

Syllabus for Acting for Film and Video

Course Information

<i>Course Number/Section</i>	THEA 4301.501
<i>Course Title</i>	Acting for Film and Video
<i>Term</i>	Spring, 2022
<i>Days & Times</i>	Tuesdays 7:00pm – 9:45 pm

Professor Contact Information

<i>Professor</i>	Fred Curchack
<i>Phone</i>	415 870-1003 (give name and class when prompted)
<i>Email Address</i>	curchack@utdallas.edu
<i>Office Location</i>	JO. 4.906
<i>Office Hours</i>	By appointment on Teams

NOTE: THE FIRST 3 CLASSES WILL BE TAUGHT SYNCHRONOUSLY ONLINE

(TEAMS) as directed by UTD President Richard Benson who wrote: “Faculty members who are scheduled to teach in-person courses are now asked to teach online through Friday, Feb. 4. These classes will be taught synchronously online at their designated day and time, and students are expected to attend online at their scheduled class times.”

Course Description

We will study and practice principles of acting for film and video, including freeing the voice, movement, and imagination, improvisation, script analysis, building a character, creating a role, monologues, scene study, and creating original performances.

Student Learning Objectives/Outcomes

1. To master principles of film and video acting through exercises, improvisation, and scene study.
2. To experience the craft of acting, its ideas, aesthetics, literature, psychology, politics, economics, history, work ethic, and practice.
3. To challenge oneself intellectually, emotionally, and physically through the practice of acting, individually and in relationship with others.

Required Textbooks - Available at the UTD Bookstore and used at a discount online. They are also on reserve at UTD Library:

The Stanislavsky Technique by Mel Gordon

Major Plays by Anton Chekhov (only use the edition translated by Carol Rocamora)

Acting in Film by Michael Caine

“Michael Caine on Acting in Film” (youTube video):

<https://www.youtube.com/watch?v=L8Zw3TopDWE>

“Putting it all Together” - Excerpts from Acting: The Gister Method by Joseph Alberti handout (Available in course eLearning “Library Resources”):

<https://na01.alma.exlibrisgroup.com/leganto/readinglist/lists/2244345580970001421>

Excerpts from The Actor’s Chekhov by Jean Hackett (Available in course eLearning “Library Resources”):

<https://na01.alma.exlibrisgroup.com/leganto/readinglist/lists/2244345580970001421>

Required Materials

Appropriate clothing for exercises and for performing scenes.

Students will be responsible for finding their own props, set units, locations, and costume elements for performances.

Assignments & Academic Calendar

Assignments are subject to change.

Weekly acting assignments will be given.

Check each week for assignment updates. Scenes, readings and handouts will be assigned.

Scenes must be memorized.

Late assignments and performances will not be accepted without the approval of the professor.

Students who are absent are required to e-mail the professor for the following week’s assignment.

For each reading assignment, write a response paper.

January 18	Introduction.
January 25	Exercises. Start reading <u>Acting in Film</u> and watching the companion video (response paper due March 22).
February 1	Read: <u>The Stanislavsky Technique</u> p. 57 – 71; 101 – 115. Write a response to the chapters. Also, do some of the exercises and write about your experience (1-page). Prepare a short monologue (1 – 2 minutes). It must be well-rehearsed and memorized. Write an analysis of the monologue (1-page).

Note: In the Kindle version of The Stanislavsky Technique: Russia there are no pages, just chapters and locations (at the bottom of the page). The assigned reading can be found as follows.

To find pages 57 - 71: In Table of Contents, click “FIRST STUDIO EXERCISES (1911-23)” in Chapter 2. Location in the Kindle edition: 525
Read through Location 616 (the end of Chapter 2).

To find pages 101 – 115: In Table of Contents, click “VAKHTANGOV’S EXERCISES (1919 – 1922)” in Chapter 3. Location: 853
Read through Location 952 (end of Chapter 3).

- February 8 Scenes.
Read: The Seagull (Rocamora translation only). Read Rocamora’s introductory essay about Chekhov and the play.
- February 15 Choose several scenes (or partial scenes) in The Seagull that you might perform (length optional). In class, view the film excerpts from The Seagull. After watching the films, choose scenes and partners. Cross-gender casting is possible. Rehearse and memorize scenes for performance next week.
Read Gister/Alberti handout (Available in course eLearning “Library Resources”:
<https://na01.alma.exlibrisgroup.com/leganto/readinglist/citation/2244477247880001421/file/viewer>
Or:
<https://na01.alma.exlibrisgroup.com/leganto/readinglist/citation/2244477247880001421>
Write a response (minimum 1-page).
- February 22 Using the method discussed in the Gister/Alberti handout, write an analysis of your scene from The Seagull (minimum 1-page). Be prepared to perform the scene.
- March 1 The Seagull scenes.
Read excerpts from The Actor’s Chekhov (Available in course eLearning “Library Resources”:
<https://na01.alma.exlibrisgroup.com/leganto/readinglist/citation/2244477247960001421/file/viewer>
Or:
<https://na01.alma.exlibrisgroup.com/leganto/readinglist/citation/2244477247960001421>.
Write a response to each interview (minimum 1-page total).
- March 8 Scenes.
Read: The Stanislavsky Technique p. 213 – 230.
Write a response to the chapters. Also do some of the exercises and write about your experience (1-page).

March 15	Spring Break – UTD Closed
March 22	Write a response to <u>Acting in Film</u> (minimum one-page). Final Project proposal is due.
March 29	<u>Scenes</u> . Read: <u>The Stanislavsky Technique</u> : p.167 – 184 (Michael Chekhov). Write a response to the chapter. Also, do some of the exercises and write about your experience (1-page).
April 5	Scenes.
April 12	TBA
April 19	Scenes.
April 26	Final Projects.
May 3	Final Projects. Final class.

Grading Policy

Grading will be based on performances, participation in discussions and exercises, response to readings, papers, attendance and punctuality.

Performances must be memorized and well-rehearsed.

All papers must be carefully edited for clarity of thought, grammar and spelling.

After one excused absence, the final grade will be lowered with each subsequent absence.

Course Policies

Extra Credit can be received by:

Writing a critique (one-page) of the acting in approved performances, films, or television shows.

Reading any approved book on acting and writing a response (one-page).

Class Attendance is particularly critical when one is scheduled to perform a scene.

After one excused absence, the final grade will be lowered with each subsequent absence. It is assumed that there are always good reasons for missing class, and there will be no additional “excused” absences.

Classroom Citizenship: In theatre work, it is crucial to be supportive of the work of your colleagues. It is essential to be clear and to fulfill agreements with fellow-actors about rehearsal meetings and class performances.

Field Trip Policies / Off-Campus Instruction and Course Activities

Required and recommended events will be announced. Although free or discount tickets will be arranged when possible, students will be required to get their own tickets and to arrange their own transportation to on-campus and off-campus events. A choice of possible dates will be offered when possible.

UTD Syllabus Policies and Procedures

All students are required to read the UTD Syllabus Policies and Procedures website:

<http://go.utdallas.edu/syllabus-policies>

These descriptions and timelines are subject to change