

USC School of Dramatic Arts

THTR 252a-62815R Intermediate Acting
Term— Fall 2017
Day-Time Tuesday/Thursday 3:00PM-4:50PM
Location: MCC 106
Instructor: Christine Estabrook
Office: Adjunct Office MCC 2nd floor

Office Hours: by appointment
Contact Info: email: mestabro@usc.edu,
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Course Description

1. The combination of the class discussion and execution of assigned exercises will come together and enhance the recognition of theme, and representation of characters, as a reflection of the playwrights' era.
2. The student actors will be guided and contribute as a ensemble in bringing the playwrights's vision to fruition. The art of acting relies on the ensemble. Therefore, an actor's self-discipline, affects the success of the class as a whole.

Learning Objectives

1. The student will learn how to bring a text to life through thoroughly investigating the text and targeting the moral and cultural climate prevalent in the post WW2 American sensibility.
2. The student will learn the importance of the actor's responsibility to the text, the playwright, and his fellow actors in the class.
3. By using the techniques developed from all Class Work, Exercises, Interpretation of Text, Imagination, Observation, Character Improv, and Action. We will mount the scenes as designated by the teacher from each play.
4. Each actor will participate with a total (100%) commitment in contributing to class discussion, class exercises, and constructive feedback on performance of scenes.
5. The scenes will be rehearsed by the students "out of class" as well as "in class".

Recommended Preparation: A practical understanding of all that is described in the course overview plus the development of professional work habits
Prerequisite(s): THTR 101, Recommended THTR 3

Required Readings and Supplementary Materials

The plays: “The Rose Tattoo” by Tennessee Williams, “ A View from the Bridge” by Arthur Miller, “Bus Stop” by William Inge, these 3 can be bought on the Internet, and the following play “The Midnight Caller” USC Bookstore

Supplementary materials

any information from .com (history) or any .edu or .org. Please avoid wikipedia.

“ Homeward Bound American Families in the Cold War Era” by Elaine Tyler May copyright 1988, 1999, 2008 published by Basic Books, a member of the Perseus Book Group available on the Internet.

Description and Assessment of Assignments

*There will be no late assignments accepted. Assignments are accepted on the due date.

*Written assignments must be handed to the teacher by the student whose assignment it is and must be handed on the due date.

Grades are determined by:

- 1.Active participation in the classroom regarding the breakdown and analysis of the text as reflected politically, morally, and culturally in post WW2 America.
2. A 100% commitment to willingly participate and cooperate with fellow students involving exercises, discussions of material, constructive feedback on scene-work, and incorporation of acting ideas and feedback concerning the improvisations, and plays.
3. A commitment to rehearsing and availability to scene partner as a “work in progress” both inside and outside of the class.
4. The memorization of individual scene assignments as they are a necessity for the in-class scene and monologue work.
- 5.Written Assignment which will be a one page essay question covering application of the class breakdown to a play discussed in class.
6. Grades are never determined by the teacher’s subjective idea of talent.

Grading Points Breakdown:

- Theatre exercise and games..... 5 points
- Painting Improv..... 5 points
- one word scene..... 10 points
- Midterm- monologue from “Bus Stop” by William Inge Specifics to be determined in class.....15 points
- Oral discussion presentation of students breakdown for “The Rose Tattoo”5 points
- Written assignment (one page) regarding the class Breakdown of the play “The Rose Tattoo” ...5 points
- Oral presentation of historical research 5 points
- Textual analysis of Miller, Foote and Inge play..... 5 points

- In class Acting work on Miller, Foote and Inge plays..... 20 points(15)
 - Cumulative Active Class Participation 10 points
 - FINAL: scene presentations of Miller, Foote and Inge plays 15 points
- TOTAL.... 100

points.

Grading Scale:

Excellent: A (4) = 100-96; A- (3.7) = 95-90 (clear understanding of class material coupled with original and creative insight)

Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80 (class material has been understood clearly)

Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70 (class material has been generally understood, but gaps in understanding remain)

Poor: D (.7-1.3) = 60's (there are identifiable gaps in the understanding of class material)

Fail: F (0) = 59 and below (gaps in completion of work and poor understanding of class material.)

Further Grading Notes:

- If the GPA falls between two grades, the final grade will be weighted toward the positive end of the scale for students with excellent/good attendance & class participation and toward the negative end of the scale for those with average/poor attendance & participation.
- If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W. I will be happy to discuss your work at any time.

Additional Policies

Attendance is of primary importance in this class. The intellectual and emotional response to a playwrights voice is only understood in an ensemble atmosphere made up of cooperation and focus of energy by the entire class regarding the material assigned in the classroom and for outside rehearsal. Therefore attendance is of the utmost importance. Points will be subtracted from the grade for tardiness and absence. In accordance with the university policy it will not be more than 15% of the grade.

- Except for water, no food or drinks are allowed in class at any time.
- All students must help with the set up and strike of every class
- Students must place all extraneous belongings, (backpacks, sweaters, jackets, skateboards, laptops, cell phones, etc.) in the designated corner of the classroom at the start of class
- Students must be in proper rehearsal clothes (whatever they may be and understand that they change throughout the semester) at the start of class, promptly at 3 PM. NO FLIP FLOPS

Course Schedule: A Weekly Breakdown

COURSE WEEK BY WEEK BREAKDOWN:

(The timeline is subject to change depending on the dynamics, pace and unpredictability of the creative process of any given class.)

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 August 22 and August 24	<p>explanation and expectations of syllabus. Improv "Tiles" "Nerf Toss"</p> <p>Assign "Portrait Improv:" Class discussion about Artists post WW2</p>	<p>read "Homeward Bound" or post war history source. read "The Rose Tattoo" read "Bus Stop"</p>	<p>"Portrait Improv " is due Week 2 August 29, 31. and finishing Sept 2.</p>
Week 2 August 29 and August 31	<p>"Nerf Toss" AS WARMUP 2 classes of "Painting Improv" Presentations with constructive class feedback discussion</p>	<p>read "Homeward Bound" or postwar history source. read "The Rose Tattoo" read "Bus Stop"</p>	<p>2 classes of "Painting Improv" Presentations</p>
Week 3 September 5 and September 7	<p>Finish up "Painting Improv" Presentations with constructive class feedback discussion Introduce and discuss "one word scene" Improv and explanation of action verb assignments</p>	<p>"Homeward Bound" or postwar history source. "The Rose Tattoo" "Bus Stop"</p>	<p>Finish up "Painting Improv Presentations" Deadline for Drop Add</p>
Week 4 September 12 and September 14	<p>2 days of Performances of "one word scene" Using different action verbs and class discussion with constructive feedback.</p> <p>discussion of the breakdown of "Rose Tattoo"</p>	<p>read "Homeward Bound" or postwar history source read "Rose Tattoo" read "Bus Stop"</p>	

<p>Week 5 September 19 and September 21</p>	<p>Introduction of the “Script Breakdown. Class discussion of the American culture of the 1950’s and How it may have been reflected in the writers, after WW2</p>	<p>read “Homeward Bound” or postwar history source. read “Bus Stop” read “View from the Bridge”</p>	
<p>Week 6 September 26 and September 28</p>	<p>Class discussion about “Bus Stop” incorporating script breakdown. assign both: scenes from “Bus Stop” and monologue.</p>	<p>read “Homeward Bound” or pw hist. source. read “Bus Stop” AND read and rehearse “outside of class” applying breakdown with the play “View From the Bridge” rehearse out of class Mid-term monologue</p>	<p>due date of monologue depending on scheduling October 10 Oct 12, Oct 17, 2017.</p>
<p>Week 7 October 3 and October 5</p>	<p>“in class” rehearsal and constructive feedback on “Bus Stop” scenes.</p>	<p>read “Homeward Bound” or pw hist. source. read “View From the Bridge”</p>	
<p>Week 8 October 10 and October 12</p>	<p>In class “Bus Stop” Monologue presentation for Mid Term</p>		<p>Oct 10th 12th 17th present monologues for Mid Term grade</p>
<p>Week 9 October 17 and 19</p>	<p>in class monologue presentation for Mid Term AND “in class” rehearsal and constructive feedback of “Bus Stop” scene.</p>	<p>read “Homeward Bound” or pw hist. source. read “View” read “Midnight Caller”</p>	<p>October 17 finish presenting monologues for Mid-term grade</p>

<p>Week 10</p> <p>October 24 and October 26</p>	<p>script breakdown and oral discussion concerning "View From the Bridge" AND assignment of scenes "View"</p>	<p>read "View" AND read "Midnight Caller" AND rehearse "outside of class" on applying breakdown to the play "View From the Bridge"</p>	
<p>Week 11</p> <p>October 31 and November 2</p>	<p>start "in class" rehearsal and constructive feedback for "View" scenes</p>	<p>read "View" AND rehearse "out of class" scenes from "View" AND read "Midnight Caller"</p>	
<p>Week 12</p> <p>November 7 and November 9</p>	<p>"in class" rehearsal and class constructive feedback for "View"</p>	<p>read "Midnight Caller" AND rehearse "out of class" for "View"</p>	
<p>Week 13</p> <p>November 14 and November 16</p>	<p>script breakdown and oral discussion concerning "Midnight Caller" AND assignment of scenes "Midnight Caller"</p>	<p>read "Midnight Caller" AND rehearse "out of class" for "Midnight Caller"</p>	
<p>Week 14</p> <p>November 21</p>	<p>"in class rehearsal and constructive feedback for "Midnight Caller"</p>	<p>read "Midnight Caller" AND rehearse "out of class" for "Midnight Caller" AND rehearse final scene presentation</p>	<p>Due November 21, one page written essay on "Rose Tattoo" using script breakdown.</p>
<p>Week 15</p> <p>November 28 and November 30</p>	<p>"in class rehearsal and constructive feedback for "Midnight Caller"</p>	<p>read "Midnight Caller" AND rehearse "out of class" for "Midnight Caller" AND rehearse final scene presentation</p>	
<p>FINAL</p> <p>December 12 2:00PM-4:00PM</p>	<p>The final will be Presentations of the SCENES rehearsed in class.</p>		<p>Final, December 12th 2:00-4:00.</p>

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" <https://policy.usc.edu/student/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>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.