**ADVANCED ACTING**

**#520B**

**Spring 2016**

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**Office Hours**

Available by appointment.

**Course Description**

Intensive Scene Study focusing on the work of playwrights Anton Chekov and Arthur Miller

**Course Objectives**

To continue the practical application of the craft of acting from table-work, through personalization and now making the connection between yourself, your story, and the so-called “character” that you are attempting to portray. We will explore the idea that the individual actor is infinitely more interesting than any finite character that he or she might play. I am looking for the students to incorporate the “working process” begun in the fall semester into their rehearsal time outside of class and then carry those discoveries into the room.

**Course Overview**

Weeks 1 – 9

Anton Chekov: Previously assigned scenes

Weeks 10 – 15

Arthur Miller: Additional scene(s) with a new scene partner.

NOTE: Discussion, applicable research, and working of scenes that will culminate in a final exam presentation of at least one selected scene per each pair of students.

**Required Reading**

*The Seagull*

*Uncle Vanya*

*Three Sisters*

*The Cherry Orchard*

*Death of a Salesman*

*The Crucible*

*A View from the Bridge*

*All My Sons*

*After the Fall*

There will be a continual amount of “suggested” reading throughout the semester

(of both plays and related material). IT IS IMPERATIVE THAT THE PLAY, WHICH CONTAINS THE SCENE YOU ARE WORKING ON, IS READ IN ITS ENTIRETY PRIOR TO YOUR PRESENTING THE SCENE IN FRONT OF THE CLASS.

**Class Meetings**

M, W 3-5:50pm

Location: PED 202

**Final Exam**

Based on practical work and attitude/participation/attendance.

**Grading**

Mid-term grades will be based solely on practical work.

Final course grades will be based on 75% practical work and 25% attitude, participation, and attendance.

A = Work of excellent quality

B = Work of good quality

C = Work of average quality

D = Work of poor quality

Students are expected to be on time to class. That means early. Show up like you want to be here. Lateness in the professional world should be an offence resulting in your being fired. Poor attendance and/or repeated tardiness will not be tolerated.

**Attendance, Tardiness, Absences**

We expect the highest level of commitment from MFA actors. Lateness is not tolerated without prior notice. Unexcused absences are not permitted. Communication with the instructor is essential in case of emergency or illness. Violation of these requirements will result in disciplinary measures.

**Class Requirements**

Please wear appropriate shoes (no flip-flops). Your clothing should be neutral and unrestricting to natural movement.

FOOD IS NOT PERMITTED IN CLASS. COFFEE/TEA AND BOTTLED WATER OKAY.

ALL ELECTRONIC DEVICES TO REMAIN IN THE “OFF” POSITION DURING CLASS.

**DATES TO NOTE**

Martin Luther King’s Birthday Monday, January 18th

Presidents’ Day Monday, February 15th

Spring Recess Sunday-Sunday, March 13-20

**School of Dramatic Arts Private Teaching Policy**

A faculty member holding a full-time appointment may not accept for private instruction where a fee is charged any student who is currently enrolled in any USC School of Theatre course. This policy is established for your own protection as well as for that of the student, since the appearance of a conflict of interest is immediately established if the student studies privately with you for a fee at the same time that you will be called upon to give that student a grade in a course taught within the School or cast that student in a School production. It is in the best interests of all concerned to not even suggest the possibility of a conflict of interest. This policy is in keeping with the University’s Code of Ethics, established March 2004, which states that we “recognize that the fundamental relationships upon which our university is based are those between individual students and individual, professors; thus, such relationships are especially sacred and deserve special care that they not be… exploited for… personal gain.”

**Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home\_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

**Statement on Academic Integrity**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, ([www.usc.edu/scampus](http://www.usc.edu/scampus) or [http://scampus.usc.edu](http://scampus.usc.edu/)) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

**Statements 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 Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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, 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>. This is important for the safety 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/*](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.

**Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

**ADDITIONAL NOTES**

With the exception of the above listed statements on “Students with Disabilities” and “Academic Conduct and Support Systems” I reserve the right to alter the creative component of this syllabus at any time to serve the evolving needs of any given class or individual. It is my honor and a privilege to work with you as you finish your first year in the MFA Acting Program here at USC.

David Warshofsky