

**West Los Angeles College
Culver City High School
Intermediate Scene Study
Professor Carolina Barcos
Theatre 271 Section 7634
Mon/Wed. 3:15-3:55
Linadog@aol.com
Office Hours: Mon/Wed. 4-5**

GRADING:

ATTENDANCE & PARTICIPATION	40%
WRITTEN ANALYSIS	30%
SCENE WORK	30%

REQUIRED TEXT: Mel Shapiro An Actor Performs

Disabilities: Reasonable accommodation: If you have a legally protected disability under the Americans with Disabilities Act (ADA) or California discrimination law, and you believe you need reasonable accommodation to participate fully in this class, please make an appointment to see me during my private office hours to discuss your need.

COURSE STRUCTURE:

The objective of this course is to provide the student with the tools and foundation that will enable him/her to analyze text, and write a character and scene analysis. Students will learn how to create and play actions, develop characters and prepare performance level scenes from modern American plays.

Week 1-4: Discussion and practice in analyzing the scene, writing objective/beat analysis, characterization and blocking.

Week 5-9: Scene study: Scene #1 (two showings)

Week 10-15: Scene study: Scene #2 (two showings)

Week 16: Individual work on scene #2

Week 17: Final week - final showing of 2nd scene with invited audience.

Course Breakdown:

1. Before each scene you will hand in a character and scene analysis. This analysis will include definitions of the objectives, tactics, actions within the scene and specific objectives for each defined action. This ability will be demonstrated in assignments turned in as well as reflected in scene studies

performed in class. The students will present three scene studies in the course of semester.

2. The student will learn how to use objectives and actions to learn how to block their scene, create business, and bring life to the character.
3. The student will also learn how to create preps that will guide them into the life of a scene.
4. The student will learn to demonstrate the ability to bring their physical life to the character based on his/her analysis of the play.
5. The student will explore the playwright's use of writing: rhythm, style, diction and create distinct vocal choices based on the character analysis and development of his/her role.
6. Students will demonstrate the ability to work with another partner in the preparation of a scene study. This ability will include
 - a) An analysis of a given circumstances, objectives, tactics and expectations of the characters in a specific scene.
 - b) Eight hours rehearsal time for a ten minutes scene.
 - c) The revised presentation of the scene, which reflects the student's effort to incorporate the perceptions and insights gained from the critique into the performance of the scene.
 - d) Require professionalism to walk on a hot set and be prepared to perform on cue, without wasting time and or effort of entire crew.

Because of the nature of the work in this class, **ATTENDANCE** is mandatory. You are allowed two absences for illness or emergency situations only. Please leave a message at the number above, stating a reason for your absence, prior to class. On your third absence and there of, your letter grade will drop 1 pt. per absence. If you are late by more than 10 minutes, it will be counted as one third of an absence. This class is a collaborative process; remember if you don't show up this effects your scene partner as well.

I will ask you to keep a journal that I will collect every three weeks. Discuss your reactions, feelings and observations of the work done in class by yourself and others. Include outside character studies, play synopsis, and thoughts you would like to explore.

- Ex) What did you learn from the exercises?
- a) Did you participate fully?
What contributions did you make?

You are required to see a show and write a two page (typed, double spaced) review, with a brief synopsis and critique of the performances.

You will be required to read plays from the Play List. One every other week (a total of 3 plays) and write a synopsis in your journals. Include your thoughts, feelings on theme, characters, and writer.

PLAY LIST

Anton Chekhov

Three Sisters
The Cherry Orchard
Uncle Vanya
The Seagull

Christopher Durang

The Actor's Nightmare
Baby With the Bathwater
'dentity Crisis
Death Comes to Us All, Mary Agnes
Beyond Therapy

David Mamet

Glengarry Glen Ross
Sexual Perversities in Chicago
American Buffalo
Oleanna
Speed-the-Plow
Edmond
Reunion

Arthur Miller

All My Sons
A View from the Bridge
After the Fall
The Crucible
Death of a Salesman

Eugene O'Neill

Desire Under the Elms
Mourning Becomes Electra
Ah, Wilderness!
The Iceman Cometh
Long Day's Journey into Night
A Moon for the Misbegotten

John Patrick Shanley

Danny and the Deep Blue Sea
Italian American Reconciliation
Savage in Limbo
Dreamer Examines his Pillow
Four Dogs and a Bone

Sam Shepard

Fool for Love
Buried Child
Curse of the Starving Class
A Lie of the Mind
True West
Suicide in B Flat
4-H Club
Cowboy Mouth

Oscar Wilde

The Importance of Being Earnest
The Ideal Husband
A Woman of No Importance

Tennessee Williams

Cat On A Hot Tin Roof
Sweet Bird of Youth
Vieux Carre
Camino Real
The Glass Menagerie
A Streetcar Named Desire

Lanford Wilson

Burn This
Angels Fall
Brontosaurus
The Great Nebula in Orion
The Hot L Baltimore
Fifth of July
Talley's Folly