

FTV 126 - Acting for the Camera

Preliminary Course Syllabus

Summer Sessions

INSTRUCTOR

TBD

TEACHING ASSISTANTS

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COURSE DESCRIPTION

This course provides students with a comprehensive foundation in acting for the camera, focusing on auditioning, self-taping, and on-set performance. Students will learn the unique techniques required for on-screen acting, including scene analysis, character development, and how to adjust performance for the intimate and technical nature of the camera.

The course will focus on the audition process, helping students develop strong audition skills and prepare and deliver effective self-tapes. Through hands-on exercises and feedback workshops, students will practice auditioning and refine their performance on screen. In addition, students will have access to real set opportunities and film projects to gain valuable experience in a pre-professional environment.

By the end of the course, students will be equipped with the tools to audition confidently, self-tape professionally, and perform effectively on camera in various contexts.

RECOMMENDED READINGS

- *Secrets of Screen Acting*, Patrick Tucker
- *Acting for the Camera*, Tony Barr
- *How to Stop Acting*, Harold Guskin
- *Auditioning for the Camera*, Joseph Hacker
- *Acting in Film*, Michael Caine
- *Audition*, Michael Shurtleff
- *The Intent to Live*, Larry Moss
- *All of Stanislavsky*
- *On the Technique of Acting*, Michael Chekhov
- Uta Hagen
- *The Eight Characters of Comedy: Guide to Sitcom Acting And Writing*, Scott Sedita
- *Auditioning on Camera: An Actor's Guide*, Joseph Hacker
- *The Right to Speak*, Patsy Rodenburg
- *The Second Circle*, Patsy Rodenburg
- *Freeing the Natural Voice*, Kristin Linklater
- *Vocal Power*, Arthur Samuel Joseph
- *Voice and the Actor*, Cicely Berry
- *The Actor and the Text*, Cicely Berry
- *Improvisation for the Theatre*, Viola Spolin
- *Meisner on Acting*, Sanford Meisner
- *The Artist's Way*, Julia Cameron
- *Speak With Distinction*, Edith Skinner
- *Laban for All*, Jean Newlove and John Dalby
- *On the Technique of Acting*, Michael Chekhov
- *The Creative Habit*, Twyla Tharp
- *Self Management for Actors*, Bonnie Gillespie

REQUIRED MATERIALS

- Portable hard drive or solid-state drive, 500 GB or larger

HIGHLY RECOMMENDED MATERIALS

- A phone with a working microphone and camera
- Access to a quiet space with a blank wall
- A backdrop
- A tripod
- Supplemental lighting for taping (ring light etc)

COURSE SCHEDULE**Week 1***Setting the Foundation*

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- Mon.** **Syllabus Review and Introduction to Acting for the Camera**
Lecture & Discussion - How to read and analyze a scene and your character, character character relationships, and the structure of character hierarchy (co-star, guest star etc) Canvas/Class Website
Workshop - 1-2 Line Co-Star Self Tapes: Explore what makes a strong and effective tape, framing, lighting, sound, and eye-line.
ASSIGNMENT: Select a Guest Star scene to workshop the next class.
 Required Text:
 Required Videos:
- Wed.** **Feedback Session** - Watch back Co-Star tapes(student's selection of which one they believe is best) and discuss why.
Workshop - Guest Star Scenes
ASSIGNMENT: Select a monologue for the midterm assignment
 Required Text:
 Required Videos:
Optional Opportunity Digital Filmmaking Coverage Exercises

Week 2*The Audition*

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- Mon.** **How to set up:** At-home tips and tricks, zoom audition set up etc.
Lecture & Discussion - Auditions: How to read breakdowns, what an Eco-Cast looks like, how to submit yourself for projects, how agents/managers submit. Profiles, headshots, and resumes. The hierarchy of production, casting, and the process from audition to set.
ASSIGNMENT:
 Find a breakdown you believe fits you, if not write one.
 Filmed at-home self-tape - scene of their choice with a reader
 Continue searching for and memorizing monologue for midterm
 Required Text:
 Required Video:
- Wed.** **Feedback Session:** At-home self-tape
In-person Mock audition - same script taped at home, how to translate into an in-person room
ASSIGNMENT: Keep working on/searching for a monologue for midterm
 Required Text: On Set
 Required Videos: On-set videos
 Required Journal Prompt: Response to videos and text.

Optional Opportunity: DF Auditions, Table Reads/Final Shoots; Film Production A Location Shoots

Week 3*On Set*

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- Mon.** **On Set Lecture:** Vocabulary/lingo, types of shots, trailers, call sheets, communication on set
Small Group Monologue Workshop: Peer performance of monologues for midterm/office hour
Assignment: Final monologue prep
- Wed.** **MIDTERM: Monologue workshop/filming**
Assignment:
 Required Text:
 Required Videos:
 Look ahead: Commercial self-tape, Series Regular Self tape/final scene self-tape

Week 4*Beyond Film and Television*

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- Mon.** **New Media - Video Games, Mo-Cap, Voice Over and Beyond**
 How the camera-acting skillset can expand into new horizons!
ADR Workshop
Guest Lecture
Assignment: Find and/or memorize a commercial side (might be solely action-based)
 Required Text: Commercials
 Required Videos: Commercials
 Find the final scene and find a partner, practice at home with the partner
- Wed.** **Commercial Workshop - Self-Tape**
 Lecture: Commercial breakdowns, timeline, SAG v Non-Union, headshots etc
 Assignment: Final Scene Prep/Blocking - Attend Office hour
 Required Opportunity: Film Production A Auditions
 Optional Opportunity: CSI Silent Films, FPA Practice Shoots

Week 5*Final Shoots*

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- Mon.** **FINAL SCENE SHOOT**
- Wed.** **FINAL SCENE SHOOT**
Assignment: Reels
 Optional Opportunity: FPA Final Shoots

Week 6*Final Presentations/Final Review*

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- Mon.** **Feedback Session: Watch Edited Final Scenes**
Assignment: Personal Reel
- Wed.** **Final Reel Review/Final Presentation**

ASSIGNMENTS & EXERCISES

Co-Star Self Tape
 Guest Star Self-Tape
 Commercial Self-Tape
 At-Home Series Regular Self-tape
 Filmed Final Scene

OVERALL GRADING

Attendance	25%
Professional Behavior and Collaboration	25%
Performances and Written Work	50%
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	100%

FOR ALL COURSES – IMPORTANT UCLA POLICIES AND INFORMATION

UCLA Statement of Academic Integrity and Information on Student Conduct:

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all your academic endeavors.

Accordingly, when accusations of academic dishonesty occur, the Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own.

If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work. Please also refer to the UCLA Rules of Student Conduct at the below website:

<http://www.deanofstudents.ucla.edu/Student-Conduct>

UCLA Statement on Equity, Diversity and Inclusion:

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity

– a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect

and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

UCLA Disability Discrimination Mandate:

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu