
JOHN AMPLAS

OFFICE: 412-392-8126

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www.johnamplas.com

EDUCATION/ QUALIFICATIONS

Professional Actor	1975- Present
Professional Teacher	1982- Present
Professional Director	1984- Present
BFA, Theater Arts, Point Park College	1972-1976
U.S. Army <i>enlisted</i> <i>Vietnam</i>	January 1969 1970
Honorable Discharge, Specialist 5 th Class	October 1971
Playhouse Theater Acting School	1963-1966

I would like to emphasize, not unlike many people in this world, my personal life experiences have been the basis and foundation of my education and has informed my professional teaching, acting and directing for Point Park University.

Awards/Achievements

Stage

- **Director** of Bruce Robinson's **MIA** March 25th through April 7th **World Premiere for the Playhouse Rep. Now in the Studio Theatre at the Playhouse.** *Please note: even as a director for the Rep. We have a student crew learning about professional theatre under the tutelage of a professional production staff. We are still teaching. Also three of the six cast members of the cast are graduates and working actors.*
- Lead Actor in the original cast and pictured on the cover of Tammy Ryan's newly published *F.B.I. Girl*, *Directed by our current Chair Sheila McKenna. Another Rep. World Premiere with several graduates of our program.*
- Pennsylvania Governor's Award for Outstanding Production of *The Exonerated* 2007
- Cecil Kit Award for Outstanding Service to the Department 1982, 90' 92' 96'
- Point Park College Theatre Company Award for Outstanding Directing and Producing 1982-91
- American College Theatre Festival for Meritorious Achievement in Directing *The Day Room* 1989 Academic
- Stepfamilies of Pittsburgh Sensitivity Award in Directing *Hansel and Gretel* 1988

Film

- Participant with Film Retrospective Conventions in: Pittsburgh, Indianapolis, Maryland, Cleveland, New York City, New Jersey, Texas, Seattle, Buffalo, Calgary Canada, and Germany. *My appearances are always with the acknowledgement of my professional association with Point Park University.*
- **No Pets** directed by Tony Buba participated in the **London Film Festival** 1994
- **Martin** directed by George Romero recognized by **The Museum of Modern Art** as "**Best in Genre**" 1997
- **Martin was recently ranked in the Top 10 of all time favorite Genre Films.** See www.johnamplas.com
- **Daddy Cool** by Brady Lewis opened the Pittsburgh Film Festival 2002

ACADEMIC APOINTMENTS

1999-Present- Tenured Associate Professor

Point Park University, Conservatory of Performing Arts

Full time instructor in the Theatre Arts department, teaching all four years of acting and first and second year directing. Spring of 2012 two new courses added: freshman audition and the acting/directing process for technicians/designers. Responsible for maintaining all student records regarding grading and daily lesson plans, designing and developing course curriculum, mentoring and guiding students, and attending all faculty and university meetings.

1992-1998 – Assistant Professor

Point Park College, Fine Applied and Performing Arts

Full time instructor in the Theatre Arts Department, teaching **freshman, sophomore, and junior acting and directing, freshman rehearsal and performance and co-teaching senior seminar**. Responsible for maintaining all student records regarding grading, daily lesson plans, and designing and developing course curriculum.

1985-1992- Adjunct Faculty

Point Park College, Fine Applied and Performing Arts

Instructor (with full time class load) in the Theatre Arts Department teaching **freshman acting, freshman rehearsal and performance, sophomore, stage makeup, co-teaching directing and senior seminar**. Responsible for maintaining student records regarding grading, daily lesson plans, and designing and development of course curriculum.

1982-1984- Part Time Instructor/Guest Artist

Point Park College, Fine Applied and Performing Arts

Instructor teaching **freshman acting, freshman rehearsal, performance, and stage makeup** course curriculum. Responsible for professional acting, directing and stage management assignments. Responsible for maintaining student records regarding grading, daily lesson plans, designing and developing course curriculum.

1978-1981- Guest Artist,

Point Park College, Fine Applied and Performing Arts

Responsible for professional acting and stage management assignments.

Actor In: *Brecht on Brecht* - Dir. James O. Prescott

A Life In The Theatre – Dir. James O. Prescott 50th Playhouse Anniversary and Reunion Production

The Little Foxes – Dir. Don Wadsworth

Stage Manager: *The Shadow Box* – Dir. Don Wadsworth

Without Apologies – Written by Thom Thomas

Producer 1984 1996

Point Park College Theatre Company

Artistic Director/Producer 1998

Playhouse Theatre Company/Three Play Summer Season

Albee's *Zoo Story*, Krapp's Last Tape directed by Raymond Lane

Tammy Ryan's *Pig* directed by Sheila McKenna

Associate Artistic Director 1998 – Present

Playhouse Rep. of Point Park University

60 Productions: Duties and responsibilities as necessary; attend and oversee process for all Playhouse Rep. productions. Oversee casting ensuring graduate student production requirements are met. Assist with organization and attend all audition and casting sessions. Serve as liaison between guest artists and production staff. Oversee with chair regarding undergraduate audition and casting policies. Work with C.O.P.A.'s Audience Development /Marketing Director. When asked attend M.F.A. auditions and assist Program Director of Graduate Studies in the recruitment of graduate acting program. Assist the Artistic Director in the development of production calendar, including scheduling of productions, production meetings and special events. Serve on the Advisory Board for the Conservatory of Performing Arts. *Other duties as assigned by the Artistic Director*

University Service

- Faculty Assembly
- Presidents Strategic Planning Briefings
- Open House Participation
- Curriculum Committee
- Curriculum Sub Committee
- Library Oversight Committee
- Middle States Standard 7 Committee

Theatre Department C.O.P.A. Service

- Faculty Meetings
- Advising
- Curriculum Committee
- Artistic Committee
- Acting Unit Meetings
- B.F.A. Auditions
- Incoming Freshman Auditions
- Recruitment/Off Campus
- Unified Audition Tour
- August Wilson Scholarship Advisor

Current professional affiliations with learned societies and organizations.

- Director of the August Wilson Monologue Competition

The Pittsburgh Chapter of The August Wilson Monologue Competition is in its third year. The A.W.M.C. Pittsburgh was Co-found by me and actor Bill Nunn, also a Pittsburgh Native. We received permission from Vice President Lindblom and assistance from Joe McGoldrick Head of Artistic Recruitment, to audition and recruit deserving young students involved in the competition with the offer of scholarship money they normally would not have access to. We currently have six student recipients now in attendance as part of Point Park University's Acting Program in C.O.P.A. As of this date all six students are thriving with G.P.A.'s above 3.00.

Both as a faculty member of Point Park University's C.O.P.A. program and also as young man in need of help to enter collage way back when, I am extremely proud of this service.

- Coordinating Advisor for the National A.W.M.C. in New York City at the August Wilson Theatre. Sponsored by Kenny Leon's True Colors Theatre Company in Atlanta, Georgia.
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COURSES TAUGHT (CURRENT SYLLABI ATTACHED)

FRESHMAN ACTING I (CURRENT COURSE)

One semester course for freshman theatre majors. Topics include; introduction to acting technique based in the rehearsal and performance system of Stanislavski, especially those related to script analysis and determination of psycho-physical actions. To develop a vocabulary and process of working to achieve a believable and repeatable stage performance, through discussion, coaching and exercise in a rehearsal/workshop environment. Each actor is critiqued and guided toward the successful completion of a scene with the emphasis on process not product.

The expected student outcome includes; basic analysis of a play and character from an actor's point of view, basic understanding of a play's and character's dramatic action by scoring the text with objectives, beats, and intentions and expressed with psycho-physical action. Explore the world of the play by understanding the given circumstances. To maintain truthfulness in the portrayal of a contemporary character in a realistic play and above all to be willing to take risks, free of fear.

AUDITION TECHNIQUES (CURRENT COURSE)

One semester course for freshman acting majors. Topics include preparing for auditions through monologue work, cold readings and scene study.

The expected student outcomes include; feeling more confident in audition situations. To have the young actor be able to present themselves in a professional manner. To be able to choose appropriate monologue and scene material. To apply fundamental acting techniques when preparing audition monologues and scenes.

THE ACTING/DIRECTING PROCESS (CURRENT COURSE)

One semester introduction to the acting and directing experience, focusing on communication and collaboration between theatre disciplines. The class will provide the designer/technician with a better understanding of the actor's and the director's process. Topics include; learning and understanding actor, director terminology for effective communication. Practical exploration of basic approaches to acting based on the Stanislavski System and the instructor's experience. Practical exploration of basic directing technique based on several directors' work and the instructor's experience. The rehearsal process for the actor and director. The listed topics are as follows: Preparation for acting through play and character analysis. Preparation for directing through play and character analysis. Scene work developed based on the Stanislavski System.

The expected student outcomes include; Understand basic techniques of acting & directing. Verbally communicate the vocabulary and familiarity of the actor's character development. Incorporate and solve actor's and director's issues during the rehearsal and performance process. Better recognize the director's needs from the actor. Better identify the director's needs from the designer and technician.

SOPHOMORE ACTING II (PAST COURSE)

One semester course for sophomore theatre majors. Topics include; Scene Study, continued emphasis on the rehearsal and performance system of Stanislavski related to script analysis and determination of psycho-physical actions. Working with others, listening, preparation, independent research and reading skills, understanding style by understanding the world of the play.

The expected student outcome includes; in depth analysis of a play and character from an actor's point of view, advanced understanding of a play's and character's dramatic action by scoring the text with objectives, beats, and intentions and expressed with psycho-physical action. Explore the world of the play by understanding the given circumstances. To maintain truthfulness in the portrayal of a contemporary character in a realistic play and above all to be willing to take risks, free of fear.

SOPHOMORE ACTING FOR THE AUDITION (PAST COURSE)

One semester course for sophomore theater majors. Topics Include; aiding the student in choosing and exploring material from various styles and genres; plays, literature, novels, poems, film and television. To further challenge the student to work on material that best represents their personal strengths they individually offer as an actor. Provide opportunity to work in front of a camera.

The expected student outcome includes; portray characters with truth and believability, apply basic acting, voice and speech and movement to achieve projection, and expressiveness. To utilize research on analyzing a play, apply acting techniques to an audition situation and conduct him/herself with confidence and professionalism in the audition.

JUNIOR ACTING (CURRENT COURSE)

One semester course for junior theatre majors. Topics include; a common sense approach to acting Shakespeare, meaning drives everything, speaking Shakespeare with natural human voice and speech, tempo and cadence. Also Classical European through Classic American drama. Increasing the actor's repertoire and widening the actor's range of characterization. Research the culture, period, genre and playwright, recognizing and analyzing style.

The expected student outcome includes; understanding the world of the play through text analysis, integrating and adapting voice and speech for heightened language, movement and acting choices to serve the style of the play, utilizing period costumes and properties.

DIRECTING I (CURRENT COURSE)

One semester course for sophomore, junior, and senior acting and technical theatre majors. Topics include; respect and appreciation for the director's work, development of critical analysis skills, technique on how to read a play with organized thinking, understanding the process of collaboration and basic understanding of composition creating emphasis, focus by using stage areas, levels, planes, contrast and body positions, development of a director's working script and its use in the rehearsal by developing the objective, beats, intentions and tactics used in the Creon and Antigone scene from "Antigone."

Expected student outcomes include; defining terminology for effective communication. To read, analyze and interpret the dramatic action of "The Time of your Life" by William Saroyan. To create a ground plan, a director's working script to rehearse and stage a scene from "The Time of Your Life."

This course in no way promises expertise in Play Directing nor does it promise to cover all of the elements involved. For the aspiring director, this course offers some essential groundwork needed for continued and advanced study, for the actor, a better understanding of the needs and methods of the director.

SENIOR SEMINAR* (PAST COURSE)

Two semester course (co-taught with colleague Raymond Laine), for senior acting theatre majors. Topics include; continued work on acting skills and technique, acting with confidence and becoming aware of individual strengths, by means of audition, scene workshops and interviews with casting agents, directors, and faculty. The actor as a business, learning to sell yourself, with head shot, resume, and current procedures to procure professional work.

Expected student outcomes include; basic knowledge of how to begin to approach the world of professional acting.

*Senior Seminar ended in 1998. Much of its content is currently used in Theatre 415 and 416 Senior Acting.

REHEARSAL AND PERFORMANCE* (PAST COURSE)

One semester course taught in conjunction with a second semester freshman acting. Topics include; working with a director, understanding the rehearsal process leading to a performance environment

Expected outcome; to perform a scene directed and rehearsed by the instructor, in front of theatre major peers, family and faculty, as an end of year project exemplifying the freshman acting student's progress.

*Rehearsal and Performance ended in 1998. Much of its content is currently used in "Musical Theatre Showcases."

STAGE MAKEUP (PAST COURSE)

One semester course for freshman theatre majors. Topics/Outcomes include; choice of appropriate makeup material/kit, basic understanding of application technique for fantasy, character, and corrective makeup for the actor's use on stage.

SYLLABI

THEA 101 AND 102 ACTING LEVEL I

Instructor: John Amplas
Office Location: Playhouse
Phone: 412-621-4445 ext. 4616
Office Hours: Tuesday/Thursday 9-11am & 3-4pm or by appointment
E-Mail: jampлас@pointpark.edu

Syllabus: (A syllabus is a statement of the main elements of a course. It is a guide for the students and the instructor in achieving the goals of the course. It addresses ways in which to complete the course successfully. It also provides an indication of the instructor's means of evaluating student progress).

CATALOGUE COURSE DESCRIPTION: An introduction to the basic techniques of the Stanislavsky system through text analysis, exercises and scene work Open to performance majors only.

GOAL: To introduce the student to the work of the actor utilizing the rehearsal and performance techniques of Stanislavski and especially those related to script analysis and determination of psycho-physical actions.

LEARNING OUTCOMES: Upon successful completion of this course, a student will be able to:

1. Portray contemporary characters in realistic plays
2. Execute the character's psycho-physical actions with truth and believability.
3. Recognize, explore and utilize the given circumstances of a play in order to enter its particular world
4. Maintain truthfulness while achieving theatrical size.
5. Recognize and utilize his/her own unique qualities in the creation of a role.
6. Analyze a play from the actor's point of view.

OBJECTIVE: To familiarize the beginning actor with a vocabulary and method of working in order to achieve a truthful and believable and also repeatable stage performance of a character in a play. EACH STUDENT MUST DEMONSTRATE A WILLINGNESS TO TAKE RISKS>

METHODS: Through discussion, coaching and exercise, each actor is critiqued and guided toward the successful completion of one scene from a play selected by the actor and instructor. The class is conducted as a workshop/rehearsal with the emphasis on process not product.

ASSIGNMENTS: Written work to include not less than two (2) in class tests, one (1) personal journal to be shown to the instructor one week prior to the final examination, two (2) play reports not less than three typed written double spaced pages on **The Time of Your Live, as performed by The Playhouse Conservatory Company REPORT DUE: FRIDAY FEBRUARY 11th** and **The Lonesome West as performed by The Playhouse REP, REPORT DUE: FRIDAY MARCH 4th**. **EXTRA CREDIT:** one professional production outside of the Playhouse Theatre Complex. Reports are due no later than their due date. No exceptions! No report, you fail the assignment. IF you fail a report assignment I will not accept an extra credit report in its place, even if it was turned in previously to due dates.

TEXTS: **THE STANISLAVSKI SYSTEM** by Sonia Moore. (Required)

The following texts should be acquired and read to get the student started on creating a personal library: **AN ACTOR PREPARES, BUILDING A CHARACTER, AND CREATING A ROLE** by Stanislavsky, also **TO THE ACTOR** by Michael Chekhov.

ATTENDANCE POLICY & GRADING: All students are expected to attend all classes promptly. Students may be excused only by written permission from the Department Chair. The final grade will be lowered by one point for the first two unexcused absences. Another letter grade drop for each subsequent absence. Two late arrivals equal one unexcused absence. The final grade will be averaged from grades awarded to each class presentation, quiz and written report. It must be understood that the instructor's evaluation of a student's performance involves subjective process. A mid-term evaluation will be shared with the student. Any and all challenges to grading must follow the procedure set forth in the Student Handbook.

Final Presentation of one scene is worth 1-50 points. (Subjective)
In class tests each are worth 1-10 points = 20 Points.
Play reports each are worth 1-10 points = 20 Points.
Personal Journal is worth 1-10 points = 10 Points

100 points total possible.

Final Letter Grade Breakdown:

94-100 A
90-93 A-
86-89 B+
80-85 B
76-79 B-
72-75 C+
66-71 C
63-65 C-
59-61 D Probation!
58 or Below F

The instructor reserves the right to modify the time, order and content of the course schedule.

THEA 205 AND 206 ACTING LEVEL II

Instructor: John Amplas

Office Location: Playhouse

Phone: 412-621-4445 ext. 4616

Office Hours: Tuesday, Wednesday, Thursday, Friday 11:00am- Noon or by appointment

E-Mail: jampas@pointpark.edu

Syllabus: (A syllabus is a statement of the main elements of a course. It is a guide for the students and the instructor in achieving the goals of the course. It addresses ways in which to complete the course successfully. It also provides an indication of the instructor's means of evaluating student progress).

PREREQUISITES: Minimum C Average in Acting Level I with a minimum C in THEA 102

CATALOGUE COURSE DESCRIPTION: An intermediate level course designed to strengthen basic acting skills with increased emphasis on text analysis and character development. Includes instruction in audition techniques. Required of all performance majors.

LEARNING OUTCOMES: Upon successful completion of this course, a student will be able to:

1. Apply acquired acting skills to an audition monologue or scene
2. Conduct him/herself with confidence and professionalism in the audition situation
3. Portray contemporary characters in realistic plays with truth and believability
4. Apply basic acting techniques to work that challenges the student to go beyond his/her comfort zone
5. Utilize research in analyzing a play and a role.
6. Apply voice, speech and movement skills to achieve appropriate projection, expressiveness and theatrical size.

LISTED TOPICS:

1. Reinforcement of fundamental acting techniques
2. Audition techniques
3. Play and Scene analysis
4. Researching the role and the play
5. Developing the character
6. Rehearsal techniques

AUDITION

GOAL: To aid the student in choosing material by exploring various styles and genres of (examples) literature: plays, novels, poems, film and television. Perhaps most importantly, to instill in the student the need for proper preparation, to assure a confident, well presented audition. **EAH STUDENT MUST DEMONSTRATE A WILLINGNESS TO TAKE RISKS.**

METHODS: Class discussion, monologues, cold readings, presentation technique, independent research, supplementary and other materials furnished by the instructor, guest artists and other students.

TEXTS: **THE MONOLOGUE WORKSHOP** by Jack Poggi and **AUDITION** by Michael Shurtleff. (Handouts will be offered from these texts, they are not required.)

REQUIREMENTS: The development of one monologue; serious, comic or classical to be presented in audition format at MID-TERM. Audition material will be presented each week. Your final priority is to learn to choose audition material that best expresses your personal attributes as an actor

SCENE STUDY

GOAL: To strengthen the actor's skill for scene study utilizing the rehearsal and performance techniques of Stanislavski. Especially those related to script analysis and determination of Psycho-Physical Actions. To aid the student in choosing material that further challenges who they are as an actor. Solid preparation is the key to good acting.

METHODS: Class discussion, script analysis, rehearsal technique, independent research, supplementary and other materials furnished by the instructor, guest artists and other students.

TEXTS: **THE STANISLAVSKI SYSTEM** by Sonia Moore (not required)

REQUIREMENTS: The development of once scene; serious, comic or classical to be presented at the end of the semester. Script analysis and rehearsal skills carry the highest priority.

CLASSROOM EXPECTATIONS: You must be prepared to justify your choices in terms of the goals of the course, the specific aspects of your technique that you are working on and how the material you have chosen will help you do so. You are encouraged to seek information as necessary, outside of the play or the material to enlarge and enrich your understanding of the world your character inhabits. It is assumed that you will learn not only from your own work but also from observing the work of your classmates. Your good attendance and participation are your best tools.

ATTENDANCE POLICY & GRADING: All students are expected to attend all classes promptly. Students may be excused only by written report on PPU letterhead stationary from the Student Health Service or by written permission from the Department Chair. The final grade will be lowered by one point for the first two unexcused absences. Another letter grade drop for each subsequent absence. Two late arrivals equal one unexcused absence. The final grade will be averaged from grades awarded to each class presentation, quiz and written report. It must be understood that the instructor's evaluation of a student's performance involves subjective process. A mid-term evaluation will be shared with the student. Any and all challenges to grading must follow the procedure set forth in the Student Handbook.

Mid-term Presentation of one monologue is worth 1-30 points

Final Presentation of one scene is worth 1-30 points

Achieving classroom expectations is worth 1-40 points

100 points total possible.

Final Letter Grade Breakdown:

94-100 A

90-93 A-

86-89 B+

80-85 B

76-79 B-

72-75 C+

66-71 C

63-65 C-

59-61 D Probation!

58 or Below F

The instructor reserves the right to modify the time, order and content of the course schedule.

THEA 301 AND 302 ACTING LEVEL III

COMMON SENSE SHAKESPEARE/ Ibsen Forward

Instructor: John Amplas

Office Location: Playhouse

Phone: 412-621-4445 ext. 4616

Office Hours: Tuesday/Thursday 9-11am & 3-4pm or by appointment

E-Mail: jampлас@pointpark.edu

Syllabus: (A syllabus is a statement of the main elements of a course. It is a guide for the students and the instructor in achieving the goals of the course. It addresses ways in which to complete the course successfully. It also provides an indication of the instructor's means of evaluating student progress).

CATALOGUE COURSE DESCRIPTION: An advanced acting course designed to strengthen basic acting skills while broadening range and flexibility through an emphasis on classic or non-naturalistic styles. THEA 301 will focus on Shakespeare. THEA 302 will explore other styles, genres and historical periods. Offering will vary from year to year.

GOAL: To introduce a common sense approach to the acting of Shakespeare and Authors from Ibsen Forward, increasing the actor's knowledge of style, genre and period. Thereby increasing the actor's repertoire and widening the actor's range of characterization. "Meaning drives everything" Dakin Mathews, from his book, **SHAKESPEARE SPOKEN HERE**. (Handouts will be distributed during the course of the semester.) Also to continue to strengthen the actor's skills utilizing the rehearsal and performance techniques of Stanislavski, especially those related to script analysis and determination of Psycho-Physical Actions.

LEARNING OUTCOMES: Upon successful completion of this course, a student will be able to:

1. Adapt his/her technique to the demands of any text; to extend his/her skills to a range of styles, genres or historical periods
2. Access the world of the play through text analysis and research.
3. Understand, appreciate and utilize, with ease and believability, the language of Shakespeare and other classical or heightened language texts.
4. Believably integrate the physicality and behavior appropriate to the style and world of the play.
5. Believably perform two audition monologues from the classical repertoire.

METHODS: Class discussion, scenes, monologues, independent research, supplementary reading and other materials furnished by the instructor, guest instructors and students.

TEXTS: **SHAKESPEAREAN LEXICONS** (Suggested) **AN ACTOR PREPARES, BUILDING A CHARACTER, CREATING A Role** by Stanislavsky and **TO THE ACTOR** by Michael Chekov, (Not Required). However all actors in training should own these books as a part of their personal library.

REQUIREMENTS: One scene and monologue rehearsed and performed as if doing the entire play. Each student will present one oral presentation on the playwright and the play not less than five (5) minutes in length. Or one typed written report on the playwright and play, not less than five (5) pages double spaced. Play reports and or presentations will be due at MID-TERM.

CLASSROOM EXPECTATIONS: You are to choose a play and character that will challenge our acting skills in a scene and monologue. The material must afford you the opportunity to work on specific aspects of your craft. You must be prepared to justify your choices in terms of the goals of the course, the specific aspects of your technique that you are working on and how the material you have chosen will help you to do so.

You are expected to study thoroughly the playwright, play and character. The ability to make choices that serve the play is one of your tools as an actor. This study includes mining the text for all information about your character with particular attention to your character's actions throughout the play. You must study all information about the world of the play. The phrases **WORLD OF THE PLAY** is the **STYLE OF THE PLAY**. You are expected to seek information as necessary, outside the play to enlarge and enrich your understanding of the play and the world your character inhabits. It is assumed that you will learn not only from your own work but also from observing the work of your classmates.

ATTENDANCE POLICY & GRADING: All students are expected to attend all classes promptly. Students may be excused only at the discretion of the instructor or by written permission from the Department Chair. The final grade will be lowered by one point for the first two unexcused absences. Another letter grade drop for each subsequent absence. Two late arrivals equal one unexcused absence. The final grade will be averaged from grades awarded to each class presentation, quiz and written report. It must be understood that the instructor's evaluation of a student's performance involves subjective process. A mid-term evaluation will be shared with the student. Any and all challenges to grading must follow the procedure set forth in the Student Handbook.

Final Presentation of monologue 1-25 points/ Scene 1-25 points
Achieving Classroom Expectations 1-30 points
Written or Oral Report 1-20 points

100 points total possible.

Final Letter Grade Breakdown:

94-100 A
90-93 A-
86-89 B+
80-85 B
76-79 B-
72-75 C+
66-71 C
63-65 C-
59-61 D Probation!
58 or Below F

The instructor reserves the right to modify the time, order and content of the course schedule.

THEA 416 ACTING LEVEL IV

Instructor: John Amplas

Office Location: Playhouse

Phone: 412-621-4445 ext. 4616

Office Hours: Tuesday/Thursday 9-11am & 3-4pm or by appointment

E-Mail: jamplas@pointpark.edu

Syllabus: (A syllabus is a statement of the main elements of a course. It is a guide for the students and the instructor in achieving the goals of the course. It addresses ways in which to complete the course successfully. It also provides an indication of the instructor's means of evaluating student progress).

PREREQUISITE: THEA 415 or permission of the instructor.

CATALOGUE COURSE DESCRIPTION: An advanced level acting course designed to prepare the student for the transition into the profession. Required of performance majors with BFA Acting concentration. THEA 415 focuses on the fundamentals of acting for film and television. THEA 416 focuses on auditioning and the business aspects of the profession. Prerequisites: Minimum "C" average in Acting Level III with a minimum "C" in THEA 302

LEARNING OUTCOMES: Upon successful completion of this course, a student will be able to:

1. Possess the skills necessary to audition for the professional theatre.
2. The "business" of the actor in the profession. Headshots, resumes, demo reels, unions, etc.
3. Summon a number of different monologues to do for an audition.
4. Understand the basic concepts of self marketing in the acting profession.
5. Be knowledgeable about different cities in the US in which to start a career.

COURSE REQUIREMENTS AND ASSIGNMENTS:

- Everyone will be assigned to a group, which will be responsible for researching a theatrical market in the United States. Comprehensive research must be presented to the class and should include information on, at least the following: professional venues, what a newcomer to the market should expect, resources for the actor in the specific location, support groups in the areas, names/contact sheets of local agents and casting directors, types of "survival jobs", cost of living, places to live, maps of neighborhoods, public and private transportation, etc. This research project should last no less than 20 minutes plus time for questions. The only written material required for presentation will be research guides to members of the class and any appropriate material or information on where it can be obtained, that someone might find valuable if they were to relocate there after graduation. A comprehensive annotated bibliography is required from each person in the group at the time of presentations. Late assignments will not be accepted.
- Participation- Commitment. Participation in all classroom assignments. Commitment to the goals of the class. Be prompt and attend every class. More than one (1) unexcused absence or 2 unexcused late arrivals will lower your final grade by one full letter grade. Excessive absences or tardiness will result in failure.
- Preparation. Every student must be prepared for their work every class session. Every two weeks a new monologue must be presented. You must rehearse outside of class time.
- Participate in New York Times Discussion
- Take risks! Discover yourself. Celebrate yourself as an artist! What the hell, you only live once.

GRADING: This is an advanced undergraduate performance class and it is assumed that you are prepared to move on to a higher level of performance with a stronger work ethic. It is assumed that you have already proven your commitment and discipline to your art and profession. Therefore, I will make subjective evaluations of your work, which will be based on the quality of your preparation, application of technique, and ongoing improvement.

A = Outstanding B= Good C= Average D= Poor F= Unacceptable. Plus and minuses are in effect.

THEA 210 PRINCIPLES OF STAGE DIRECTION

Instructor: John Amplas

Office Location: Playhouse

Phone: 412-621-4445 ext. 4616

Office Hours: Tuesday/Thursday 9-11am & 3-4pm or by appointment

E-Mail: jampлас@pointpark.edu

Syllabus: (A syllabus is a statement of the main elements of a course. It is a guide for the students and the instructor in achieving the goals of the course. It addresses ways in which to complete the course successfully. It also provides an indication of the instructor's means of evaluating student progress).

GOAL: To establish an appreciation and respect for the work of the director by developing critical analysis skills by means of organized thinking that will aid in your ability to collaborate successfully as a theatre artist. HEY! It's also to have fun doing a play!

METHODS: To discuss, illustrate and define the basic principles of directing through lectures, demonstration, and investigation. In addition to class work we will use as sources material the broad range of productions at the Playhouse. We will discuss and investigate the use of directorial principles by individual directors. The instructor will draw on his own experience as well as on the information contained in the books from the suggested reading list.

This course in no way promises expertise in Play Directing nor does it promise to cover all the elements involved. For the aspiring director, this course offers some essential groundwork needed for continued and advanced study, for the actor, a better understanding of the needs and methods of the director.

REQUIRED TEXTS: **ON DIRECTING** by Harold Clurman. **FUNDAMENTALS OF PLAY DIRECTING** by Dean and Carra. **THE STANISLAVSKY SYSTEM** by Sonia Moore

NOT REQUIRED TEXTS: I suggest you begin to find the following books for your personal library. Many classroom discussions and handouts will be extracted from the pages of these books: **AN ACTOR PREPARES, BUILDING A CHARACTER, CREATING A ROLE** by Stanislavski. **TO THE ACTOR** by Michael Chekhov. **A DIRECTOR PREPARES** by Anne Bogart. **A SENSE OF DIRECTION** by William Ball

COURSE OUTLINE:

1. To Read, discuss and work from the three required texts.
2. To further define and discuss terminology for effective communication.
3. To further understand the analysis of the dramatic action of a play and its characters
4. To further understand the basics and use of stage composition.
5. A mid-term examination will be given pertaining to the above information.
6. To read, analyze and interpret the dramatic action of "The Time of Your Life" by William Saroyan.
7. To develop a ground plan from which you will compose a scene from "The Time of Your Life"
8. To analyze the dramatic action of the main character in your scene.
9. To rehearse and stage your scene with not less than three actors. (Actors may carry scripts)

Your scene will be presented along with your analysis and ground plan as part of your final project.

ASSIGNMENTS: Because of the amount of time devoted to discussion and investigation in order to reach discovery points, the instructor finds it counter-productive to attempt to arbitrarily fit the material to be covered into specific calendar days. Assignments will be given on a week to week basis and will deal only

with the information covered in class. Each student will be responsible for weekly reading assignments from the required texts. The reading list and other handout material.

Each student is expected to participate with enthusiasm fully in all class work. Each student is expected to ask questions and offer thoughtful comments during class discussions and critiques. Each student must behave responsibly toward other classmates and instructor by always being prompt, prepared and courteous.

My subjective evaluation of your participation counts a great deal toward your final grade.

Assignments are due on the day they are due. If not a failing grade will be attached to that particular assignment. No make-ups will be considered, unless you have communicated to me a conflict at least 48 hours before the assigned due date and received either my verbal or written permission to make up the assignment.

ATTENDANCE: Students are expected to attend class and be prompt. After two unexcused absences, the student's grade will be lowered by one letter. Any subsequent unexcused absence the student's grade will again be lowered one letter. Two late arrivals will equal one unexcused absence.

Excused Absence: In cases of illness, family emergency, or other unavoidable absence, I will consider excusing the absence without penalty to the final grade, depending on your current standing in the course. In those cases please present the following at the next class meeting following the absence: **Department chair's written excuse.**

GRADES: Completion of all assignments and adherence to the attendance policy will guarantee the student a minimum passing grade. Higher grades may be attained through quality work. All of the student's work will be judged both subjectively and objectively by the instructor who will consider the student's diligence, capacity for independent thought, creativity, research, practical application of technique, sense of decorum and potential for future growth. Written work will be typed, double spaced in 10-12 point font and judged for clarity, spelling, grammar and punctuation.

- A- Superior Work. Student excels in all areas.
- B- Very good work. Student above average in some areas.
- C- Average Work. Student capable, but weak in most areas.
- D- Poor Work. Student working at minimum level in all areas.
- F- Objectives not realized.

The instructor reserves the right to modify the time, order and content of the course schedule.

