Course Description
This course teaches the fundamentals of on-camera acting and the difference between acting for the screen and stage.

COURSE OBJECTIVES

• To develop facility with the core elements of acting technique in on-camera work: circumstances, character, text analysis, action, personalization, eyeline, marks, shot size, listening, personalization, reaction shots, continuity, and consistency in performing multiple takes

• To instill a habit of practicing unguarded/spontaneous communication with a scene partner on-camera.

LEARNING OUTCOMES

Upon successful completion of this course you should begin to practice and demonstrate “living truthfully under imaginary circumstances” while acting on-camera. This will include:

• Rehearsing, Memorizing, and Performing in two on-camera scenes with a partner.
• Demonstrating an ability to connect a scene partner both authentically and spontaneously on-camera.
• Demonstrating a specific sense of stakes and commitment to the character’s wants and given circumstances in on-camera.
• Articulating a thorough knowledge of on-camera terminology.
• Demonstrating an ability to effectively critique peer’s on-camera work with discipline specific vocabulary.
• Demonstrate an understanding of basic on-camera skills while filming selected scenes.

Recommended Texts
The Camera Smart Actor by Richard Brestoff
Acting for the Camera by Tony Barr
From Stage to Screen by Bill Britten
Acting in Film by Michael Cain
Playing to the Camera, Film Actors Discuss their Craft by by Cardullo, Gottesman, and Woods
Film and Television Acting by Ian Bernard
The Secrets of Screen Acting by Patrick Tucker
COURSE REQUIREMENTS

- Prepare and memorize all assigned texts.
- Perform two on-camera scenes that demonstrate a thorough application of Learning Goals.
- Come to class ON TIME and ready to work. Work with positivity and respect.
- Meet scheduled deadlines and turn in assigned work on time. Late assignments will not be accepted.
- Be prepared to participate in all classroom discussions and exercises.

ATTENDANCE POLICY
Due to the nature of this course, attendance at every session is mandatory. If there is an emergency or illness, I will review options for making up the work, but you must document the reason for the absences prior to the review. If you know you will be absent, please let me know via email before class.

Evaluation Criteria
All paperwork must be typed, double spaced, and printed.

1. Participation ..................................................................................................................15%
2. In-Class Exercises ......................................................................................................15%
3. Work Responses ...........................................................................................................20%
4. Scene 1 ..........................................................................................................................20%
5. Scene 2 ..........................................................................................................................30%

EVALUATION CRITERIA BREAKDOWN

1. PARTICIPATION
Active participation is vital to your growth as artists and to your success in this class. You will be expected to come to class on-time and fully prepared, actively engage in class discussions, and give your all to class exercises. Share your voice! We only get better by asking questions and taking risks.

2. IN-CLASS EXERCISES
Includes all work done in class and prepared for class (including participation in discussion about assigned reading). You will be evaluated on preparation, work ethic, professional standards, and ability to apply course concepts.

3. WORK RESPONSES
Over the course of the semester you will turn in two short papers or “Work Responses.” Responses should include questions/discoveries/responses to your work (or your classmates work) that is related to course concepts. Specific due dates are listed below. Responses should be uploaded to blackboard by the due date listed. No late work will be accepted unless pre-determined with me.

4. SCENE 1 & SCENE 2
There will be two short scenes that are prepped, rehearsed, and shot on-camera in class. An evaluation rubric will be provided for these grading these scenes, and growth over the course of the semester will be taken into consideration, along with application of course concepts. For all
work done outside of class, if a student misses a scene rehearsal or group meeting with another
student or students, that student’s grade drops by 25% for the first missed meeting or rehearsal;
and receives a 0 (zero) on the assignment for a second missed meeting or rehearsal.

ELECTRONIC DEVICES
No electronic devices allowed in class unless permission is given beforehand. Students using
electronic devices in class will be asked to leave and marked absent for the day.

SUBJECT MATTER
The scripts and scenes studied in this course deal with mature subject matters. Consequently,
some of the discussion in class will require discussion of adult subject matter and language. If
you have concerns, please see me as soon as possible to discuss possible accommodations. All
classroom discussions must be held in a respectful and professional matter.

RESPECT
The work in this class may elicit a strong emotional response. In order for this work to be done
respectfully, it is crucial that the classroom be a SAFE PLACE. Absolutely no bullying,
gossiping, or judgement will be tolerated. Any student who is not contributing to a safe, creative,
work environment will be asked to leave class and receive an absence for that class period. Any
student who engages in conduct that is harassment of any University community member,
including sexual harassment as defined in Section VI. in the UTEP Handbook may be subject to
discipline.

ACADEMIC INTEGRITY
Any incident of academic dishonesty will result in a grade of zero on the assignment. This
includes cheating and plagiarism. Please visit http://sa.utep.edu/osccr/academic-integrity/ for
more information.

ACCOMMODATIONS STATEMENT
The Center for Accommodations and Support Services (CASS) at UTEP provides students with
disabilities, accommodations and support services to help them pursue their academic,
graduation, and career goals. If you have a condition, which may affect your ability to perform
successfully in this course, you are encouraged to discuss this in confidence with the instructor
and/or the director of the Disabled Student Services. For more information, visit
http://sa.utep.edu/cass/.

Grading Scale
A = 90%-100%
B = 80% - 89%
C = 70% - 79%
D = 60% - 69%
F = 0% - 59%

“A”—indicates exceedingly high quality work. Masters all assigned work, completes work on
time, shows originality and initiative, does more than required, and makes quality contributions
in class.

“B”—indicates good progress, above the average, masters portions of the work, is alert and
shows an interest in the work, completes work on time, and offers good discussion points in
class.

“C”—indicates a quality of work acceptable at this level. Satisfactorily completes most assigned
work under normal conditions and direction, shows interest in work, and completes work on time.

“D” — indicates that although most assignments may be completed there is a need for greater effort to meet the expected level of work for this course, student is hesitant to engage in the work or at times shows little interest, and seldom responds in class.

“F” — indicates failure to produce an accepted quality of work for this course.

**Schedule of Classes & Assignments**

*(subject to change)*

*the reading and assignments are due the day they are listed*

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>IN CLASS</th>
<th>Assignment(s) Due</th>
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<tbody>
<tr>
<td>1</td>
<td>M 5/20</td>
<td>Intro, On-Camera Acting Clips. What makes us want to watch?</td>
<td>Hand out Co-Star Scene</td>
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<td>Film Listening Exercise</td>
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<td>Repetition Exercises, Introduce Thread and Spontaneity</td>
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<td>Film Listening Exercise 2</td>
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<td>Critique Listening Exercise 1 &amp; 2</td>
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<td>Hitting your mark exercises</td>
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<td>T 5/21</td>
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<td>Review thread/repetition</td>
<td>CO-STAR SCENE MEMORIZED</td>
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<td>Co-Star Scene intro—<strong>What do I do when I prep a script?</strong></td>
<td>Reading:</td>
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<td>Film Co-Star scenes while practicing hitting your mark, focusing on thread and givens</td>
<td>• “The Big Differences” article in Blackboard</td>
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<td>Critique Co-Star Scenes</td>
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<td>Activity Work, The Reality of Doing</td>
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<td><strong>Choose Open Scene— and open scene script prep work time</strong></td>
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<td>W 5/22</td>
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<td>Continue Activity Work</td>
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<td>Introduce Action Work and Review Given Circumstance work, 3-line scene</td>
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<td>Reading:</td>
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<td>• ‘The Voice’</td>
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<td>• ‘Overlap’</td>
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<td>• ‘Continuity’</td>
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<tr>
<td>Day</td>
<td>Activities</td>
<td>Comments</td>
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| TH 5/23 | Discuss Shooting a scene and Shots, Shot breakdown video  
Discuss Crew Positions  
Shooting a scene—the master, 2 shot, and closeup  
SHOOT OPEN SCENE GROUP 1  
SHOOT OPEN SCENE GROUP 2  
SHOOT OPEN SCENE GROUP 3 | TURN in SCRIPT  
Prep for Open Scene when Shooting  
Reading:  
• ‘Glossary of Shots’ Article in Blackboard |
| F 5/24 | SHOOT OPEN SCENE GROUP 4  
SHOOT OPEN SCENE GROUP 5  
SHOOT OPEN SCENE GROUP 6  
Critique Open Scenes | Work Response 1  
Due by 5/26 at 5:00PM  
Hand Out Scene 1 |
| Week 2  
T 5/28 | Personalizing the Text and Digging Deep, Activity Work with Meaning  
AUDITION SCENE 1  
Discuss Reading and basic process of getting a role, preparing it, rehearsing it, and performing it for TV and Film. Q&A  
Critique Audition | |
| W 5/29 | Facial Awareness and Playing the Camera Exercises  
Table Work Group 1-3  
3-line Scene 2, with facial awareness exercises  
Table Work 4-6 | Reading:  
Facial Awareness, Playing the Camera, Loving the Camera article |
<table>
<thead>
<tr>
<th>Date</th>
<th>Shoot Scene 1 Group 1</th>
<th>Shoot Scene 1 Group 2</th>
<th>Shoot Scene 1 Group 3</th>
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<tbody>
<tr>
<td>TH 5/30</td>
<td>Shoot Scene 1 Group 4</td>
<td>Shoot Scene 1 Group 5</td>
<td>Shoot Scene 1 Group 6</td>
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<tr>
<td>F 5/31</td>
<td>Final Critique and Wrap Up. Option to Edit Final Scene</td>
<td>WORK RESPONSE 2 DUE BY 11:00PM on 6/1.</td>
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