

**THTR 520B ADVANCED ACTING**

**Units: 4**

**Spring 2021—M/W—3:00pm – 5:50pm**

**Location:** ONLINE

**Instructor: David Warshofsky (He/Him)**

**Office:** DRC 120 or Zoom

**Office Hours:** Available by appointment. Call or email as above. **Mentorship is an essential element of the instructional technique in the MFA program; make it a point to make an appointment**

**Contact Info:** [warshofs@usc.edu](mailto:warshofs@usc.edu) (323) 646-9525 (mobile)

**Course Description**

“In order for the actor’s *instrument* to have the kind of presence that commands the attention of an audience, the actor has to create a field of energy wherein the *instrument* can function.”

--Andy Robinson

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 continue exploring the discoveries from last semester while incorporating the physical work the student will be exposed to in their 515B course. I am looking for the students to incorporate the “working process” begun in the fall semester into their rehearsal time inside and outside of class and then carry those discoveries onto “the stage”.

**Learning Objectives**

- To continue the practical understanding and application of the craft of acting. What acting is and what it isn’t. We will continue to break down a piece of text (i.e. “table work”) Objectives, Actions, Sub-text applied to *the given circumstances*.
- Continue moving through personalization--making the connection between yourself, your story, the story of the play and the so-called “character” that you are attempting to portray as it now applies not only to individual scenes but to the entire play.
- We will be exploring more deliberately the role of a director in your work. How the vision and requirements of a director apply to your developing actor’s process.

There is no “character. There is only you – held by your perceived imitations or set free by your limitless imagination.

**Recommended Preparation:** Completion of Fall Semester

## **Technological Proficiency and Hardware/Software Required**

Highest speed internet available, most recent laptop available, external microphone and camera, uncluttered well-lit space to work in.

## **Required Readings and Supplementary Materials**

*Uncle Vanya* by Anton Chekhov: *A New Version* by Annie Baker

*The Empty Space* by Peter Brook

*Theatre of the Unimpressed* by Jordan Tannahill

## **Description and Assessment of Assignments**

Reading, Table Work, Research, Rehearsal, Blocking, and Delivering the actors full process of an entire play. Culminating in front of our peers on zoom as the class final.

## **Grading Breakdown**

- A work of excellent quality
- B work of good quality
- C work of average quality
- D work of below average quality

## **Your grade is assessed according to**

Class Work – 50%

Midterm – 25%

Final – 25%

## **Additional Policies**

Some of our classrooms are retrofitted with camera and microphones that will enable myself to teach remotely from the studio while the students are at home, or vice versa once we can begin to re-introduce in person training. This also enables an actor who is sick and needing to stay at home (during COVID or in the future) to never have to miss class. The following will be discussed on the first day of class:

- Do you have discussion norms for communications in your class?
- Do you expect a certain type of professional attire and behavior for students during synchronous sessions? If so, do you provide an explanation of the expectations?
- Are students allowed to log-in to the class using their phone?
- Who should students contact if they have technical issues during the class?
- Do you require students to mute their microphones when they are not speaking?
- Do you require students to enable their webcam, so they are visible in the course?
- Do you allow students to eat during the class?
- Can students use technology other than their computers during the sessions?
- Do you recommend a certain physical environment for the student to take part in the synchronous session? Consider noise levels, background objects and artwork, pets, family members.
- Do you specify how/if the chat box will be used during the session?
- Have you identified a process for students taking turns speaking?
- How can students indicate they have something to say?
- Do you have a plan for managing and addressing conflict in a synchronous environment?

### Course Schedule: A Weekly Breakdown

<b>WEEK</b>	<b>FIRST CLASS</b>	<b>SECOND CLASS</b>
1	<b>Welcome Back</b>	<b>Exercises</b>
2	<b>Table Work</b>	<b>Table Work</b>
3	<b>Table Work</b>	<b>Table Work</b>
4	<b>Research</b>	<b>Research</b>
5	<b>Show/work scenes</b>	<b>Show/work scenes</b>
6	<b>Show/work scene s</b>	<b>Show/work scenes</b>
7	<b>Show/work scene s</b>	<b>Show/work scenes</b>
8	<b>Show/work scenes</b>	<b>Show/work scenes</b>
9	<b>Block and Props</b>	<b>Block and Props</b>
10	<b>Block and Props</b>	<b>Block and Props</b>
11	<b>Notes and adjustments</b>	<b>Notes and adjustments</b>
12	<b>Run-Thrus</b>	<b>Run-Thrus</b>
13	<b>Run- Thrus</b>	<b>Run-Thrus</b>
14	<b>Format Culmination</b>	<b>Rehearse Culmination</b>
15	<b>Rehearse Culmination</b>	<b>Rehearse Culmination</b>

### SDA PRODUCTIONS

SDA productions are courses and therefore do not supersede any other courses in which you are enrolled. When in an SDA production, students must not register for evening classes that conflict with regularly scheduled rehearsals. In short, being involved in an SDA production is a curricular assignment and must be treated as any other curricular assignment.

### 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](http://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 GFS 120 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) 814-4618 (Vidoe Phone), (213) 740-8216 (FAX) [ability@usc.edu](mailto: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.

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**Support Systems:**

*Campus Support & Intervention (CSI) – (213) 740-0411*

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscса.usc.edu>

*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](http://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](http://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](http://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: <https://titleix.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](http://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. <https://titleix.usc.edu/>

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

*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](http://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](http://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](http://dps.usc.edu)