

USC School of Dramatic Arts

THTR 252a-62815R Intermediate Acting

Term— Fall 2018

Day-Time Tuesday/Thursday 3:00PM-4:50PM

Location: MCC 106

Instructor: Christine Estabrook

Office: Adjunct Office MCC 2nd floor, on certain
dates MCC 106, 5:00PM-5:50PM

Office Hours: must be by appointment

Contact Info: email: mestabro@usc.edu,
cell 818-681-6993

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

“Bus Stop” by William Inge, “Picnic” by William Inge, “The Midnight Caller” by Horton Foote, “The One-Armed Man” by Horton Foote, * “A View from the Bridge” by Arthur Miller (wait on purchasing), these are available at the 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 in hard copy to the teacher on the due date by 4:50PM. No late papers will be accepted.

Some books you should have in your bookshelf.

“Creating a Role” by Constantin Stanislavsky

“America’s Master Playwrights” by Stella Adler

“The Art of Acting” by Stella Adler

“A Challenge for the Actor” by Uta Hagan

“Action” by Robert Benedetti (chapters 9 and 10)

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. This is part of your grade.
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. Willing participation and cooperation is part of your grade.
3. A commitment to rehearsing and availability to scene partner as a “work in progress” both ‘inside’ and ‘outside’ of the class. Scenes that are not rehearsed ‘outside’ of class will affect your grade.
4. The memorization of individual scene assignments as memorization is a necessity for the ‘in-class’ scene and monologue work. Memorization is a part of your grade.
5. Written Assignment which will be a one page essay question regarding the

application of the class breakdown to a play that has been 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 a play by William Inge Specifics to be determined in class.....15 points
- Oral discussion by entire class from original breakdown when applied to for "Bus Stop"and/or "Picnic"5 points
- Written assignment (one page) regarding the application of the class Breakdown of the plays "Bus Stop" and/or "Picnic" ...5 points
- Oral responses of class regarding historical research 5 points
- Textual analysis by class of Foote, Inge plays..... 5 points
- In class Acting work on Foote, and Inge plays..... 20 points(15)
- Cumulative "Active" Class Participation 10 points
- FINAL: scene presentations of Foote, and/or Inge plays
- (depending on 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 scene blocks at 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 (for women: below the knee or knee-length length skirts and character shoes), and (for men: hard soled shoes button-down shirt) at the start of class, promptly at 3 PM. NO FLIP FLOPS

School calendar Important Dates

Sept 3 Labor Day, university holiday

Sept 7 Last day to register and add classes for Session 001

Nov 21-25 Thanksgiving recess

Nov 30 Fall semester classes end

Dec 1-4 Study days

Exam 252a Tuesday December 11, room 106 Mcc 2-4PM

Dec 13-Jan 6 2019 Winter recess

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.)

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	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 August 21 and August 23	<p>explanation and expectations of syllabus. Improv "Tiles" "Nerf Toss"</p> <hr/> <p>Assign "Portrait Improv:" Class discussion about Artists post WW2</p>	<p>read "Homeward Bound" or post ww2 history source.</p> <p>read "Bus Stop"</p>	"Portrait Improv " is due Week 2, August 28, 30. and finishing Sept 4.
Week 2 August 28 and August 30	<p>"Nerf Toss" AS WARMUP</p> <p>2 classes of "Painting Improv" Presentations with constructive class feedback discussion</p>	<p>read "Homeward Bound" or post ww2 history source.</p> <p>read "Bus Stop"</p>	2 classes of "Painting Improv" Presentations
Week 3 September 4 and September 6	<p>Finish up "Painting Improv" Presentations with constructive class feedback discussion. Introduce and discuss.</p> <hr/> <p>Introduce and discuss "what if" improv, and "one word scene" Improv and explanation of action verb assignments</p>	<p>"Homeward Bound" or post ww2 history source.</p> <p>"</p> <p>read "Bus Stop" AND "Picnic" breakdown both plays using YOUR approach or technique breaking down a play.</p>	<p>Finish up "Painting Improv Presentations"</p> <p>Deadline for Drop Add</p> <p>*****FYI, ALWAYS, GET ACTING PARTNERS CONTACT INFO!!!</p>
Week 4 September 11 and September 13	<p>2 days of Performances of "one word scene" Using different action verbs and class discussion with constructive feedback</p>	<p>read "Homeward Bound" or post ww2 history source</p> <p>read "Bus Stop" AND "Picnic"</p>	

Week 5 Septemb er 18 and Septemb er 20	Introduction of the class “Script Breakdown”. <hr/> Class discussion of the American culture of the 1950’s and How it may have been reflected in the writers, post WW2		
Week 6 Septemb er 25 and Septemb er 27	Class discussion about “Bus Stop” incorporating script breakdown. <hr/> assign A MID- TERM monologues from “Bus Stop”	read and rehearse “outside of class” applying breakdown AND rehearse out of class Mid-term monologue	due date of monologue depending on scheduling October 9 Oct 11, Oct 16, 2018.
Week 7 October 2 and October4	“in class” rehearsal and constructive feedback on “Bus Stop” monologue		
Week 8 October 9 and October 11	In class “Bus Stop” presentation of Monologue	read “Picnic” use class breakdown approaching “Picnic”	Oct 9th 11th 16th present monologues for Mid Term grade
Week 9 October 16 and 18	in class monologue presentation for Midterm <hr/> “in class” oral discussion concerning “Bus Stop” as a play		October 16 finish presenting monologues for Midterm grade
Week 10 October 23 and October 25	script breakdown and oral discussion concerning “Picnic” as a play <hr/> assignment of scenes “Bus Stop” AND “Picnic”	rehearse “outside of class” and apply breakdown to every play for the rest of the semester (“The Midnight Caller and “The One-Armed Man”)	

Week 11 October 30 and November 1	start "in class" rehearsal and constructive feedback for "Bus Stop" and "Picnic" scenes	rehearse "out of class" scenes from "Bus Stop", "Picnic" AND read " The Midnight Caller" and " The One-Armed Man	
Week 12 November 6 and November 8	"in class" rehearsal and class discussion "Midnight Caller" and "One-Armed Man"	rehearse "out of class" for scenes already assigned.	
Week 13 November 13 and November 15	script breakdown and class Breakdown discussion concerning " The Midnight Caller" AND " The One-Armed Man" assignment of scenes "Midnight Caller"and "One-Armed Man'	rehearse "out of class" for " Midnight Caller", and " One-Armed Man"	
Week 13 November 20 and November 22	"in class rehearsal and constructive feedback for "Midnight Caller"and "One-Armed Man"	rehearse "out of class" for "Midnight Caller"and "One-Armed MAN AND rehearse final scene presentation	Due November 20, last day of class before Thanksgiving, one page written essay on "Bus Stop" or Picnic" answering question posed by teacher.
Week 15 November 27 and November 29 (last day of class)	"in class rehearsal and constructive feedback for "Midnight Caller"and "One-Armed Man"	rehearse "out of class" for "Midnight Caller" AND rehearse final scene presentation	
FINAL MCC 106 December 11 2:00PM-4:00PM	The final will be Presentations of the SCENES which have been rehearsed in class.		Final, December 11th 2:00-4:00.

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.