

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	Shezwae Powell	Date:	01/18/2018
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<u>Department</u>	<u>Subject</u>	<u>Course Number</u>	<u>Title</u>
Theater Arts	Theater Arts THA	112	Acting for Film and Television

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.

Each laboratory unit requires 3 hours per week of class time.

Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units

3.00

Total Units

3.00

**Lecture
Contact Hours**

48.00 - 54.00

**Total Contact
Hours**

48.00 - 54.00

**Lecture
Homework
Hours**

96.00 - 108.00

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

-none-

General Education Justification:

Maximum Enrollment:

30

**Maximum Enrollment
Justification:**

Course requires significant individualized instruction or assessment “ check all that apply:

- * Course requires graded class discussion and graded class participation.
- * Course requires 3 or more oral presentations by each student per semester.

* Course requires that each student be evaluated individually on a set of skills more than twice per semester.

Justification: By its very nature this course must involve several opportunities for students to act on camera and then to be able to view and assess those performances. In addition there must be several opportunities to view professional filmed performances and then to try to apply the principles / examples seen in those performances to their own work. Therefore students are asked to perform several individual and group filmed sequences during the semester. In addition they must present at least one oral research paper with film performance analysis. The performances along with the research and analysis presentation constitutes more than three oral presentations. In addition, as in all filmed work, the acting presentations will require a set up of camera, lights, sound equipment and set pieces; focusing of the camera equipment; setting sound levels; filming; transfer; playback and instructor/group discussion and feedback. This is a lengthy and detailed process carried out by the students. Getting this done in a way that provides all students with a rich and pedagogically sound experience is difficult to achieve for a large group. In the past we have found this to be a very frustrating and incomplete experience for both Instructor and students when the enrollment is high. The number of 25 was based on how many students could safely function in an acting class in the MVC room 207. I would argue that regardless of room size, the nature of this course should qualify for less than the prescribed cap of 40.

Grading Method:

Letter Grade or P/NP

TOP code:

1007.00

**Can be
Taken**

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

	- Intercollegiate athletics course
	- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (75 words or less in gray box below).

This course covers the fundamentals of acting in front of the camera for film and television. Students learn elements of concentration and character creation, out-of-sequence shooting, the film making process, script/rehearsal procedures, and scene preparation for film. A large portion of the course involves watching, listening to and analyzing commercially filmed scenes or student in class on camera performances that approximate camera acting that may include TV dramas, sitcoms and commercials.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course). (25 words or less in gray box below).

This course through watching, listening to and analyzing commercially filmed acting or student performances, lecture and script analysis, teaches the basic techniques of on-camera acting.

Need for the course:

1.This course is an elective for the A.S.-T in Film, Television and Electronic Media for Transfer and IDS - Liberal Arts: Arts, Humanities & Communications Emphasis - Associate in Arts. 2.This course transfers to UC/CSU systems. 3.This course fulfills a popular area of interest for the serious acting students and the community at large in our area with our proximity to a major entertainment industry center.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

- THA 110 with a Grade of C or better.

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

-none-

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Evaluate and apply principles and techniques used in various examples of film and television acting.
2. Synthesize required techniques for use in auditioning, cold readings, script analysis and interpretation, and on-camera acting practices.
3. Demonstrate a basic understanding of general camera/filming technology and terminology.

4. Assemble a professional resume, portfolio and/or reel to be used for audition purposes.
5. Recognize the major trends in camera acting since the inception of moving film.
6. Distinguish and differentiate between the techniques used for acting for the live theater stage and acting for the camera.

Course Content:

(please number the outline of main topics and subtopics)

1. Course overview
 1. Syllabus
 2. Standards and expectations
2. Basic theory/techniques for acting in film
 1. Review basic acting techniques for stage
 1. Differences
 2. Similarities
 2. Film acting
 3. Television acting and changing nature of the medium
 4. Developing media
 1. Web Acting
 2. Reality shows
 3. Others
3. Relationship of actor to various production personnel
 1. Producer
 2. Director
 3. Agent
 4. Manager
 5. Others
4. Professional casting process
 1. Interviewing
 2. Cold readings
 3. Auditioning on camera
 1. Commercials
 2. Cue cards
 3. Call Backs
5. The actor's responsibilities
 1. Script analysis
 2. Working with the director
 1. Taking direction
 2. Focus and concentration
 3. Character development
 1. Out-of-context shooting
 2. Character arc
 3. Consistency
 4. Movement
 1. Body Language awareness
 2. Blocking: Hitting your mark
 3. Countenance actions
 1. Eye movement
 2. Facial energy
 5. Voice
 1. Breath
 2. Projection
 3. Articulation
 6. Memorization

6. Scene preparation for camera
 1. Shaping a scene
 2. Basic camera tech for actors
 1. Camera terminology
 2. Shots and angles
 3. Camera movements
 4. Lighting/Sound
 5. Framing
 3. Character preparation
7. The Shoot
 1. Scene studies
 2. Commercial/news copy
 3. Others
8. Evaluation of filmed work
9. Goals for improvement
10. Broad overview of film production
 1. Pre production
 1. Scriptwriting and funding
 2. Shooting
 3. Post production
11. Historical Survey of Screen Acting Trends
 1. Melodrama
 2. Early Generic / Type Casting
 3. Method
 4. Modern Naturalism
 5. New Indie non realistic
 6. Distribution

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Critique
Integration: Instructor-led large-group analysis of filmed performances to illustrate effective acting techniques for film
- **Method:** Activity
Integration: Small group and partner exercises and assignments to develop acting skills and audition techniques
- **Method:** Individual coaching
Integration: on acting technique and character development to give students guided practice in developing skills needed for acting on film
- **Method:** Lecture
Integration: Lecture, with PowerPoint visuals, of Film/TV production team hierarchy and responsibility flowchart to illustrate the relationship of the actor to other production personnel
- **Method:** Film/video Viewing and Discussion
Integration: Instructor-led shoots of scene studies, followed by instructor-led class discussion analyzing the filmed work, giving students practical experience in film acting
- **Method:** Individual Projects
Integration: Students will be asked to memorize various monologues and scenes together with accompanying blocking, marks and camera moves to be filmed and assessed by both Instructor and peers.
- **Method:** Projects
Integration: Student will research the body of work and training history of actor of note in order to make oral presentation to class along with scene analysis of actor's notable work.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Exams/Tests
Integration: written examinations to determine understanding of film acting terminology, theory, and practice and historical context.
- **Method:** Class Performance
Integration: Students will be assigned monologues and scenes to be performed on camera. They will be assessed on their proficiency in the effective use of voice, movement, focus, character development, framing adjustments, and non verbal communication. Assessment will be written and based on a points rubric.
- **Method:** Instructor Oral Feedback/Evaluation
Integration: Oral feedback/critique of all work presented by students, individually and in small groups to give students guided practice in acting for film
- **Method:** Peer Feedback/Evaluation
Integration: Peer feedback of work presented—oral and written, to give students various perspectives of their work developing skills in front of the camera
- **Method:** Final Performance
Integration: Final scene study evaluation, juried by the Theatre Arts Department faculty to help students develop effective on-camera acting practices
- **Method:** Oral Presentation
Integration: Students will find and analyze moments of a working actor of note on film that best exemplify the techniques discussed in class. Students will present their findings to the class to demonstrate their ability to identify the components that go into an effective on camera performance. Students will also present a survey of this actor's career and training pointing out incidents that were pivotal in forming the actor's craft. Students will be evaluated on the depth and accuracy of their analysis and research.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. You will take part in a mock interview/audition which will consist of an interview, slate, cold reading, and a filmed audition. You will prepare a professional headshot and resume for presentation. You will be asked to choose an agent from a list provided based on that agent's type of clients.
2. For this assignment you will write a short paper (3-5 typed pages) comparing and contrasting the acting styles of two of your favorite film actors.
3. You will take part in a mock commercial audition working with a script, story board and cue cards.
4. For this assignment you will investigate the practice of type casting and how you fit into it. You are being asked to be completely honest with yourselves concerning your strengths, weaknesses and the way you will be generally perceived by talent agents, casting agents, directors and an audience. You answer a number of questions covering things like your height, weight, measurements, eye color, type of smile etc. You will also bring in a digital picture of an actor (supporting, not star) in whose type group you feel you belong. You will present this information on camera and give reasons for your choice of type group.
5. You will explore the body of work of one actor from a list provided. You will identify and analyze moments of this actor on film that best exemplify the techniques discussed in class. You will present your findings to the class to demonstrate your ability to identify the components that go into an effective on camera performance.
6. For this assignment we will investigate silent action. You will select a situation to present on film that has a clear, beginning, middle and end that you can portray without the use of dialogue. You can provide musical underscoring if you wish as it may have in a film or TV production. You must be careful that this does not become an exercise in choreography. The music must enhance the mood of the situation not influence or dictate the pace or type of movement used.

Textbooks:

- Sudol, John (2013). *Acting Face to Face: The Actor's Guide to Understanding how Your Face Communicates Emotion for TV and Film* CreateSpace Independent Publishing Platform . ISBN: 978-1490561196
- Mel Churcher (2012). *A Screen Acting Workshop (with DVD)* Nick Hern Books. ISBN: 9781848420557
- Morris, Andrea (2014). *The Science of On-Camera Acting* Becoming Media. ISBN: 0990733211

Other Resources:

Minimum Qualification

- Drama/Theater Arts (Masters Required) **and/or**
- Film Studies (Masters Required)