

ACTING FOR THE CAMERA
THEA3314
M/W 1:30-3:20, Room M404
FALL 2016

Professor: Kim McKean
Email: kamckean@utep.edu

Office: Worrell 303
Office Hours: M/W 11:00-12:00 or by appointment

Course Description

This course teaches the fundamentals of on-camera acting and the difference between acting for the screen and stage. That being said, our focus is still acting, and *good acting* at that. Consequently, you will learn various techniques that apply to various genres--both in front of and behind the camera.

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 Texts

The Camera Smart Actor by Richard Brestoff

Recommended Texts

Acting for the Camera by Tony Barr

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

Setting Up your Shots by Jeremy Vineyard

Evaluation Criteria

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

1. Participation	20%
2. Journals.....	10%
3. Exercises.....	15%
4. Scene 1.....	15%
5. Scene 2.....	20%
6. Exam.....	20%

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 filming. Class periods will include on-camera exercises, scenework, and discussions. Absences, lateness, lack of preparation, or non-participation will lower your grade significantly—**each absence after two lowers your overall grade a whole letter grade. Three tardies are equivalent to one absence.** Share your voice! We only get better by asking questions and taking risks.

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. Write about what interests you and what you're passionate about. Journals are due every other Monday, except for the first week of class it is due on a Wednesday. Specific dates are listed below. Journals should be at least one, double spaced, and typed page.

Class Exercises

Exercises evaluated will be the *Up in the Air* scene and the "Open" Scenes. You will be evaluated on preparation, work ethic, professional standards, and ability to apply course concepts.

Scene 1

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

Scene 2

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

Final Exam

The final will cover readings, lectures, and class exercises.

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.

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	M 8/22	Intro, Differences of acting on film vs. theatre, show clips, listening exercise 1	
	W 8/24	Listening exercise 1 critique... What is a screenplay and how is it different than a play script? Show screenplay excerpts.	Reading: <ul style="list-style-type: none">• Preface, Introduction, and Forward of <i>The Camera Smart Actor</i>• Mae Zetterling, "Some Notes on Acting" article in Blackboard• "Stage vs. Film Acting" article in Blackboard
2	M 8/29	Listening Exercise 2	JOURNAL 1 DUE— Write about your goals for this class, and what do you perceive as your strengths and weaknesses?

	W 8/31	Listening Exercise 2 and Critique Cont.. Hand out “co-star” scenes	Reading: Chapter 1 and 2
3	M 9/5	NO CLASS-LABOR DAY	
	W 9/7	Hitting your mark exercise with Co-Star scenes and following with eyes exercise. Assign Partners for Open Scene 1	Be ready to shoot co-star scenes Reading: Chapter 3, 4, and 5 and pages 74-86
4	M 9/12	Vocal level exercise with Open Scene 1 Assign Partners for <i>Up in the Air</i> , discuss given circumstances	Open Scene 1 memorized and rehearsed with partner JOURNAL 2 DUE
	W 9/14	Shooting a scene—the master, 2 shot, and close up in “Up in the Air” group 1 and 2	Reading: “Shot breakdown” in Blackboard <i>Up in the Air</i> memorized and rehearsed with partner.
5	M 9/19	Shooting a scene—the master, 2 shot, and close up in “Up in the Air” group 3 and 4	<i>Up in the Air</i> memorized and rehearsed with partner.
	W 9/21	Shooting a scene—the master, 2 shot, and close up in “Up in the Air” group 5 and 6 Assign Partners for Open Scene 2	<i>Up in the Air</i> memorized and rehearsed with partner.
6	M 9/26	Character Behavior and Continuity, Big vs. Small, what does that really mean?	JOURNAL 3 DUE Open scene 2 memorized and rehearsed with partner
	W 9/28	Critique <i>Up in the Air</i> Scene Discuss Reading and basic process of getting a role, preparing it, rehearsing it, and performing it	Reading: <ul style="list-style-type: none"> • Chapter 6, pages 41-183 • “Sample Call Sheet” in

		for TV and Film. Q&A. Hand out Scene 1	Blackboard
7	M 10/3	Audition Scene 1—how do I book the role?	Prepare Audition Side for “Scene 1”
	W 10/5	Table Read Scene 1 and goals for shooting Scene, What is the subtext? Assign Crew for Shooting	Reading: “Working with the Director” from Blackboard Be very familiar with Scene 1, have read through with partner multiple times.
8	M 10/10	Shoot Scene 1 Group 1	JOURNAL 4 DUE
	W 10/13	Shoot Scene 1 Group 2	
9	M 10/17	Shoot Scene 1 Group 2	
	W 10/19	Shoot Scene 1 Group 4	
10	M 10/24	Shoot Scene 1 Group 5	JOURNAL 5 DUE
	W 10/26	Shoot Scene 1 Group 6	
11	M 10/31	Audition and Table Read Scene 2	Be very familiar with Scene 2, have read through with partner multiple times.
	W 11/2	Screen and Critique Scene 1, Establish Goals for Scene 2, Turn in Critique Rubric	Reading: <ul style="list-style-type: none"> • “How to Watch a Video of your Workshop Scene” in Blackboard • Chapter 7, 8, 9
12	M 11/7	Edit Day in Lab	JOURNAL 6 DUE
	W 11/9	Shoot Scene 2 Group 1	
13	M 11/14	Shoot Scene 2 Group 2	
	W 11/16	Shoot Scene 2 Group 3	
14	M 11/21	Shoot Scene 2 Group 4	JOURNAL 7 DUE
	W 11/23	Shoot Scene 2 Group 5	
15	M 11/28	Shoot Scene 2 Group 6	
	W 11/30	Screen and Critique Scene 2, Final Review and The Biz Talk	EDITED Scenes must be turned into me BEFORE CLASS begins today