

**THTR 480a • PERFORMANCE FOR CAMERA • SPRING 2024**

**Time:** MONDAY • 4pm—650pm

**Section:** 63182 R

**Location:** SHR-105

**Final Exam:** Mon May 6 • 430-630pm • 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](mailto:digilabsupport@usc.edu) • [consult@usc.edu](mailto:consult@usc.edu) • 213-740-0000

## COURSE DESCRIPTION

Structured to address the intersection between the rigorous technical demands of on-camera acting and the actor's creative, expressive, artistic and career aspirations. Students will be introduced to concepts that deepen their understanding of the similarities and differences between acting live on stage versus acting for the camera, and develop a heightened awareness of their evolving authentic essence, to hone a unique brand for confident professional entry into the entertainment industry.

## OVERVIEW

This professional-level "studio" type class introduces specific screen acting techniques, and delineating the distinctions between stage and screen acting. Prepared classwork identifies the technical implications of these differences. Assigned scenework will be based upon an ongoing collaborative exploration of each actor's unique essence.

Controlled exposure to on-camera performance dynamics prompts students to define and implement strategies for mastering the parameters specific to on-camera acting, and to incorporate them into the fundamental process of actualizing effective on-camera performances. Classwork will consist of discussion of prepared assignments (reading and viewing, upon which weekly discussion will be based), exploratory exercises, bespoke scenework, and preparing a role for performance.

## LEARNING OBJECTIVES

- TRANSCEND theoretical concepts by harnessing techniques to create memorable, repeatable screen performances
- DEVELOP professional work habits to fully prepare for an audition or a job in TV and Film

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

1. ACT CONFIDENTLY on-camera, using text that definitively showcases the actor's innate essence / authentic archetype
2. MASTER on-camera skills and techniques used by seasoned screen actors (as demonstrated through weekly film clips)
3. PREPARE scripts and roles for optimal professionalism in the workplace

**Prerequisites** ONE from THTR 252a or THTR 105

### Technological Proficiency and Hardware/Software Required

- Students will use personal camera phones or tablets to FILM, EDIT & STORE content
- Please ensure *sufficient storage* and *battery charge* before each class meeting; bring chargers!

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

- [Secrets of Screen Acting](#), Third Edition (2015), Patrick Tucker. Routledge (\*aka SOSA) / [SECRETS OF SCREEN ACTING AUDIO BOOK](#)

## RECOMMENDED READING / LISTENING

- **The Map: An Actor's Guide To On-Camera Acting**, Stef Tovar. Applause, 2021
- **Acting in Film**, Michael Caine. Applause, 1987 (+[YouTube Master Class](#), 60 mins)
- **How To Avoid The Cutting Room Floor**, Jordan Goldman. <http://editorsadviceforactors.com>
- [SECRETS OF SCREEN ACTING PODCASTS](#) • 292 podcasts • 5 min each • 24 hrs supplementary material • *highly recommended*

## REQUIRED MATERIALS EACH CLASS MEETING

- For Scenework: PAPER & MULTI-COLORED PEN/PENCILS (minimum four colors): e.g. [BIC 4-Color Ballpoint](#)
- Fully charged camera (phone) 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 • Exercises • Participation	15%
Thoughts Out Loud (Therapist) Scenes	15%
<i>Find Your Niche</i> Presentation	15%
Mid-Term Scenework	15%
Preparing The Role Project	15%
<u>FINAL Filmed Scene</u>	<u>25%</u>
<b>Total</b>	<b>100%</b>

## ASSESSMENT OF ASSIGNMENTS

### • ATTENDANCE • IN-CLASS EXERCISES • PARTICIPATION (15%):

#### • ATTENDANCE

- Intellectual engagement is integral to the learning process. Attendance is requisite to engage in acting exercises.
- Thorough preparation of reading assignments and viewing supporting film/TV clips will lead to balanced, informed class discussions, which comprise an essential component of the course.

#### • IN-CLASS EXERCISES

- Exercises will be chosen by the professor (e.g. "Actor's Essence" surveys; screen acting technique)

#### • WEEKLY PARTICIPATION

- Students read an assigned chapter of [Secrets of Screen Acting](#) and view corresponding screen clips (links posted w assignments at BlackBoard)
- Each student will be asked to cite how a particular actor's performance in the clips demonstrates the topic of the corresponding chapter.

### • THERAPIST SCENE (15%)

- Demonstrate a comprehensive understanding of the THOUGHTS OUT LOUD technique.

### • YOUR ACTOR'S NICHE — PRESENTATION (15%)

- The culmination of our exploration into each actor's unique casting niche
- Students develop a clear understanding of their most marketable 'casting types', leading to confident entry into the entertainment industry.

### • MIDTERM SCENE WORKING SESSION (15%)

- Filming assigned scenes with Thoughts Out Loud (working session) + one take

### • PILOT PREPARATION PROJECT (15%)

- Prepare a role for a TV Pilot:
- Present a folder with:
  - Text Analysis for your primary scene
    - Analysis Questions to be covered in class
  - Thoughts Out Loud in 2+ different colors
  - Any other Character development work you'd like to work with, to prepare your role for screen (animals, backstory)

### • FINAL FILMED PROJECT + FINAL EXAM (25%)

- Students will be filmed in one significant scene from their Pilot role.
- Successful scenework will demonstrate the actor's understanding and implementation of "Secrets of Screen Acting", to the best of their ability. Creative modifications are permissible (considering a scene's particular mise-en-scene vs the acting studio's constraints)
- **FINAL EXAM: we will film each scene in 2 takes on personal camera-phones in the acting studio self-tape style (i.e. in front of a backdrop)**
- **HARD COPY / PRINTED SCENE SUBMISSIONS ONLY for SCENE PARTNERS & PROFESSOR**
- **ALL SCENES TO BE FILMED TOGETHER IN CLASS - ELECTRONIC SUBMISSIONS (SELF-TAPES) WILL NOT BE ACCEPTED**

## **COURSE SCHEDULE: A WEEKLY BREAKDOWN**

	Topics • Classroom Activities for Week #...	Readings & Homework for Week #...	Due Dates
Wk 1 Jan 8	<ul style="list-style-type: none"> <li>• <b>Introductions • Review Syllabus</b></li> <li>• <b>We only have 13 weeks</b> (some weeks are prep-heavy!)</li> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>ACTOR'S NICHE</b> <i>Words of Essence</i> Surveys</li> <li>• <b>DISCUSS</b> <i>Which actors do you remind people of?</i></li> <li>• GS bring clipboards, pencils</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READING <u>SOSA</u>: PREFACE • INTRO • Ch.1 SCREEN VS STAGE</b></li> <li>• <b>Checklist A: Etiquette</b> (SoSA p.195)</li> <li>• <b>Clips:</b> <a href="#">Fences bway</a>; <a href="#">Fences film</a>; <a href="#">Birdman</a>; <a href="#">Casablanca</a></li> </ul>	
<b>Week 2 • Mon Jan 15 • NO CLASS (MLK Jr Day) • GATHER MORE SURVEYS IN PUBLIC!</b>			
Wk 3 Jan 22	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>ACTOR'S NICHE</b> <i>Words Of Essence</i> Survey Results</li> <li>• <b>WATCH:</b> THE MAP Module 2</li> <li>• <b>LEARN</b> Thoughts Out Loud w Front Desk Agent scene</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Complete &amp; Tally</b> WORDS OF ESSENCE Survey</li> <li>• <b>READ <u>SOSA</u>, Ch.7 TYPECASTING</b></li> <li>• <b>Clips:</b> <a href="#">Sophie's Choice</a>; <a href="#">A Few Good Men galactically stupid</a></li> </ul>	
Wk 4 Jan 29	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>WORK THROUGH Therapist Scenes (15%)</b></li> <li>• <b>ACTOR'S NICHE</b> <i>What Roles Would I Be?</i></li> <li>• <b>READ THROUGH MID-TERM SCENES</b> w Partners (pt1) (time permitting)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.5 REACTIONS &amp; BUSINESS</b></li> <li>• <b>READ Checklist F: Reactions &amp; Business</b> (SoSA p.198)</li> <li>• <b>PREPARE</b> Therapist Scene w "Thoughts Out Loud"</li> <li>• <b>Clips:</b> <a href="#">Kuleshov Effect</a>; <a href="#">L.A. Takedown</a> vs <a href="#">Heat</a>; <a href="#">Vicky Cristina Barcelona</a>; <a href="#">Master &amp; Commander</a>; <a href="#">At Close Range</a>; <a href="#">Roman Holiday 'swallow'</a> and <a href="#">Roman Holiday Final Reactions</a>; <a href="#">The Devil Wears Prada</a></li> <li>• <b>*submit MidTerm Scene Proposals via email <a href="mailto:santinel@usc.edu">santinel@usc.edu</a> w/YouTube links by 5pm Sun Jan 28</b></li> </ul>	Work Through Therapist Scene (15%)
Wk 5 Feb 5	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> <i>Less is More vs Adjust Vocal Levels for Size of Shot</i> (*<a href="#">Spielberg "Fresh Air" interview</a>)</li> <li>• <b>WORK THROUGH</b> any remaining Therapist Scenes</li> <li>• <b>ACTOR'S NICHE</b> <i>What Matters Most To Me And Why?</i></li> <li>• <b>ACTOR'S NICHE</b> <i>Standards of Integrity</i></li> <li>• <b>READ THROUGH MID-TERM SCENES</b> w Partners (pt2)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.6 SOUND &amp; VOCAL LEVELS</b></li> <li>• <b>Read Checklist D: Voice</b> (SoSA p.196-197)</li> <li>• <b>PREPARE</b> Mid-Term Scenes w 'Thoughts Out Loud'</li> <li>• <b>PREPARE</b> <i>What Matters Most To Me And Why?</i> (PDF)</li> <li>• <b>Clips:</b> <a href="#">Erin Brockovich</a>; <a href="#">The Big Sick</a>; <a href="#">Girl, Interrupted</a>; <a href="#">Morning Show (dorm room)</a>; <a href="#">Rambo</a></li> <li>• <b>LISTEN</b> <a href="#">Steven Spielberg Fresh Air Interview</a> (*39:30 + PDF)</li> <li>• <b>WATCH</b> <a href="#">What's Your WHY?</a> Simon Sinek <i>Ted Talk</i> 18 min</li> </ul>	
Wk 6 Feb 12	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>WORK THROUGH ACTOR'S NICHE WORKSHEETS</b></li> <li>• <b>WORK THROUGH MID-TERM SCENES</b> (pt1)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.2 DIFFERENT SCREENS, DIFFERENT EFFECTS</b></li> <li>• <b>READ Checklist C: The Picture</b> (SoSA p.196)</li> <li>• <b>HONE</b> Mid-Term Scenes w 'Thoughts Out Loud'</li> <li>• <b>PREPARE ACTOR'S NICHE WORKSHEET</b> (PDF)</li> <li>• <b>Clips:</b> <a href="#">Losing Isaiah</a>; <a href="#">The Morning Show (board room)</a>; <a href="#">Parasite</a>; <a href="#">1917</a>; <a href="#">Bridget Jones (opening)</a></li> </ul>	
<b>Week 7 • Mon Feb 19 • NO CLASS (President's Day) • PREPARE ACTOR'S NICHE PRESENTATION!</b>			
Wk 8 Feb 26	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>ACTOR'S NICHE PRESENTATIONS (15%)</b></li> <li>• <b>WORK THROUGH MID-TERM SCENES</b> (pt2)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.3 THE FRAME</b></li> <li>• <b>Best Shoulder Forward:</b> USPS Stamps (PDF)</li> <li>• <b>PREPARE ACTOR'S NICHE PRESENTATION</b></li> <li>• <b>Clips:</b> <a href="#">Django Unchained</a>; <a href="#">A Few Good Men</a>; <a href="#">Schitt's Creek (Sebastien Raine)</a></li> </ul>	Present Actor's Niche (15%)
Wk 9 Mar 4	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>MidTerm Scenework:</b> view clips from scenes (tbd); film the scenes; compare w/ originals (tbd)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.4 THE CAMERA</b></li> <li>• <b>Checklist B: The Camera</b> (SoSA p.195-196)</li> <li>• <b>Clips:</b> <a href="#">The Apartment</a>; <a href="#">Star Trek</a>; <a href="#">LA LA Land</a></li> </ul>	Mid-Term Scene (15%)
<b>SPRING RECESS • WEAR SPF • DRINK H2O</b>			

Wk 10 Mar 18	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>PILOT ROLES</b> - discuss preparing an entire role</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.8 ACTING</b></li> <li>• <b>Checklist E: Acting</b> (SoSA p.197 - 198)</li> <li>• <b>Clips:</b> <a href="#">Love Actually (Xmas Gift Scene)</a>; <a href="#">Love Actually (Karen &amp; Harry)</a>; <a href="#">Kramer vs Kramer (apt)</a>; <a href="#">Kramer vs Kramer (restaurant)</a>; <a href="#">The Hours</a>; <a href="#">The Producers</a></li> </ul>	
Wk 11 Mar 25	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>TABLE READ PILOT SCRIPT(s)</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.10 REHEARSALS &amp; TECHNICALS &amp; Ch.11 DIRECTING ACTORS FOR THE SCREEN</b></li> <li>• <b>Choose Final Scenes from Pilot Roles</b></li> <li>• <b>Clips:</b> <a href="#">I, Tonya</a>; <a href="#">Manchester By The Sea</a></li> <li>• <i>Schitt's Creek (on set) *VIDEO at Blackboard</i></li> </ul>	
Wk 12 Apr 1	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>READ THROUGH FINAL SCENES</b> w Scene Partners</li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">Acting In Film Master Class w Michael Caine</a> (60 mins): watch video +/- read the book</li> <li>• <b>Clips:</b> <a href="#">Game of Thrones</a>; <a href="#">Six Degrees of Separation</a>; <a href="#">Dead Calm</a>; <a href="#">Crazy Rich Asians</a>; <a href="#">All Is Lost</a>; <a href="#">David Fincher ExtremeCloseUps</a> (*note: graphic images)</li> </ul>	
Wk 13 Apr 8	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>FINAL SCENES</b> rehearsals w Thoughts Out Loud</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.13 THE SHOOT</b></li> <li>• <b>Clips:</b> <a href="#">Stage Fright</a>, <a href="#">Shaina Sequence</a>, <a href="#">Hugo</a>, *CP Steadicam</li> </ul>	
Wk 14 Apr 15	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>FINAL SCENES</b> rehearsals w Thoughts Out Loud</li> <li>• <b>PRESENT</b> role preparation scripts in folders (pt1)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.9 AUDITIONS • Ch.12 ANNOUNCERS</b></li> <li>• <b>Checklist G: Auditions &amp; Interviews</b> (SoSA p.199)</li> <li>• <b>Checklist I: Final Thoughts</b> (SoSA p.199 - 200)</li> <li>• <b>Audition Clips:</b> <a href="#">Rachel McAdams The Notebook</a>; <a href="#">Rose Byrne Get Him To The Greek</a>; <a href="#">Henry Thomas E.T.</a></li> </ul>	Present ROLE PREP Project (15%)
Wk 15 Apr 22	<ul style="list-style-type: none"> <li>• <b>DISCUSS</b> reading &amp; film clips (*weekly)</li> <li>• <b>FINAL SCENES</b> run-through, w Notes</li> <li>• <b>PRESENT</b> role preparation scripts in folders (pt2)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>READ <u>SOSA</u>: Ch.14 EDITOR &amp; EDITING; EPILOGUE</b></li> <li>• <b>Checklist H: The Editor</b> (SoSA p.199)</li> <li>• <b>Clips:</b> <a href="#">Doubt</a>; <a href="#">Silver Linings Playbook</a>; <a href="#">Good Will Hunting car</a>; <a href="#">Good Will Hunting 'best part of my day'</a></li> </ul>	
<b>FINAL EXAM ***** FINAL EXAM</b>	<p><b>FILM FINAL SCENES (25%) during FINAL EXAM SESSION</b></p> <p><b>Mon, May 6 • 430-630pm • SHR 105</b></p> <p><b>ATTENDANCE is MANDATORY</b></p> <p><b>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</b></p>		

### IMPORTANT NOTE on FINAL EXAMS

- All undergraduate classes must meet for Final Examinations as established by the University, and will take place according to USC's Final Exam 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 weighted toward the negative end of the scale for those with poor attendance and participation.

## 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** Pilot Projects to be handed in as hard copies.

## 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)
- ★ **SIDECHAT: 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 26 | Last day to drop a class without a “W” • Last day to select “Pass / No Pass” option |
| FEB 23 | Last day to drop without “W” appearing on transcript                                |
| APR 5  | 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](http://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](mailto: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](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu) Non-emergency assistance or information.