

THTR 397 – Theatre Practicum
Section 63100 – *Troilus & Cressida*
Spring 2025 — Monday-Friday / Saturday
6:00 – 10:00 PM / 11:00 – 3:00 / Other times as assigned
Location: SDA Rehearsal Rooms & Bing Theatre
Instructors: Natsuko Ohama & Edgar Landa
Office: MCC
Office Hours: By appointment
Contact Info: landa@usc.org OR (323) 972-4755
nohama@usc.edu

Course Description and Overview

Substantive participation in the productions comprising the School of Dramatic Arts curated mainstage season of plays. Productions are anchored by SDA faculty who guide, mentor and collaborate with enrolled 397 students who will prepare a theatrical text to culminate in public performance housed in one of the school's performance venues. Design, technical direction, stage management assignments are made by the SDA Production faculty and acting assignments are by audition.

Learning Objectives

Our undergraduate programs are anchored by principles aimed at developing artists who can exercise the interdependence of artistic practice and understand theatre as a collaborative art form. This course provides each population of artists the opportunity to develop their specific skill set within the context of a shared collaborative project. These are stated below:

Actors are expected to:

- Cultivate collaborative and respectful interaction between themselves and all participants in the process, including actors, designers, technical directors and stage managers, as well as with their Practicum Leaders (Directors).
- Cultivate curiosity about diverse artistic regimens and expertise toward the common goal of the actualization of a theatrical production.
- Obtain and hone a working knowledge of the interface between actor, text, theatrical event and audience across a range of social contexts, historical periods, performance styles and cultures.
- Acquire and hone a practical understanding of rehearsal processes, costume fitting etiquette and performance protocol in live theatre.
- Acquire and hone a practical understanding of open and effective communication between director and actor, stage management and actor, castmate to castmate peer interaction, as well as being an ensemble member.

- Acquire professional based tools for making requests, addressing issues/concerns, and positive conflict resolution.
- Apply their developing physical, vocal and emotional skills to performances in productions that are mounted in the SDA's performance venues.

Prerequisite(s): None

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Memorize lines ahead of first practicum meeting (1st rehearsal)

Required Readings and Supplementary Materials

The play's script to be presented and such research materials as the director may deem necessary for a particular project. Students are informed which specific texts are to be used and are provided the publishing information to acquire these texts. When possible, actors and production designers and stage managers will be provided with a copy of the text prior to the start of rehearsals. (Musicals, original plays, etc.)

Description of Grading Criteria and Assessment of Assignments

THTR 397/497 projects are directed and graded by the SDA Faculty of record for each respective section. In addition to the section's faculty of record, all grades will also reflect the evaluations of the Practicum Leader (Director) and area SDA Technical Staff specifically in the areas of Professionalism and Rehearsal Process.

Grading will be determined by the following as defined below and according to the appropriate grading matrix and timeline for your discipline which is an addendum to this syllabus:

| | |
|--------------------|-----|
| 1- Preparation | 10% |
| 2- Professionalism | 20% |
| 3- Process | 30% |
| 4- Performance | 40% |

Grading Breakdown

These expectations constitute the bulk of your graded experience. In addition to these may be other assignments that happen out of the specific rehearsal process.

The final letter grade is awarded based on the following percentages (A>94%>A->90%>B+>87%>B>84%>B->80%>C+>77%>C>74%>C->70%>D+>67%>D>64%>D->60%>F)

Preparation (10%)

Actors are expected:

- To arrive at rehearsals and fittings on time, ready to work, focused on the work at hand.
- Unscheduled conflicts will be considered absences
- Bring appropriate rehearsal clothing that gives an approximation of the character and helps to define character choices and movement.

Professionalism (20%)

Actors are expected:

- To attend all costume measurement and fitting appointments as scheduled
- To learn lines by the deadlines required by the Practicum Leader
- To be quiet and respectful when their colleagues are rehearsing
- To be attentive to entrances and exits.
- To be responsible for all blocking and movement as presented by the director
- To acknowledge and incorporate director's notes
- To be in costume and make-up by the time the house opens
- To be quiet when not on stage
- To be responsible for their individual entrances and exits
- To be responsible for all personal props and wardrobe

Process (30%)

Actors are expected:

- To be flexible and open in the rehearsal process
- Rehearse in attire suitable to the ongoing physical/ psychological development of the role assigned at his/her casting (for ex: rehearsal skirts, proper footwear)
- To be willing to investigate alternative solutions and ready to offer their own ideas
- To work as needed with dialect & vocal coaches and fight & intimacy directors
- To assist in the setting up and breaking down of rehearsal as needed for efficient use of time in rehearsals

Public Performance (40%)

Actors are expected:

- To integrate all rehearsal processes to include physical, vocal and dialect work as appropriate to the production
- To execute the themes, tone and style of the play as directed by the practicum leader
- To perform as a member of the ensemble
- To attend and participate in the strike

*****All students participating in the production are required to attend and participate in the strike. Closed-toed shoes are required for all technical rehearsals and for strike.**

Proposed Schedule:

Actors:

- The rehearsal/performance period for this section of THTR 397 is 6 weeks including technical rehearsals and performances
- Rehearsals take place 6:00pm-10:00pm Monday-Friday and 4 hours on Saturday between the hours of 10AM-4PM
- Students in the THTR 397 project are "on call" for all scheduled rehearsals.

Guidelines on Grading

| Assignment | Points | % of Grade |
|-----------------|--------|------------|
| Preparation | 100 | 10 |
| Professionalism | 200 | 20 |
| Process | 300 | 30 |
| Performance | 400 | 40 |
| TOTAL | 1000 | 100 |

Additional Policies

Acting students will be penalized for missing rehearsals and poor preparation (e.g. not memorizing lines by the given deadline).

Course Schedule: A Weekly Breakdown

The weekly schedule varies according to the needs of the student and the play. Because of the variety of dates associated with production and the range of necessary activities and steps, the materials needed for each week necessarily varies in nature and timing.

Final Examination Date:

The final for this class is the set of public performances in front of an audience.

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>
