THTR 101 : INTRODUCTION TO ACTING

**SYLLABUS**

**Patrick Pankhurst, Spring 2016**

**(626)398-1721 (9 am to 9 pm) #62606, 4 units**

**Hours by appointment 5 to 6:50 pm Tues & Thurs**

**ppankhurst@earthlink.net** **MCC 112**

**COURSE DESCRIPTION,**

**CONTENT AND METHODOLOGY**

THIS IS PERFORMANCE ORIENTED CLASS. EVERY STUDENT WILL WORK ON THEATER EXERCISES AND SCENES EVERY CLASS. BY COURSE’S END STUDENTS WILL HAVE HANDS-ON EXPERIENCE AND KNOWLEDGE OF GENERAL STANISLANSKY THEORY AND TECHNIQUE. THIS WILL BE A LEARN-BY-DOING CLASS.

THE MISSION OF THIS CLASS WILL BE TO ESTABLISH AN ACTIVE ANALYSIS APPROACH TO LEARNING AND PERFORMANCE OF SCENES AND PLAYS. STUDENTS WILL PREPARE MATERIAL WITH PARTNERS AND PUT UP WORK IN CLASS. STUDENTS WILL COLLABORATE AND CREATE AN ENSEMBLE FOCUSED ON A FINAL PERFORMANCE PROJECT. STUDENTS ARE EXPECTED TO BE SUPPORTIVE AND CONTRIBUTE TO CLASSROOM DISCUSSIONS AND PERFORMANCES.

THIS PROCESS WILL DEVELOP TECHNIQUES AND APPROACHES TO PREPARATION AS WELL AS PERFORMANCE. PLAY ANALYSIS AND DISCUSSION WILL COMPARE STYLES AND APPROACHES TO DIFFERENT GENRES OF WRITING AND PERFOMANCE. THEORY WILL BE WOVEN INTO EXERCISES AND WORKOUTS.

PLAYS WILL BE READ AND DISCUSSED IN CLASS FROM THEORETICAL STYLE AND PERFORMANCE PERSPECTIVES. THE SEMESTER’S WORK WILL START WITH THE SIMPLEST MATERIAL AND PROGRESS IN DIFFICULTY.

BOTH MIDTERM AND FINAL EXAM WILL BE PERFORMANCES.

 ***Schedule for THTR 101***

**Weeks 1&2...** Discuss coarse goals and student expectations. Introduction, interviews, theater history and ensemble and preparation exercises, Introduction of general vocabulary…Who What Where and Objectives, actions, obstacles.

**Weeks 3,4,5**… Introduce short scenes… group exercises and active analysis techniques and begin workouts/rehearsal. First performance when ready.

**Weeks 5&6**... Read and analyze three full length plays and select one for final project.

**Week 7 & 8 & 9** ...  Mid term interviews and **Mid Term Paper.** First act scene work, prep class, active analysis, visualization, improvisation exercises and character development.

**Week 10&11&12**... Second act scene work and development.

**Weeks 13 &14…** Rehearsals, and polishing of final performance.

**Final Performance… TWO WEEKS FLEXIBILITY**

Final exam… 5/5  4:30 to 6:30 pm…

*ALL OR PART OF THE ABOVE IS SUBJECT TO CHANGE AS A RESULT OF CALENDAR CHANGES AND INDIVIDUAL CLASS’ CAPABILITIES.*

**HOW YOU WILL BE GRADED**

15%... Effort and Enthusiasm, Collaboration, Professional demeanor.

15%... Attendance is mandatory and role is taken. Outside rehearsals expected.

10%... Open scenes (ETUDES) performance

10%... Mid Term Paper On SDA productions

15%... Rehearsals outside of class

10%... Paper reviewing and discussing class work and progress

25%... Final Performance

**Effort and enthusiasm:** Grade will be based on the effort put forth by the student as well as enthusiasm exhibited in class, Acting is a collaborative craft and actors have a professional and creative obligation to bring be their best to the class and performances

**Attendance:** This is a performance oriented class. Absences are functionally impossible to make up. We will learn by doing so you must be in class. One unexcused absence will be allowed with no penalty. Since this course is crafted around actors working with each other professional courtesy and promptness is expected. All additional absences will be calculated into your class attendance grade.

**Performances:** Grades are determined by the following performance criteria -

1. Techniques and creativity 33%

2. Ability to take direction 33%

3. Composure and Confidence 33%

**Online participation:** We’ll maintain a discussion on blackboard, and students are expected to contribute threads, and discuss issues raised in class.

**Supplemental Assignments:** Students will be encouraged to attend SDA productions and they will be the subject of the midterm paper as well as classroom discussion. Rehearsals outside of class are required.

**MID-TERM and FINAL performance:** Date Pending. Practical. All students will perform and be graded on their performance.

**SUGGESTED READING:** The Artist’s Way by Julia Cameron, A Challenge for the Actor by Uta Hagan, An Actor Prepares by Constantin Stanislavski, The First Six Lessons by Richard Boleslavsky

**GRADE BREAKDOWNS**

A = 96 - 100 points Consistently excellent work, extra credit assignments and reading.

A- = 91 - 95 points Excellent work and completion of all assignments.

B+ = 88 - 90 points Good work

B = 85 - 87 points

B- = 81 - 84 points

C+ = 78 - 80 points Average work

C = 75 - 77 points

C- = 71 - 74 points

D+ = 67 - 70 points Poor work

D = 64 - 67 points

D- = 61 - 63 points

F = 60 - or below Unacceptable work

**FINAL NOTES…**

*No food or drink in class except for water.*

*NO TEXTING OR EMAILING IN CLASS.*

*Rehearsal appropriate clothes necessary.*

**Statement on Academic Conduct and Support Systems –**

**Academic Conduct – Academic Integrity: (guideline from the SOT) “Dishonesty in any form harms the individual, other students, and the School of Theatre. Therefore, USC policies on academic integrity will be enforced in this course. Papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another’s ideas, wording, or images) will be verified for authenticity by the School of Theatre through internet services. Familiarize yourself with the academic integrity guidelines found in the current SCampus (www.edu/dept/publications/scampus )**

**Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity: http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us . Important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men: http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage: sarc@usc.edu describes reporting options and other resources.**

 **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://dornsife.usc.edu/ali which sponsors courses and workshops specifically for international graduate students.**

**The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home\_index.html 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.**