

**CAMERA COLLABORATIONS/ACTING GENRES/SPECIAL TOPICS**  
**COMM 4350/THEA 4317/THEA 4331**  
**F 9:00-11:50, Room M404**  
**SPRING 2019**

Professor: Kim McKean  
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Office: Worrell 114  
Office Hours: M/W 12:00-1:00 or by appointment

### **Course Description**

This class is for both actors and filmmakers with previous filmmaking and on-camera acting experience. Actors and directors will work together to discover and explore best practices when working and rehearsing on a film set. Filmmakers will get the opportunity to direct experienced actors across a wide variety of styles and genres on-camera. Actors will work with multiple directors and learn how to always bring themselves to the work, no matter the director. Course concepts include: giving and taking actor adjustments, result VS. active direction, script analysis, subtext, strong choices, acting and directing scenes with strong emotional responses, 'problem' scenes, casting, and developing tools for generating original material. Over the course of the semester, each director and actor will perform in and/or direct at least TWO scripted scenes and a final project consisting of original material.

### **Learning Goals**

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

- Demonstrate an ability to both give and take actor adjustments while acting and directing on-camera.
- Demonstrate an ability to communicate effectively and efficiently on a film set.
- Apply discipline specific tools to fully engage in on-camera scenes (both on and off camera) that require heightened emotional responses from the actors.
- Demonstrate an ability to apply advanced on-camera skills while filming selected scenes across a variety of genres. Skills include—objective through line, effective use of subtext, and demonstrating and openness and spontaneity on-camera.
- Rehearse, Memorizing, Filming, and Completing Post Production on two short on-camera scenes, and one longer project with at least TWO scenes.

### **Required Equipment**

- If you have camera equipment, please bring to class every day.
- A thumb drive or a hard drive for footage shot in class.

### **Recommended Texts**

*The Film Director's Intuition: Script Analysis and Rehearsal Techniques* by Judith Weston.  
*Directing Actor: Creating Memorable Performances for Film and Television* by Judith Weston.  
*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  
*The Secrets of Screen Acting* by Patrick Tucker

## COURSE REQUIREMENTS

- Complete assigned reading on time. Take notes and be prepared to discuss the text.
- **Prepare** and memorize all assigned texts.
- Perform three scenes and a final project 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. You will be allowed **ONE** “unexcused” absences during the semester. **Each absence after ONE lowers your overall grade half a letter grade. For example, a ‘B’ becomes a ‘B-’ 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.**

## EVALUATION CRITERIA

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

1. Work Responses .....	<b>15%</b>
2. In-class Exercises .....	<b>15%</b>
3. Scene 1.....	<b>20%</b>
4. Scene 2.....	<b>20%</b>
5. Final Project.....	<b>30%</b>

## EVALUATION CRITERIA BREAKDOWN

### 1. WORK RESPONSES

Over the course of the semester you will turn in three 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.

### 2. IN-CLASS EXERCISES

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. 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 risk

### **3. Scene 1/2 and Final Project**

There will be two short scenes and a longer final project that are prepped, rehearsed, shot, and edited for class. Only one edited project needs to be turned in per group. An evaluation rubric will be provided for these scenes, and growth over the course of the semester will be taken into consideration, along with application of course concepts. Class time will not include time for post-production. The final project will consist of ORIGINAL Material with at least two. **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.

### **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.

### **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 1/25	Ball Exercise—Soft Focus Actor/Director Relationship Article Share Result Oriented Direction VS. Active Direction Exercises	
2	F 2/1	Groups 1-4 in class work Active Direction in Rehearsal	<b>READ Result Observations and Adjustments Article in Blackboard</b>

			<b>Actor/Director/DP Teams chosen</b>
3	F 2/8	Groups 5-10 in class work Active Direction in Rehearsal	<b>Actor/Director/DP Teams chosen</b>
4	F 2/15	<b>WDA—OUT OF CLASS TIME TO WORK ON SCENE 1</b>	
5	F 2/22	SCENE 1 DUE (Drama)—SCENE 1 CRITIQUE in CLASS	<b>SCENE 1 DUE—5 min. max, focusing on ACTIVE direction.</b>  <b>RESPONSE 1 DUE</b>
6	F 3/1	SCRIPT ANALYSIS/SUBTEXT/CHOICES	
7	F 3/8	SCRIPT ANALYSIS/SUBTEXT/ACTOR CHOICES in Rehearsal Comedy Groups 1-4 in class work	<b>Actor/Director/DP Teams chosen</b>
8	F 3/15	SCRIPT ANALYSIS/SUBTEXT/ACTOR CHOICES in Rehearsal Comedy Groups 5-9 in class work	<b>Actor/Director/DP Teams chosen</b>
9	F 3/22	NO CLASS, SPRING BREAK	
10	F 3/29	NO CLASS, CESAR CHAVEZ DAY	
11	F 4/5	SCENE 2 DUE (Comedy)—SCENE 2 CRITIQUE in CLASS	<b>SCENE 2 DUE RESPONSE 2 DUE</b>
12	F 4/12	Developing Material and Improv Exercises	
13	F 4/19	Developing Material and Improv Exercises Writing Final Project	
14	F 4/26	CASTING for FINAL PROJECT IN CLASS How to make Casting more effective (and pleasant) for Everyone	<b>SCRIPT ANALYSIS DUE</b>
15	F 5/3	Working with Heightened Emotion (Horror Film)	
16	F 5/10	NO CLASS, DEAD DAY	
FINAL			<b>FINAL Project DUE RESPONSE 3 DUE</b>