

**ACTING FOR THE CAMERA
THEA3314
F 9:00-11:50, Room M404
SPRING 2018**

Professor: Kim McKean
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Office: Worrell 114
Office Hours: T 12:00-1:00 or by appointment

Course Description

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

Learning Goals

Upon successful completion of this course you should be able to:

- Demonstrate an understanding of basic on-camera skills while filming selected scenes. Skills include—mastering eyeline, marks, shot size, listening, reaction shots, continuity, and consistency in performing multiple takes.
- Define on-camera terminology and describe how it relates to your craft.
- Work various crew positions on a film set for a better understanding of the actor's role on set.
- Practice editing to better understand how editing affects the actors process.
- Engage in provocative discussions about what makes a strong on-camera performance.
- Critique your performance as objectively as possible.

Required Equipment

Every student will be required to bring a thumb drive or hard drive to class with at least 8G.

Required Texts

The Camera Smart Actor by Richard Brestoff

Recommended Texts

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

Communication

EMAIL will be my primary means of communicating with you outside of class. You must have an active UTEP email address and check it regularly. You should also have regular access to Blackboard.

Evaluation Criteria

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

1. Participation	20%
2. Journals.....	20%
3. Exercises.....	20%
4. Open Scene.....	20%
5. Scene 1.....	20%

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.

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 and scene work. Class periods will include exercises, scene work, and discussions. Share your voice! We only get better by asking questions and taking risks.

Absences

Absences and tardies will lower your grade significantly—**each absence after TWO lowers your overall grade a whole letter grade. Three tardies are equivalent to one absence.** If you know you will be absent for a specific class period, please let me know so I don't schedule you to work that day.

Late Work

Written work is due by the beginning of class the scheduled calendar day. Written work turned in after the due date will be penalized 1 full letter grade. Written work turned in more than one week late will be penalized 2 full letter grades. Written work will not be accepted 2 weeks after the due date.

Journals

Journal entries can include questions/discoveries/responses to reading, feedback from class critiques, or something significant you noticed when watching an on-camera performance. Four journals will be collected over the course of the semester. Specific dates are listed below. Journals should be at least two pages, typed and double spaced.

Class Exercises

Exercises include all work done in class. You will be evaluated on preparation, work ethic, professional standards, and ability to apply course concepts.

Open Scene

A filmed scene applying course concepts. Evaluation rubric will be provided.

Scene 1

A filmed scene applying course concepts edited by you in the lab. Evaluation rubric will be provided.

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.

Disability Accommodations

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. For more information, visit <http://sa.utep.edu/cass/>.

Subject Matter

The scripts and scenes studied in this course deal with mature subject matters. Consequently, much 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.

Decorum

Any physical contact that is violent or sexual in nature is not tolerated. In general, you should get permission before making any contact more intrusive than a handshake.

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.

Schedule of Classes & Assignments

(subject to change)

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

Week	Date	IN CLASS	Assignment(s) Due
1	F 1/19	<p>Intro, Differences of acting on film vs. theatre, show clips.</p> <p>What is a screenplay and how is it different than a play script? Show screenplay excerpts.</p> <p>Film Listening Exercise and Critique</p>	
2	F 1/26	<p>Discuss articles and continue discussion of differences of camera and theatre acting based on reading.</p> <p>Examples of “good listening” on-camera</p> <p>Listening Exercise 2 adding ‘Eyeline,’ ‘Inner Monologue’ and ‘sitting/standing’ into shot.</p> <p>Critique Exercise 2.</p> <p>Hand out “co-star” scenes</p>	<p>JOURNAL 1 DUE— Write about your goals for this class, and what you perceive as your strengths and weaknesses?</p> <p>Reading:</p> <ul style="list-style-type: none"> • P. vii- 14 in <i>The Camera Smart Actor</i> • Mae Zetterling, “Some Notes on Acting” article in Blackboard • “Stage vs. Film Acting” article in Blackboard
3	F 2/2	<p>Hitting your mark exercises</p> <p>Film Co-Star scenes while practicing hitting your mark</p> <p>Critique Co-Star Scenes</p> <p>Hand Out Open Scene</p>	<p>Be ready to shoot co-star scenes</p> <p>Reading:</p> <ul style="list-style-type: none"> • pages 74-86 in <i>Camera Smart Actor</i> • Hitting your Mark Article,

			blackboard
4	F 2/9	Vocal level and Overlap exercise with Open Scene 1 Critique Vocal Level and Overlap work Introduce Continuity	Open Scene 1 memorized Reading: <ul style="list-style-type: none"> • ‘The Voice’ article in blackboard • ‘Overlap’ article in Blackboard • ‘Continuity’ article in Blackboard
5	F 2/16	Discuss Shooting a scene and Shots, Shot breakdown video Discuss Crew Positions Shooting a scene—the master, 2 shot, and close up SHOOT OPEN SCENE GROUP 1	JOURNAL 2 DUE OPEN SCENE 1 REHEARSED WITH PARTNER Reading: <ul style="list-style-type: none"> • Chapter 3, 4, & 5, 6 in <i>Camera Smart Actor</i> • ‘Glossary of Shots’ Article in Blackboard
6	F 2/23	SHOOT OPEN SCENE GROUP 2 SHOOT OPEN SCENE GROUP 3 SHOOT OPEN SCENE GROUP 4	
7	F 3/2	EDITING WORKSHOP, KIM AT ACTF	
8	F 3/9	SHOOT OPEN SCENE GROUP 5 SHOOT OPEN SCENE GROUP 6 SHOOT OPEN SCENE GROUP 7	
9	F 3/16	SHOOT OPEN SCENE GROUP 8 Facial Awareness and Playing the Camera Exercises	Reading: <ul style="list-style-type: none"> • Facial Awareness, Playing the

		Hand out Scene 1	Camera, Loving the Camera article
10	F 3/23	SCREEN & CRITIQUE OPEN SCENES 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	Be prepared to Audition for SCENE 1 Reading: <ul style="list-style-type: none"> • How to Watch a Video of your Workshop Scene” in Blackboard • ‘Getting The Job’ article in blackboard
11	F 3/30	Critique Audition	JOURNAL 3 DUE— establish goals for Scene 1
12	F 4/6	TABLE READ and SCENE 1 PREP	HAVE READ THRU and PREPPED SCENE 1 with PARTNER Reading: ‘Prepping the Text’ article in blackboard
13	F 4/13	SHOOT GROUP 1 SHOOT GROUP 2	
14	F 4/20	SHOOT GROUP 3 SHOOT GROUP 4	
15	F 4/27	SHOOT GROUP 5 SHOOT GROUP 6	EDITED Scenes must be turned into me BEFORE CLASS begins today
16	F 5/4	SHOOT GROUP 7 SHOOT GROUP 8	
FINAL		Critique Final Scenes	JOURNAL 4 DUE *EDITED Scenes must be turned into me the day before our Final EDITED Scenes will be critiqued during our final