"> • READ What Is My Type? (PDF at Brightspace) • READ <u>The Map Ch.2 The “MAP” Technique</u> • PRINT OUT assigned scenes (1-2 pgs) • TALLY/REVIEW <i>What Roles Would I Be?</i> Results 	
Week 3 Jan 25	<ul style="list-style-type: none"> • Improv: Plan A Party (<i>No / Yes But / Yes And</i>) • ESSENCES: in class <i>Standards of Integrity</i> w Scene Partners! • HAND OUT: <i>Actor’s Niche +What Matters Most To Me+Why</i> • REVIEW 4 Qs: <i>Who is my character talking to? / What is my relationship to the other person? / What do I WANT from the other person? / EVENT of the Scene?</i> • Work Through SCENES w THOUGHTS OUT LOUD • Bring printed copies for you+partner (*working from devices will NOT be allowed, and will result in a ZERO for the day) 	<ul style="list-style-type: none"> • READ <u>UCB Manual p.41-45</u> • READ <u>The Map Ch.3 A Word (Or Two) About Acting 101</u> • ANSWER 4 Qs: <i>Who is my character talking to? / What is my relationship to the other person? / What do I WANT from the other person? / What is the EVENT of the Scene?</i> • MARK UP printed Scenes w Thoughts Out Loud 	WORK THROUGH SCENES with THOUGHTS OUT LOUD (15%)

Week 4 Feb 1	<ul style="list-style-type: none"> Improv: Intro Baseline Reality•Classic Pairs•YES-AND Workshop: <i>What Matters To Me Most, And Why?</i> Workshop: Actor's Niche Worksheet Work Through SCENES w THOUGHTS OUT LOUD REVIEW 4 Qs: <i>Who is my character talking to? / What is my relationship to the other person? / What do I WANT from the other person? / EVENT of the Scene?</i> 	<ul style="list-style-type: none"> READ <u>UCB Manual</u> Ch.2 HOW TO CREATE A BASE REALITY p.35-62 HONE Thoughts Out Loud on printed scripts FILL OUT <i>What Matters To Me Most, And Why?</i> FILL OUT <i>Actor's Niche Worksheet (PDF)</i> WATCH A Few Good Men clip (specific vs vague) 	
Week 5 Feb 8	<ul style="list-style-type: none"> Improv: Adverbs / Animals Work Through SCENES w THOUGHTS OUT LOUD ACTOR NICHE PRESENTATIONS 	<ul style="list-style-type: none"> COLLATE Essences CREATE Niche Presentations 	PRESENT Actor's Niche (15%)
UNIT 2 WHERE: STORY WORLD & NON-DIALOGUE / ALL-ACTION SCENWORK			
Week 6 Feb 15	<ul style="list-style-type: none"> Improv: Talk About Something Else DISCUSS Story World & Creating Environments through Acting (self-tapes, green screen, etc) Intro "ACTION" SCENES (<i>*curate or create</i>) DISCUSS CREATING ACTION SCENES for WEEK 9 	<ul style="list-style-type: none"> READ <u>UCB Manual</u> OBJECT WORK p.27-33 CHOOSE Action Scene for your "WHO" Character from the complete script ACTION SCENES: WATCH 1917, All Is Lost, Dead Calm, Parasite, Equalizer 2, Bridget Jones 	
Week 7 Feb 22	<ul style="list-style-type: none"> Improv: Object Work / Only Numbers WATCH: THE MAP module 3 (on Prof's iPad) Workshop ACTION SCENES <i>Best Shoulder Forward</i> PDF SIDES Screenshot: Do Not Forget Action Lines! 	<ul style="list-style-type: none"> READ <u>The Map</u> Ch.5 Technical Tricks to Help You Speak the Language of On-Camera Acting PREPARE Action Scenes w Thoughts Out Loud 	
Week 8 Feb 29	<ul style="list-style-type: none"> Improv: Suggest a Space Pattern Exercise Workshop ACTION SCENES DISCUSS: <i>Less is More vs Adjust Vocal Levels for Size of Shot</i> (<i>*Spielberg "Fresh Air" interview</i>) 	<ul style="list-style-type: none"> READ <u>The Map</u> Ch.4 Learning The Language of On-Camera Acting Steven Spielberg Fresh Air Interview (*at BB) 	
Week 9 Mar 7	<ul style="list-style-type: none"> Improv: Locations / Three-Line Scenes FILM "ACTION" SCENES 	<ul style="list-style-type: none"> READ <u>The Map</u> Ch.6 Auditioning In Person REHEARSE "Action" Scenes for filming 	Film Action Scenes (15%)
SPRING RECESS • Wear SPF • Drink H2O			
UNIT 3 WHAT: SCENE DEVELOPMENT FOR ACTORS			
Wk 10 Mar 21	<ul style="list-style-type: none"> Improv: Three-Line Scenes (+Size of Shot/Framing) Categories I & II INTRO writing original content: <i>WHO, WHERE, WHAT</i> DISCUSS "Write Your Own Screen Scene" Worksheet 	<ul style="list-style-type: none"> READ & PREPARE "Write Your Own Screen Scene" Worksheet (PDF) READ <u>Writing Screenplays That Sell</u>, Ch.6 Scene Writing (PDF) 	
Wk 11 Mar 28	<ul style="list-style-type: none"> Improv: La Ronde Work Through Written Scene ROUGH DRAFTS 1 	<ul style="list-style-type: none"> READ <u>UCB Manual</u> Ch.3 WHAT IS A GAME? READ <u>The Map</u> Ch.7 Sending In A Self-Tape Audition WRITE Original Scene Rough Draft 	
Wk 12 Apr 4	<ul style="list-style-type: none"> Improv: TBD Work Through Written Scene ROUGH DRAFTS 2 	<ul style="list-style-type: none"> READ <u>UCB Manual</u> Ch.4 FINDING GAME pt.1 READ <u>The Map</u> Ch.8 After The Initial Audition WRITE / RE-WRITE Original Scene Rough Draft 	
Wk 13 Apr 11	<ul style="list-style-type: none"> Improv: TBD NOTES on WRITTEN SCENES 	<ul style="list-style-type: none"> READ <u>UCB Manual</u> Ch.4 FINDING GAME pt.2 READ <u>The Map</u> Ch.9 A Word About Commercials 	WRITTEN SCENES DUE (15%)
Wk 14 Apr 18	<ul style="list-style-type: none"> Improv: TBD REHEARSE Locked Written Scenes 	<ul style="list-style-type: none"> READ <u>The Map</u> Ch.10 What Happens On Set 	

Week 15 Apr 25	<ul style="list-style-type: none"> • Improv: TBD • REHEARSE Locked Written Scenes 	<ul style="list-style-type: none"> • READ <u>The Map</u> Ch.11 When Luck Meets Preparation 	
FINAL EXAM ***** FINAL EXAM	<p>FILM FINAL SCENES (25%) during FINAL EXAM SESSION</p> <p>Wed, May 8 • 8am-10am • SHR 105</p> <p>ATTENDANCE is MANDATORY</p> <p>It is each student's responsibility to address conflicting Final Exams with <u>both</u> Professors well in advance, in order to work out a suitable solution</p>		

IMPORTANT NOTE on FINAL EXAMS

- All undergraduate classes must meet for the Final Examination as established by the University, and will take place according to the USC Final Examination Schedule
- Final Examinations may not be held on the last day of classes
- **CHECK NOW to troubleshoot any conflicting final exam schedules**
- **Full attendance during final performance is crucial to your success, as well as the success of your scene partner(s)**

GRADING SCALE Course final grades will be determined using the following scale:

A	95-100	B-	80-82	D+	67-69
A-	90-94	C+	77-79	D	63-66
B+	87-89	C	73-76	D-	60-62
B	83-86	C-	70-72	F	59 and below

GRADING SCALE for SDA

A indicates work of EXCELLENT quality; EXCELLENT indicates a clear understanding of the material, coupled with original and creative insight

B indicates work of GOOD quality; GOOD demonstrates a clear understanding of the material

C indicates work of AVERAGE quality; AVERAGE indicates a general understanding of the material, but with some gaps

D indicates work of BELOW AVERAGE or POOR quality; POOR indicates identifiable gaps in understanding the material

F indicates INADEQUATE work, or FAILURE; FAILURE is the result of not completing assignments coupled with poor understanding of the material

ADDITIONAL GRADING CRITERIA

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

GRADES ARE DICTATED BY:

- Focus/Concentration (*students using phones/other devices recreationally & side-chatting will be called out*)
- Participation in acting exercises
- Willingness to try out and work with selected acting skills and techniques
- A growing ability to articulate an analysis of one's own work
- Constructive observational feedback of classmates' presentations
- Availability to scene partners for collaboration, rehearsing and/or filming outside of class
- Meeting all assignment deadlines: reading, writing, acting, delivering filmed projects, memorizing lines

GRADES ARE NOT DICTATED BY the Instructor's subjective opinion of acting talent or artistic preference

The SDA GUIDELINES on GRADING

- Each course shall contain at least three assignments, projects, exams, papers or exercises which shall be evaluated during the semester, providing an analytical record of each student's progress in the course.

- Attendance shall be weighted at no more than 15% as per University Guidelines.
- Studio Courses must delineate how participation will be graded (in-class exercises, scene study, etc.)
- No late assignments, projects, exams, papers, or exercises shall be accepted, unless extensions have been arranged between student and teacher in advance, or unless exceptional circumstances occur.

GRADING TIMELINE Grades will be available a week after projects are presented

LATE WORK **If work is submitted LATE, students lose HALF of the grade for the project**

ASSIGNMENT SUBMISSION POLICY

Upload Rough Drafts of Original Scenes to santinel@usc.edu .

FINAL SCENES must be submitted as hard copy.

ATTENDANCE & PARTICIPATION

- Acting is an experiential, participatory & presentational process.
- Attendance is mandatory and will be taken at the start of each class meeting.
- Participation in class exercises, discussion and feedback is mandatory; the viewing and critiquing of other students' work is just as critical a component of artistic development as one's own performance work.
- Absences will result in point reductions as noted on grading system schedule.
- **TARDINESS AND UNEXCUSED ABSENCES ARE NOT PERMITTED**
- **UNEXCUSED ABSENCES**
 - * According to SDA guidelines, Unexcused Absences are NOT allowed
 - * Unexcused Absences will result in a ZERO for Participation and a ZERO for In-Class Exercises
- **EXCUSED ABSENCES**
 - * Serious illness, grave emergency or significant professional acting work, with appropriate S.O.T. leave of absence, may qualify as Excused Absences
 - * You must inform the Instructor of your absence *in advance* of the class meeting
 - * You are responsible for all work missed
- **EXTENDED ABSENCES**
 - * Even if excused, an extended absence may seriously affect your work and your overall grade for the class
 - * Please consult with your Instructor immediately if such a situation arises
- **TARDIES ARE NOT PERMITTED**
 - * **CLASS EXERCISES WILL START PROMPTLY ON THE HOUR; PLEASE SETTLE IN A FEW MINUTES EARLY**
 - * A collective group energy via Improvisation exercises will be generated at the start of class
 - * **LATE ARRIVALS WILL NOT BE PERMITTED TO JOIN CLASS**
- **REST ROOM VISITS**
 - * Please feel free to visit the rest room when needed. No permission is necessary.

CLASSROOM ETIQUETTE, FEEDBACK & EXPECTATIONS

Sharing our art and opening ourselves to feedback can be a vulnerable process. To model the expectations of a professional work environment, and promote a respectful classroom environment, we agree to:

- ★ **PROFESSIONAL REHEARSAL ETIQUETTE: Speak to others as you would wish to be spoken to**
 - ★ Respect Actors: give our undivided attention while exercises are being rehearsed & performed (absolutely NO looking at devices while others are working)
 - ★ Respect the Instructor during lectures, feedback and when directing acting exercises
 - ★ Phones (+watch, tablet, laptop, ETC), must be on silent/no vibration, screen OFF, out of view
- ★ **FEEDBACK & CRITIQUE: Keep a positive tone when offering feedback**
 - ★ Critique the work, not the people (offer an objective critique without being subjectively critical)
 - ★ Support your feedback w empirical evidence: "What I noticed" / "What I saw" / "What I heard"
 - ★ Allow classmates to finish a thought / comment before interjecting
 - ★ Everyone should be offering feedback (i.e. do not dominate or remain silent)
 - ★ Receive constructive feedback with a positive spirit in which it is given (*artistic development)

★ **SIDECAT: Please refrain from all 'side chat' during class - DO NOT CHIT-CHAT w YOUR NEIGHBOR**

- ★ If you must chat with your neighbor about a matter of urgency, take it outside the classroom
- ★ If you have been asked to refrain from side chat at least once, you may be asked to vacate for the remainder of the class, potentially resulting in a ZERO for both attendance & participation

TRIGGER WARNING:

- Please consider this syllabus a "trigger warning"
- Please gauge your ability to receive potentially controversial art work before you join the class
- Your voluntary participation in this course constitutes an explicit consent to possibly experiencing difficult and/or challenging art

VOICING YOUR NEEDS RESPONSIBLY AND APPROPRIATELY:

- If something is unclear, if you feel uncomfortable, if your needs are not being met... please reach out to me. I would appreciate the opportunity to discuss the issue in real time, not after the fact.
- You are your own advocate for your personal well-being and your developing creative process. Be brave in reaching out, as we will all gain invaluable practice at being pro-active in matters of health and creative collaboration.
- Let's agree to refrain from posting about classroom matters (e.g. assignments) or individuals (no gossip, please).
- Indirect feedback only leads to misinformation and disconnection. It never leads to satisfactory solutions. Thank you.

The Critical Response Process for Giving Supportive Feedback on Rehearsal/Performance Work

- Liz Lerman's Critical Response Process: <https://lizlerman.com/critical-response-process/>
- This system helps the classroom artist to give supportive and creative feedback to fellow artists.
- The Critical Response Process takes place after a presentation of artistic work in any discipline.
- Work can be short or long, large, or small, and at any stage in its development.
- This widely-recognized method nurtures the development of artistic works-in-progress through a four-step, facilitated dialogue between artists, peers, and audiences.

THE PROCESS engages Participants in three roles:

1. **THE ARTIST** offers a work-in-progress for review and feels prepared to question that work in a dialogue with other people.
2. **RESPONDERS**, committed to The Artist's intent to make excellent work, offer reactions to the work in a dialogue with the artist
3. **THE FACILITATOR** initiates each step, keeps the process on track, and works to help The Artist and Responders use The Process to frame useful questions and responses.

THE FACILITATOR then leads The Artist and Responders through four steps:

1. **Statements of Meaning:** Responders state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.
2. **Artist as Questioner:** The Artist asks questions about the work. After each question, Responders answer. Responders may express opinions if they are in direct response to the question asked. Responders do not offer suggestions for changes.
3. **Neutral Questions:** Responders ask neutral questions about the work. The Artist responds. Questions are neutral when they do not have an opinion couched within them. For example, if you are discussing the lighting of a scene, "Why was it so dark?" is not a neutral question. "What ideas guided your choices about lighting?" is.
4. **Opinion Time:** Responders state opinions, subject to permission from The Artist. The usual form is "I have an opinion I'd like to offer (about _____); would you like to hear it?" The Artist has the option to accept or decline opinions for any reason.

IMPORTANT DATES

- | | |
|--------|---|
| JAN 27 | Last day to drop a class without a "W" • Last day to select "Pass / No Pass" option |
| FEB 24 | Last day to drop without "W" appearing on transcript |
| APR 7 | Last day to drop a class with a mark of "W" |

IMPORTANT

- In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for the time students spend on homework, readings, writing & other academic activities.

- For each unit of in-class contact time, the university expects 2 hours of out of class student work per week over a semester (Please refer to the [Contact Hours Reference](#) guide.)
- THTR is a 2 Unit Course = 4 hours of out-of-class time

READ THE FINE PRINT

- The above course schedule & procedures are subject to change in the event of extenuating circumstances
- It is the responsibility of each student to be familiar with and to follow all written guidance given by the Instructor contained within this syllabus.

Sharing of course materials outside of the learning environment USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

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 with me as the instructor to offer any feedback on the course.

USC Technology Support Links

[Zoom information for students](#) • [Blackboard help for students](#) • [Software available to USC Campus](#)

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

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.

Statement on Academic Conduct and Support Systems

Academic Conduct: Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities: Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me as early in the semester as possible.

OSAS Location: GFS 120 • Hours of Operation: 8:30am–5:00pm • Mon through Fri • OSAS Website: ability@usc.edu
Contact: (213) 740-0776 (tel) • (213) 814-4618 (video phone) • (213) 740-8216 (fax)

Emergency Preparedness/Course Continuity in a Crisis: In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

Health and Participation in Class: You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have

symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (N95 masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

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 The University and SDA have provided self-care services for your emotional and physical well-being:
Counseling and Mental Health • (213) 740-9355 • 24/7 on call • studenthealth.usc.edu/counseling Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline • 1 (800) 273-8255 • 24/7 on call • suicidepreventionlifeline.org Free, confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day / 7 days a week

Relationship and Sexual Violence Prevention Services (RSVP) (213) 740-9355(WELL), press "0" after hours • 24/7 on call • studenthealth.usc.edu/sexual-assault Free, confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) • (213) 740-5086 | Title IX – (213) 821-8298 • equity.usc.edu, titleix.usc.edu Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment (213) 740-5086 or (213) 821-8298 • usc-advocate.symplicity.com/care_report Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services • (213) 740-0776 • <https://osas.usc.edu> Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention • (213) 821-4710 • campussupport.usc.edu Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC • (213) 740-2101 • diversity.usc.edu Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency • UPC: (213) 740-4321, HSC: (323) 442-1000 • 24/7 on call • dps.usc.edu, emergency.usc.edu Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety • UPC: (213) 740-6000, HSC: (323) 442-120 • 24/7 on call • dps.usc.edu Non-emergency assistance or information.