

ACTING FOR THE CAMERA
THEA3314/COMM 4350
T/TH 10:30-11:50, Room M404
SPRING 2020

Professor: Kim McKean
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Office: Worrell 114
Office Hours: T/TH 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.

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

Required Equipment

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

COURSE REQUIREMENTS

- Complete assigned reading on time. Take notes and be prepared to discuss the text.
- Attend a performance of *Monsters we Create* or *Into the Beautiful North* and 1 other show from the list provided. ****YOU MUST SIGN IN AFTER THE SHOW OR YOU WILL NOT BE GIVEN CREDIT FOR ATTENDANCE****
- Complete quizzes on reading/viewings.
- 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.
- **Prepare** and memorize all assigned texts.
- Perform two on-camera scenes that demonstrates a thorough application of Learning Goals.
- Edit your final on-camera scene.

ATTENDANCE POLICY

Due to the nature of this course, attendance at every session is mandatory. You will be allowed **TWO** “unexcused” absences during the semester. **Each absence after TWO lowers your overall grade a whole letter grade. For example, a ‘B’ becomes a ‘C.’ Three tardies are equivalent to one absence.** 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. **SAVE YOUR ABSENCES FOR WHEN YOU REALLY NEED IT. If you miss more than 6 classes will automatically fail the class. Not showing up for a filming day is an automatic F on the assignment.**

EXTRA CREDIT

Extra credit is available for attending and completing a 1-page reflection for an additional show from the list provided. Completing extra credit will take away 1 absence or give you an extra 3 points toward your cumulative grade.

EVALUATION CRITERIA

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

1. UTEP Show	
Attendance.....	10%
2. Participation/In-Class Work.....	15%
3. Reading/Viewing Quizzes	20%
4. Scene 1.....,,	25%
5. Scene 2.....,,	30%

EVALUATION CRITERIA BREAKDOWN

1. UTEP SHOW ATTENDANCE

You must see 2 productions produced by the Department of Theatre and Dance this spring from the list provided. Either *Monsters We Create* or *Into the Beautiful North* is required and the other shows is “Students’ Choice.” There are ushering opportunities for every show (ushers see the

show for free) and specific discounted nights for every production. You are required to sign-in to the show to receive credit.

A NOTE ON SUBJECT MATTER FOR REQUIRED SHOWS

The performing arts have a power to stir strong emotions, or possibly touch on subjects you might not feel comfortable seeing on stage. If you have concerns about viewing or discussing specific subjects, please see me as soon as possible to discuss possible accommodations.

2. PARTICIPATION/IN-CLASS WORK

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. In-class work includes all work done in class and turned in for class. You will be evaluated on preparation, work ethic, professional standards, and ability to apply course concepts.

3. QUIZZES & READING RESPONSES

Throughout the semester, there will be 3 quizzes on blackboard from the assigned reading/viewing. See course calendar for due dates.

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. For scene 2 (which is also your final), 5% of your grade will be editing your final scene.

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.

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. 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*

Week	Date	IN CLASS	Assignment(s) Due
1	T 1/21	<p>Ball Exercise</p> <p>Intro, On-Camera Acting Clips. What makes us want to watch?</p> <p>Film Listening Exercise-- ‘Inner Monologue’ and ‘sitting/standing’ into shot. (Hand Out “Listening” Monologue</p>	
	TH 1/23	<p>What is the difference between stage and screen?</p> <p>Continue Filming Listening Exercise, Begin Listening Critique</p> <p>Peer Story Share</p>	<p>Reading:</p> <ul style="list-style-type: none"> • “The Big Differences” article in Blackboard
2	T 1/28	Peer Story Presentation On-Camera	PEER STORY MEMORIZED and PRESENTED IN CLASS
	TH 1/30	<p>Peer Story Critique On-Camera</p> <p>Hand Out Co -Star Scene</p> <p>Discuss TV “Ranking”</p> <p>5Ws-- What do I do when I prep a script?</p>	
3	T 2/4	<p>Hitting your mark exercises</p> <p>Film Co-Star scenes while practicing hitting your mark</p>	<p>CO-STAR SCENE MEMORIZED</p> <p>Reading:</p> <ul style="list-style-type: none"> • Hitting your Mark Article,

			blackboard
	TH 2/6	Continue Filming Co-Star Scenes, if needed Critique Co-Star Scenes Hand Out Open Scene	
4	T 2/11	Vocal level and Overlap exercise with Open Scene 1	<p>Open Scene 1 memorized</p> <p>Reading:</p> <ul style="list-style-type: none"> • ‘The Voice’ article in blackboard • ‘Overlap’ article in Blackboard
	TH 2/13	Introduce Continuity Continuity Exercises with Open Scene	<ul style="list-style-type: none"> • ‘Continuity’ article in Blackboard <p>QUIZ 1 in BLACKBOARD DUE BY Friday, 2/14 at 5:00PM (On all reading thus far)</p>
5	T 2/18	Continue Vocal Level/Continuity Exercises as Necessary Present Scene 1 Choices on Blackboard Scene 1 Scene Partners Assigned	<p>Reading:</p> <ul style="list-style-type: none"> • ‘Glossary of Shots’ Article in Blackboard
	TH 2/20	Discuss Shooting a scene and Shots, Shot breakdown video Discuss Crew Positions Shooting a scene—the master, 2 shot, and close up	
6	T 2/25	SHOOT SCENE 1 GROUP 1	
	TH 2/27	SHOOT SCENE 1 GROUP 2	

		SHOOT SCENE 1 GROUP 3	
7	T 3/3	SHOOT SCENE 1 GROUP 4 SHOOT SCENE 1 GROUP 5	
	TH 3/5	SHOOT SCENE 1 GROUP 6 SHOOT SCENE 1 GROUP 7	
8	T 3/10	SCREEN & CRITIQUE SCENE 1 (Kim Edit)	Reading: <ul style="list-style-type: none"> • How to Watch a Video of your Workshop Scene” in Blackboard
	TH 3/12	NO CLASS ACDA Scene 2 Assigned	
9	T 3/17	SPRING BREAK	
	TH 3/19	SPRING BREAK	
10	T 3/24	Facial Awareness and Playing the Camera Exercises	Reading: Facial Awareness, Playing the Camera, Loving the Camera article
	TH 3/26	Action Work while “Playing the Camera” Actor/Director Relationship	
11	T 3/31	AUDITION SCENE 2 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: ‘Getting The Job’ article in blackboard
	TH 4/2	Audition Critique if Time (If not, critique from home)	
12	T 4/7	Editing Workshop	
	TH 4/9	TABLE READ and SCENE 1 PREP/REHEARSAL	Reading: ‘Prepping the Text’ article in blackboard
13	T 4/14	SHOOT GROUP 1	

	TH 4/16	SHOOT GROUP 2	
14	T 4/21	SHOOT GROUP 3	
	TH 4/23	SHOOT GROUP 4	
15	T 4/28	SHOOT GROUP 5	
	TH 4/30	SHOOT GROUP 6	
16	T 5/5	SHOOT GROUP 7	
	T 5/7	Final Q and A On-Camera Commercial Audition	
FINAL	TH 5/14 10:00- 12:45PM	Critique Final Scenes	*EDITED Scenes must be turned into me the day before our Final EDITED Scenes will be critiqued during our final