**SYLLABUS - (Fall Semester, 2016)**

* **252A - INTERMEDIATE ACTING (62812) - 2 Units**

Faculty: Tony Abatemarco Phone: 323-791-8013 (c/or text)

Email: abatemar@usc.edu *OR* tonyabatemarco52@gmail.com

CLASS TIME & LOCATION: Monday & Wednesday, 11am - 12:50 pm., PED 207.

OFFICE HOURS: Contact me by phone, email, or after class to set up an appointment.

COURSE OVERVIEW:

The mission of this class is to sharpen the imagination and intellect of the student actor by making him/her aware of the transforming power and universality of the American plays and theatre of the 20th Century, Post WW2 to 1970. We will focus on the skills required to achieve excellence in performance thereof. It is incumbent upon the actor’s journey of exploration to investigate the meaning and vision of plays and playwrights from this era in order to discover the “who, why, where, when and how” of each character as defined by themes, society, and popular acting techniques, then and now. It is imperative the student actor understands the craft of acting from that time, which required a disciplined approach to voice, speech, movement, as well as an intellectual rigor in dissecting text, subtext, and style. This course will stress both the actor's ability to use "self" (body, mind, and experience) in a believable, honest way, as well as his/her willingness and resilience to transform that "self" beyond its pre-established boundaries to serve the story. As such, please be aware that you may sometimes be asked to extend yourself beyond your familiar comfort zones in order to best access a full range of creative expression. Finally, we will build skills to collaborate fluidly and generously.

Methodologies Explored:

* Theatre exercises and games targeting text and subtext
* Voice/Speech/Movement exercises that support expressiveness, physicality, and text interpretation
* Visualization exercises (how do you/your experience relate to a role?)
* • In-depth examination of American Modern Plays: “Realism” 1950-1970 ***PLEASE NOTE****: All students must have a working knowledge of ALL plays from which scenes are assigned.* Active student analysis and commentary to reading material & play productions are encouraged. Active student participation and discussion are essential.

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**REQUIRED TEXTS**: Assigned scenes from the canon of American plays, 1945-70 (various, TBA), *as well as…*

* + Richard Brestoff. ACTING: Under the Circumstances
  + **ISBN:** 9781575251875
  + **New:** $16.95\*
  + **Used:** $12.75
    - * 1. \*- *Prices are subject to change.*

[Purchase from USC Bookstore](http://www.bkstr.com/usctextstore/home)

**Written Assignments**: Double-spaced, typed papers, 2 per half semester - four total, (see Course Week-by-Week Breakdown for DUE DATES) analyzing productions (2 professional / off-Campus and 2 SDA productions) in relation to each production’s success in a).articulating theme of play / b). having a directorial vision/  c). the integrity of the acting, individual & ensemble. Each paper must be NO LESS THAN 300 words.

**GRADING POLICY:**

*Grades* ***are not*** *dictated* by the instructor’s subjective opinion of a student's innate talent, or the instructor's artistic preference.

*Grades* ***are*** *dictated by*

• In-class, **active** student analysis and commentary on scenes and texts

• Constructive participation

• Willingness to experiment and apply the constructive feedback of instructor to one's own work

• Preparation - Meeting all assignment deadlines: reading, writing, acting (***Note: No late work will be accepted without grade reduction applied)***

• Memorization of lines

• Availability to fellow classmates to rehearse scenes

Note: *If a student misses a deadline because of a partner’s unavailability, the available*

*partner will not be penalized. However, a discussion with the instructor and all involved must be arranged before the day of the scheduled scene or everyone will be held equally accountable*

See next page for **Grading Points:**

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• Class work on speech/voice/acting exercise …………*……*.. 10 points

• Acting process work, 1st scenes / monologues………………10 points

• MID-TERM (acted scenes + individual interview) …… ….. 15 points

• 1st half semester papers /Analysis …….…….……….... 10 points

• Acting process work, 2nd scenes ………….…..……….. 15 points

• 2 Written Production Critiques ……………………….. 10 points

• FINAL (scenes completed, oral exam, final paper) ………...15 points

• Cumulative Active Class Participation …………………….. 15 points

TOTAL ………... 100 points

Grading Scale:

The final course grade is determined according to the following scale:

Excellent: A (4) = 100-96; A- (3.7) = 95-90

Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80

Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70

Poor: the D range (.7-1.3) = 60’s; F (0) = 59 and below



“Excellent” means that clear understanding of the class material is coupled with original and creative insight; “good” means that the class material has been understood clearly; “average” means that the class material has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of class material; “failure” means that gaps in the completion of work are coupled with poor understanding of class material.

When the mathematical GPA falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been excellent or good and toward the negative end of the scale for those with average or poor attendance and participation.

**Further Grading Notes:**  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

**ATTENDANCE, \*ABSENCES** - Attendance/Absence: Because rewards from the class are dependent on the layering of intellectual and emotional discovery resulting from the collective and active exploration of all members of the ensemble, \*no more than 3 absences are allowed without a doctor’s note. Active class participation grade is negatively impacted by absences.

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**TARDINESS** negatively impacts everyone in the class and therefore cannot be excused. Active class participation grade is negatively impacted by tardiness.

COURSE WEEK-BY-WEEK BREAKDOWN:

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

* Week 1: • monologue presentation & discussion of students’ expectations; discuss course goals, requirements, deadlines, required texts • introduction to theatre games and exercise
* Week 2: • warm-up, theatre games/ exercises / assign scenes • begin cold readings
* Week 3: • warm-up, theatre games/exercises, continued scene work
* Weeks 4-6: • warm up, theatre games/exercises • continue work on scenes • Homework: read Chapters 1-4 of Brestoff’s book, Acting under the Circumstances (KNOWLEDGE TO BE QUIZZED)
* Week 7: MID-TERM • warm-up, theatre games and exercises • MID-TERM presentations of 1ST assigned scenes • Homework: **1st mid-term papers DUE WEDS, 10/5 (*no late papers accepted)***
* Week 8: • individual interview and constructive criticism of mid-term presentation • warm-up, theatre games and exercises • 2nd set of scenes assigned / Homework, Read Chapters 5-8 Brestoff book
* Week 9 • warm-up, theatre games and exercises • work on 2nd scenes
* Weeks 10-14 warm-up, theatre games and exercises • work on 2nd scenes / Homework, Read Chapters 9-13 Brestoff book
* Week 15: • warm-up, theatre games, exercises - THANKSGIVING
* Week 16 - last run-through of *scenes*• discuss expectations and guidelines for Final - Final Day of Class: Wednesday, Nov 30th, also DUE DATE for the 2nd written critique of production (***No late papers accepted)***

**DATES TO NOTE: (see next page…)**

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| **Fall Semester 2016 Dates to Note:** | | | |
| **First day of classes:**Monday, August 22,  **Last day to drop without a mark of "W" and receive a refund:**Friday,September 9  **Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade:**Friday, October 7,  **Last day to drop with a mark of "W":**Friday, November 11,  **Last Day of Class:** Weds,Nov 30th (papers due) |
| **Final exam:** Weds Dec 7th 11am-1pm, PED 207 | |  |  |

*The Final will be dictated by and depend on the creative dynamics evolved by the class.*

**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.

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.

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**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. I expect you to familiarize yourself with the academic integrity guidelines found in the current SCampus (www.edu/dept/publications/scampus )

***Final Notes:***

*Please keep a notebook (paper bound, not “e”) and take notes! You’ll be quizzed.*

• *No Food or Drinks are allowed in class while the class is in session. However, water*

*may be consumed at any time, within reason!*

• *Students must place all extraneous belongings, (backpacks, sweaters, jackets,*

*skateboards, laptops, cell phones, etc.) by their chairs when seated or against the wall during work on our feet, including warm-ups, exercises and scene work.*

* *Absolutely* ***NO TEXTING*** *or e-mailing while class is in session. If you are taking notes on an electronic device, I reserve the right to check to see if that is in fact what you’re doing.*

• *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 11am.*

*NO FLIP FLOPS for scene work UNLESS THE SCENE TAKES PLACE AT THE*

*BEACH!*

**Welcome to Intermediate Acting 252A.**

It is my pleasure to get to know each of you through our collaborative and creative exploration.

- **Tony Abatemarco**

 