

Course Description and Overview

This will be a modified semester-long course that will be divided into two sections:

Section 1 will examine the use of fight and violence in a theatrical context for the stage and for the camera. Due to the remote learning nature of the semester the course will cover material that the student can study, practice and train without the need for physical partnering.

Section 2 will explore the techniques for performing Shakespeare based breath, personal connection and analysis of the text. We will also explore, discuss and analyze Shakespeare within our current social and political context.

SECTION 1 – FIGHT & VIOLENCE

Learning Objectives

Topics that will be covered include:

1. Safety: How to create the illusion of violence without causing harm to self, acting partner, audience or scenery to create a safe working environment in the classroom and in a professional setting.
2. The need for violence: Discussion of the artist's responsibility to reflect violence safely and accurately so that the actor can deeply explore violence in the service of a given character and text.
3. Basic unarmed stage combat (remote skills): Punches, blocks, kicks, falls, slaps.
4. Fights and violence for the camera – Basic camera and editing techniques for shooting action.

Principles covered:

1. Making your partner look good
2. Eye contact
3. Cue-Reaction-Action Principle (ARC)
4. Victim in control
5. Reversal of energy
6. Lines of attack
7. Diffusing energy
8. Physical narrative as story building
9. Stacking & Other Fight Techniques for the Camera

Technological Proficiency and Hardware/Software Required

The following items are recommended (but not required) when working on action videos:

1. Filmic Pro App (Available for Apple & Android)
2. Portable hard drive
3. Portable charger & charging cable
4. Smartphone camera rig
5. Tripod mount
6. Tripod

You will also be editing on iMovie or other editing platform (Movavi, DaVinci Resolve, Lightworks, Final Cut, Adobe Premiere)

Required Readings and Supplementary Materials

Reference handouts containing overviews and additional information will be given to students throughout the semester.

Description and Assessment of Assignments

Assignments:

1. Vocabulary and Skills Test
2. Action Film Project 1
3. Action Film Project 2

SECTION 2 - SHAKESPEARE

Learning Objectives

Topics that will be covered include:

1. Textual analysis with an emphasis on the First Folio
2. Structure of the Verse
3. Personal connection to the text
4. Breath

Required Readings and Supplementary Materials

Reference handouts containing overviews and additional information will be given to students throughout the semester. It is recommended that each student have a hardcopy of a Complete Works of Shakespeare OR can access a digital version online (either in complete form or individual plays).

Digital Resources

1. MIT Shakespeare (shakespeare.mit.edu)
2. Folger Shakespeare Library (<https://www.folger.edu/shakespeares-works>)
3. Open Source Shakespeare (<https://www.opensourceshakespeare.org/>)
4. No Sweat Shakespeare (<https://www.nosweatshakespeare.com/>)

Hard copy resources (no need to purchase but listed here for future reference)

1. A Shakespeare Glossary by C.T. Onions
2. Shakespeare's Bawdy by Eric Partridge
3. The Elizabethan World Picture by Eustace M. Tillyard
4. Essential Shakespeare Handbook by Alan Riding and Leslie Dunton-Downer
5. Freeing Shakespeare's Voice by Kristin Linklater

Description and Assessment of Assignments

Assignments:

1. Monologue 1
2. Monologue 2
3. Monologue 3 (Self-Tape)
4. O.P.E.N Project (**O**riginal, **P**ersonal, **E**xpressive & **N**ovel)

Grading Breakdown

5%	Attendance
10%	Participation/Quizzes
10%	Video Project 1
15%	Video Project 2
10%	Monologue 1
10%	Monologue 2
15%	Monologue 3
25%	O.P.E.N. Project

** Each short action video project will be scored as follows:

- 30% Use of required camera techniques
- 40% Execution of choreography adapted for the camera
- 30% Use of editing techniques including SFX

Grading Scale

A = Work of excellent quality
B = Work of good quality
C = Work of fair quality
D = Work of poor quality
F = Fail

Attendance, Tardiness and Absences

Lateness is not tolerated without prior notice. Unexcused absences are not permitted. Communication with the instructor is essential in case of emergency or illness.

The structure of this class is cumulative. Missed classes mean you fall behind.

Course Schedule: Weekly Breakdown

Week 1

Mon Jan 18: School Holiday – NO CLASSES

Wed Jan 20: Class Intro & Overview / Hand Strike Techniques 1 (The Roundhouse Punch)

Hand Strike Techniques 1 (Punch Varieties)

Arm & Hand Blocking Techniques 1

Assignment: Read *Merchant of Venice*

Review Techniques

Hand Strikes 2 (Slaps) – Shared Knaps & Clap Knaps

Arm & Hand Blocking Technique 2

Objectives: Distance/Measure, Eye Contact, Breath, Cueing, In Slow/Out Fast, Casting Energy, Making Your Partner Look Good, Action-Reaction-Completion (ARC), Aggressor/Victim vs Sender/Receiver, Clap Knaps
Personal Safety & Boundaries, Shared Knaps

Week 2

Mon Jan 25: Full Body Contact 1 (Shoves & Pushes)

Hitting the Floor

Review Techniques

Assignment: Read *Taming of the Shrew*

Wed Jan 27: Hand Strikes 3 (Stomach Punches, Back Strikes)

Fight Choreography

Review techniques

Objectives: Dispersing Energy, Placing Energy, Sharing Energy & Weight, Receiver in Control, Body Knaps, Slow is Smooth & Smooth is Fast, Body Knaps
Reversal of Energy, Presenting the Target, Victim in Control, Shared Energy, Vocal Cues, Touch Cues, Body Control

Week 3

Mon Feb 1: Fight & Violence for the stage vs. Action for the camera

Adapting skill sets for the camera & using the camera to tell story

Fighting for the Camera – Take 1 (Smart Phones, Basic Camera Techniques)

Fighting for the Camera – Take 2 (Editing the Action)

Fighting for the Camera – Take 3 (Shooting the Action)

ASSIGNMENT: Shoot raw footage for next class session

Assignment: Read *Othello*

Wed Feb 3: Using basic camera techniques on smart phones, basic editing techniques

SFX, VFX & soundtracks (sources)

Assignment: Edit footage

Objectives: Camera Techniques & Editing

Using basic camera techniques on smart phones, basic editing techniques

Week 4

Mon Feb 8: View edited footage & give feedback/class response
Lower Body Strikes 1 (Feet, Heels, Knees & Sweeps)
Assignment: Select monologues in preparation for Shakespeare section

Wed Feb 10: Architecture and Fight Choreography
Physical Story Telling (fight, violence & action)
Choreographing...Ready, Set, Go!
Assignment: Group Fight (Action Film Project 1 – KA MFA Class Fight)

Objectives: Action-Reaction-Completion, Story, Fight Beats, Pace & Rhythm
Story, Controlled Chaos, Spatial Awareness

Week 5

Mon Feb 15: School Holiday – NO CLASSES

Wed Feb 17: View Action Film Projects & give feedback/response
Guest lecturer?

Review of skills & techniques
Assignment: Solo Fight (Action Film Project 2 – Gemini Fight)

Objectives: Self-Choreography
Monologues selected (read plays)

Week 6

Mon Feb 22: View Action Film Projects & give feedback/response
Assignment: Reshoot and re-edit film projects

Wed Feb 24: View re-edited action film projects
Skills Review
Q&A and open forum

Objectives: Reshoots, pickups and edits

Week 7

Mon Mar 1: Monologue 1

Wed Mar 2: Monologue 1

Objectives: Personal connection to the text
Assign Monologue 2

Week 8

Mon Mar 8: Structure of the Verse & Monologue 1
Assignment: Scansion Exercise

Wed Mar 10: Structure of the Verse & Monologue 1
Assignment: Read *Twelfth Night*

Objectives: Scansion, First Folio, Line Endings, Breath, Punctuation

Week 9

Mon Mar 15: Shakespeare & the contemporary world / All That Glitters Is Not Gold

Wed Mar 17: Monologue 2
Assignment: Watch *The Tempest* (specific information will be provided)

Objectives: Structure of the verse, personal connection, breath, Shakespeare through a contemporary lens

Week 10

Mon Mar 22: Monologue 2

Wed Mar 24: Monologue 2

Week 11

Mon Mar 29: Monologue 2 Fest
Assignment: Watch *Macbeth* (specific information will be provided)

Wed Mar 31: Structure of the Verse

Week 12

Mon Apr 5: Self-Taping Shakespeare

Wed Apr 7: USC Wellness Day – NO CLASS

Week 13

Mon Apr 12: Watch Self-Tapes

Wed Apr 14:

Objectives: Critical response

Week 14

Mon Apr 19: TBD

Wed Apr 21: TBD

Week 15

Mon Apr 26: TBD

Wed Apr 28: TBD

Final Examination Date:

Friday May 7, 2019 (11:00AM – 1:00PM)

Final Monologue Presentation

Short Action Film (Final Video Project) Screenings

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

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” policy.usc.edu/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>.

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 for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

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. See the university’s site on Campus Safety and Emergency Preparedness.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu