

# USC School of Dramatic Arts

**THTR 454 (63163R)**

**DAY/TIME: Monday/Wednesday 9:00AM - 10:50 AM**

**LOCATION:**

**INSTRUCTOR: Lee Shallat Chemel**

**TITLE: Advanced Acting Shakespeare**

**OFFICE HOURS: App't via zoom/FaceTime or on campus**

**CONTACT: lchemel@usc.edu**

## **Course Goal:**

This class is structured to continue the work in THTR 354 of vocally shaping Shakespeare's text while going deeper into the work by developing the skills of character development and emotional depth. Toward this end, students will learn scenes from a history, a comedy and a tragedy in order to experience the different demands of these plays.

## **Specific Objectives:**

From day one students will be called upon to read aloud and later perform memorized scenes.

## **Students will:**

1. Review the technique of learning to shape text by finding "functional words" to make an argument.
2. Understand context and its application in playing an action.
3. Exercise the skill of playing an action in the scene work.
4. Discover the resources to achieve emotional depth while sustaining the technical shaping of the text.
5. Develop techniques for understanding and becoming the character.

## **Learning Objectives**

A practical understanding of all that is described in the course overview plus the development of professional work habits

**Prerequisite(s):** THTR 354 or BADA

## **Grading Breakdown:**

All assignments and presentations will be graded on a percentage (100 points) scale, which will then be converted into a letter grade.

| Scale       |            |            |            |          |
|-------------|------------|------------|------------|----------|
| A+ 100 - 98 | B+ 89 - 87 | C+ 79 - 77 | D+ 69 - 67 | F 59 - 0 |
| A 97 - 94   | B 86 - 84  | C 76 - 74  | D 66 - 64  |          |
| A- 93 - 90  | B- 83 - 80 | C- 73 - 70 | D- 63 - 60 |          |

| Assignment               | % of Grade  |
|--------------------------|-------------|
| In-class oral work       | 25%         |
| Mid-term scene final     | 20%         |
| In-class scene work      | 30%         |
| Final scene presentation | 25%         |
| <b>TOTAL</b>             | <b>100%</b> |

### Clarification of grading standards

#### In-class oral work & Text analysis

Students are expected to demonstrate in class, through reading aloud or performing assigned scenes, that they have diligently practiced and applied the techniques studied in each section.

#### Mid-term scene

Students should demonstrate growth in applying the techniques studied up to this point in the semester.

**In-class scene work** Students must demonstrate that they have rehearsed their scenes and applied all of the techniques learned in the speech and text work. They will be asked to demonstrate their homework by explicating and showing they have applied the techniques for achieving emotional truth in their acting.

#### Final scene presentation

The final scene is judged on the growth the student has made since the beginning of class work and the imagination and polish that is visible in the final presentation, including the staging, the vocal expressiveness, technical skill, and emotional truth.

### Course Notes

Most of the assignments in this course are performance-related and presented during class time.

Homework includes text analysis, memorization, and later, rehearsal. There is little space for make-up work if you have missed a class, so know that I will try to accommodate you when there is time, but you can't always depend on class performance time to be available to you for make-up work. We can discuss alternatives if you have a very good excuse for missing an assignment.

- **Cell phones must be turned off in class** except for students with emergency situations discussed privately and approved by instructor, or when specifically requested for research or exercises.
- **Attendance in class is mandatory except in case of illness.** If you **must** miss class, please notify me **ahead of time**, in writing. **Three unexcused absences will surely impact your grade and require that we meet privately to discuss.**
- **Arrive on time.** Class begins on the hour. Habitual tardiness (more than three late arrivals) will impact your in-class oral work grade.
- **Email** Use my usc email, [lchemel@usc.edu](mailto:lchemel@usc.edu).

## **Required Texts:**

**Any Complete Works, such as The Oxford Shakespeare**

**Edited by Jowett, Montgomery, Taylor, and Wells**

The hardback is forever; the paperback is relatively inexpensive.

**SHAKESPEARE'S WORDS: A Glossary and Language Companion**

**By David Crystal and Ben Crystal**

## **Session Dates**

**First day of classes:** Tuesday January 14

**Last day of classes:** Thursday May 1

**Spring Break:** March 16-23

**Study Days:** May 3-6

**FINALS:** May 7-14

**Daily Work****Homework/Due Dates**

|   |   |
|---|---|
| <b>Week 1 Jan 14/16</b> <ul style="list-style-type: none"> <li>• Intros and discussion of class content</li> <li>• Present a prepared speech</li> <li>• Go over “functional words”</li> <li>• Work on Rich III opening monologue.</li> <li>• Assign first scene work from RICH III</li> </ul> | <ul style="list-style-type: none"> <li>• Read Act I, scenes 1 and 2 of Richard III</li> </ul>                     |
| <b>Week 2 Jan 21/Jan 23</b> <ul style="list-style-type: none"> <li>• Discuss, read aloud RICH II, Act I, Scene 2</li> </ul>   | <ul style="list-style-type: none"> <li>• Rehearse scene</li> <li>• Begin memorizing</li> </ul>                    |
| <b>Week 3 Jan 28/30</b> <ul style="list-style-type: none"> <li>• RICH III scene work on your feet.</li> </ul>   | <ul style="list-style-type: none"> <li>• Rehearse w scene partner</li> <li>• Scenes memorized</li> </ul>          |
| <b>Week 4 Feb 4/ 6</b> <ul style="list-style-type: none"> <li>• RICH III scenes performed</li> </ul>  | <ul style="list-style-type: none"> <li>• Read MUCH ADO</li> </ul>   |
| <b>Week 5 Feb 11/13</b> <ul style="list-style-type: none"> <li>• Discuss MUCH ADO</li> <li>• Assign ADO scenes</li> </ul>   | <ul style="list-style-type: none"> <li>• Rehearse scenes</li> </ul>   |
| <b>Week 6<br/>Feb 18 /Feb 20</b> <ul style="list-style-type: none"> <li>• Read ADO scenes showing understanding of text.</li> </ul>   | <ul style="list-style-type: none"> <li>• Rehearse ADO w/ scene partner</li> <li>• Begin memorizing ADO</li> </ul> |
| <b>Week 7 (Feb 25 /26)</b> <ul style="list-style-type: none"> <li>• Work ADO scenes on your feet</li> </ul>   | <ul style="list-style-type: none"> <li>• Complete memorization of ADO scene</li> </ul>                            |
| <b>Week 8 Mar 3/5</b> <ul style="list-style-type: none"> <li>• Perform ADO scenes</li> </ul>  | <ul style="list-style-type: none"> <li>• Read for individual scenes</li> </ul>                                    |
| <b>Week 9 Mar 10/12</b> <ul style="list-style-type: none"> <li>• Assign IND scenes</li> </ul>   | <ul style="list-style-type: none"> <li>• Work with scene partner on IND scenes</li> </ul>                         |
| <b>Spring Break Mar 17-23</b>   | <ul style="list-style-type: none"> <li>• Work IND scenes with scene partner</li> </ul>                            |

|  |   |
|--|---|
| <b>Week 11 Mar 25/27</b><br><ul style="list-style-type: none"> <li>• Work IND scenes</li> </ul>  | <ul style="list-style-type: none"> <li>• Memorize IND scenes, working with scene partner</li> </ul> |
| <b>Week 12 Apr 1/3</b><br><ul style="list-style-type: none"> <li>• Perform IND scenes</li> <li>• Assign extended monologues</li> </ul> | <ul style="list-style-type: none"> <li>• text work on monologues</li> </ul>                         |
| <b>Week 13 Apr 8/10</b><br><ul style="list-style-type: none"> <li>• Make-up work</li> <li>• Read extended MONO</li> </ul>              | <ul style="list-style-type: none"> <li>• begin memorizing MONO</li> </ul>                           |
| <b>Week 14 Apr 15/17</b><br><ul style="list-style-type: none"> <li>• Work MONOs</li> </ul>   |   |
| <b>Week 15 Apr 22/24</b><br><ul style="list-style-type: none"> <li>• Perform MONOS</li> </ul>  |   |
| <b>Study Days – Apr 29- May 1</b><br><b>FINAL –</b>  |   |
|  |   |

## 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.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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.

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 University guidelines. If you are feeling ill or if you have been exposed to someone with the virus, please NOTIFY ME and stay home to protect others. It will be your responsibility to continue to keep up with class notes and assignments but I can help.

To reduce the spread of COVID-19, USC recommends that face coverings (masks) be worn indoors including classrooms. In my classroom, masks are not required unless you have not been vaccinated. When reading or performing, it will be necessary to remove your mask. If that is a problem for anyone in the class, we can meet privately and find a solution.

## **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>.

### **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.

### **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.