



## THTR 575 CREATIVE PRODUCTION PROJECTS

Units: 6  
Term: Fall 2024  
When: M thru F 6-10pm, SA 10am-3pm  
Location: SDA Theatres & Labs  
What: Project One-Marat Sade  
Project Two -TBA  
Instructors Project One: Stephanie Shroyer  
Natsuko Ohama  
Instructors Project Two: TBA  
Office Hours: by appointment  
Contact Info: [shroyer@usc.edu](mailto:shroyer@usc.edu)  
[nohama@usc.edu](mailto:nohama@usc.edu)

### **Course Description**

This course is part of the third year MFA Acting trajectory comprising the students Advanced Creative Projects. It is the practical, hands-on performance opportunity designed to deepen the actors craft through the collaborative process of creating a full theatrical production. Over the duration of the course, participants will work as an ensemble to produce a play from start to finish. They will explore the dynamics of ensemble work, develop trust and communication skills, and learn to create a cohesive performance as a unified group. The course culminates in public performance, allowing participants to showcase their work in a professional setting.

### **Course Objectives:**

- To provide actors with a comprehensive understanding of ensemble theatre and its importance in the creative process.
- To develop participants' ability to work collaboratively within a group, fostering a sense of unity and collective responsibility.
- To offer practical experience in producing a play, including rehearsal techniques, character development, and staging.
- To enhance communication and listening skills, essential for effective ensemble work.
- To build confidence in performance through continuous feedback and refinement.
- To culminate in a public performance that reflects the collective effort and creativity of the ensemble.

### **Course Aspirations**

- To exercise the craft of creating a cohesive, authentic, and impactful character using vocal, physical, emotional, analytical, and interpretative tools.
- To contribute to the strength of the class ensemble, through dedication and application of core principles.

## **Note from Director of MFA Acting Program**

One of the goals of the MFA in Acting program is to subject each student to the demands of becoming a member of an ensemble. After two years of working as a cohort in classes, workshops and various performance situations, the third-year students will spend this Fall semester in collaboration with actors cast from the undergraduate acting population. At the completion of Project One (Marat/Sade), the cohort will commence rehearsing Project Two, their “ensemble only” thesis production to occur in Spring ‘25 semester. Project Two culminates in the MFA thesis show that is solely the actors in the MFA Y3 Company. This year the first of those plays is Peter Weiss’s MARAT SADE directed by Stephanie Shroyer with Natsuko Ohama and the second is soon to be announced.

Resident theatre companies in the USA have dwindled down to a precious few. Most acting students coming out of universities, conservatories and schools are immediately thrown into a “free-lance” situation where the work comes sporadically with great spaces in between. The formative practical experience that professional repertory companies used to provide has now been taken on by MFA actor-training programs like ours.

What the actor learns from working as a member of the ensemble is every bit as important as what he or she learns in terms of character-building technique. A true ensemble player must not only listen and attend to the other actors but has the responsibility to support the work of the other actors. It’s the melding of individual talents into a coherent and responsive ensemble that creates the potential for extraordinary theatre.

### **Final Exam**

The performance of the plays.

### **Grading & Evaluation**

A is excellence; B is good to adequate; C is failure.

### **MFA Acting Attendance Policy**

*This policy is authored and mandated by MFA leadership. It is found in the “MFA Acting Student + Faculty Agreement: Guidelines & Policies Academic Year ‘24-’25” distributed to all MFA constituents at the 8/23/24 Welcome Orientation.*

- The training at this MFA program is ensemble-based work; therefore, **it is a requirement for the entirety of the ensemble to be present for every class. Absences** will directly affect your grade and standing in the program. A **lateness** will be counted as an **absence**. A **lateness** is anything after a 5-minute grace period at the official start time of class. Anything longer than five minutes will result in being locked out of class. *Don’t be absent. Don’t be late.*

#### **Absences**

- THREE (3) absences will result in a full letter grade demotion. If you miss a total of FIVE (5) classes, you fail the class. Any failed class results in academic probation.
- Excused and unexcused absences are the same.

#### **Email records**

- All lateness's and absences need to be documented by the Student at fault via email. The Student must email the specific professor for which class will be missed, as well as David Warshofsky and Natsuko Ohama.
- If a Student is late/absent to class and an email has not been sent in advance, the professor **must report these events** to David Warshofsky and Natsuko Ohama.

#### **Lateness**

- There is no need to text professors if you are late.

#### **Illness**

- Stay healthy. Illness counts as an absence. Please notify your professor, as well as David Warshofsky and Natsuko Ohama with a doctor's note.

### **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.

### **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.*

**\*\*The following statements and disclosures portion of this document are subject to SDA updates. Addendums will be posted on Bright Space\*\***

### **Equity, Diversity & Inclusion + Intimacy in Theatre 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>

### **Statement on University Academic and Support Systems**

#### **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

#### **Student Financial Aid and Satisfactory Academic Progress:**

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate-](#) and [graduate-level](#) SAP eligibility requirements and the appeals process.

**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 consists 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) 740-2500

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

*\*\*This syllabus serves as your contract for course #575, Fall Semester 2024\*\**