

## **THTR 480B Zoom**

### **Performance for Camera: Creating the Villain**

**Instructor:** JOSEPH HACKER

**Location:** Shrine 105

**Spring Wed:** 11 to 1:50

**Office Hours:** TBA

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### **Course Description and Overview**

Theater 480B Performance For Camera: “Creating The Villain.” is an on-camera, exercise intensive, workshop-style class. Prerequisite is: Joseph Hacker’s THTR #480A, “Performance for Camera”

Theater 480B is, in essence, a continuation of 480A, “Auditioning For The Camera.” and will be conducted as such. But the focus here will be on creating the role of the villain as we further explore techniques that are specific to on-camera performance situations.

An actor cannot be a good villain unless they are a good screen actor. Aspiring to master the dynamics of the villain enriches an actor’s capacity to be a better on-camera performer no matter what the role. Villains have very active minds. Their schemes require them to be observant and keenly perceptive as to the behavior of the other characters around them.

They are driven by the strong subtext of their agenda. They have reasons for what they do that is known only to them. They are clever; unpredictable; compelling; contradictory; impassioned; and have a wicked sense of humor. In other words, the camera loves them.

### **Objectives and Methods**

Using an on-camera audition format, the objective of THTR 480B is to expand upon the approaches and perspectives introduced in THTR 480A. Class work includes a closer examination of on-camera acting techniques applied to an extended range of performance scenarios. Primary emphasis will be on defining and developing processes that enable the actualization of fully dimensional antagonists. Students will analyze scripted material and explore proactive interpretations of on-camera roles. The goal is to further sharpen each student’s sense of the strategies and techniques that contribute to on-camera auditions and performances of professional merit.

Classes consist of discussions, on-camera exercises, evaluated on-camera performances; mock auditions; and videotape playback analysis. The final exam is practical in format; required reading and mid-term written assignments supplement class work.

**Students Are Required:** to purchase one new 32GB or 64GB digital “SD Card” Class 10 with a speed of 94/95 (approximately \$40). No Substitutes. We will use it every week including the first. Students will bring this SD card to each class meeting, including the first



[http://www.bhphotovideo.com/c/product/917685- REG/  
sony\\_sf32ux\\_tgn\\_32gb\\_sdhc\\_uhs\\_1\\_memory\\_card.html](http://www.bhphotovideo.com/c/product/917685-REG/sony_sf32ux_tgn_32gb_sdhc_uhs_1_memory_card.html)

**NOTE FROM THE DISABILITY SERVICES OFFICE:** “Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed.

Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is open Monday thru Friday, 8:30 to 5:00. The office is in the Student Union 301 and the phone number is 213 740 0776.

**NOTE:** THIS SYLLABUS IS SUBJECT TO CHANGE DEPENDING ON THE SIZE OF THE CLASS AND THE ACCOMPLISHMENT LEVEL OF THE PARTICIPANTS.

### Required Reading

AUDITIONING ON CAMERA JOSEPH HACKER, ROUTLEDGE

### Recommended Reading:

AUDITION, MICHAEL SHURTLEFF, BANTAM BOOKS  
COMPREHENSIVE CONTEMPORARY ACTING, SHAWN NELSON  
DIRECTING ACTORS, JUDITH WESTON, M. WIESE PRODUCTIONS

**Class Work:** consists of discussions, on-camera exercises, written assignments, and evaluated on-camera performances of roles from pre-existing motion pictures. Video playback analysis of these scenes will be used to highlight performance for camera techniques and acting approaches that come into play when performing the role of “the villain”.

**Mid-Term Papers:** minimum of 2 free-writes. Topics and due dates to be announced. Submitted written self-evaluations will also be required. No e-mailed papers will be accepted

**Weekly Evaluations:** mock audition performances will follow well defined evaluation criteria. They will include: wardrobe; entry presence; demeanor and command of the space; slate; the reading; accomplishing the chosen verb; exit; callback; and generated interest.

**Participation:** attendance is required and will be taken. There is a high emphasis on on-camera participation, viewing and critiquing of other students’ work is a critical component to the class. **Absences:** one unexcused absence is permitted without penalty. All subsequent absences will result in point reductions as noted on grading system schedule.

**Character Portfolio (Special Term Project):** From The University’s Extensive Collection Of Fine Art Photography, Each Student Will Be Required To Compile In Duplicate A “Character Notebook” Consisting Of Xeroxed Photographs, Portraits, And Pictures Of His/Her “Shadow Self” And “Evil Shadow” Document Your Sources Thoroughly. These Notebooks Will Be Presented Midterm. They Will Be Utilized In Subsequent On-Camera Processes.

### Grading Policy:

Grading scale for SDA: A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; F indicates inadequate work.

### Grade Categories/Calculations

1. In-Class Feedback And Participation 10%
2. Written assignments and Personal Journal 10%
3. On-camera exercises and Self Evaluations 15%
4. Weekly On-camera Performances 60%
5. Growth And Effort 5

6. **Note:** for every missed weekly evaluated on-camera performances, take the average of those performed and reduce grade 1/3 letter grade.

### Mock Audition Performance Grading Scale

Course final grades will be determined using the following scale

A	90-100	C.	40- 49
A-	80-89	C-	30-39
B+	70-79	D+	25-29
B	60-69	D	20-24
B-	55-59	D-	10-19
C+	50- 55	F.	9- 0

### Course Schedule: A Weekly Breakdown

**Class #1**

Introduction / Discussion / Opening Thoughts / Goals  
Showmanship / The \$3000 suit

Video Examples:

“Virtual Auditioning”

McAdams / Heldine “AR”

Tim & Joan / Glen Close Seeing  
you think: “Fracture” (Langley /  
“Detective” / et al)

Assignments: For week #2

Scene: “Fashion House” for week #2

Men/Women read for Chris

Include thoughtful wardrobe strategy The  
Place

Read: “Auditioning on Camera”

Chapter 15 (Auditioning For The Villain)

Chapter 9 (Your Eyes / Your Thoughts Chapter  
10 (The Place / Your Thoughts)

Free-write: Injury/Issue/Desire:

“Talk to ourselves” in duplicate for Week #2

Handouts: Free-writes / Evil Shadow / Joan Kuzak Script:

“Fashion House”

Men / Women read for “Chris” Exercise:

Inventory of the moment (time permitting)

Assignment: For Week # 3

Shadow Selves / Evil Shadow notebook (in duplicate) Free  
write: Injury/Issue/Desire: “Revenge”(induplicate)

**Class #2**

Mock Audition: “Fashion House”

Men/Women read for “Chris” Video

Example: Connor et al

Assignment: For Week # 3

Shadow Selves / Evil Shadow notebook (in duplicate) Free

write: Injury/Issue/Desire: "Revenge" (in duplicate)

Assignment: For weeks #4 & #5: Mock Audition  
Men / Women Read for "Tom Riddle"  
For Week #4 read to middle of page 4 Stop  
at "Past, present, and future..."

Read: "Auditioning On Camera"  
Chapter 9: "Your Eyes/ Your Thoughts Chapter  
10: "The Place / Your Thoughts

Video Examples: Glen Close; Langley et a

### **Class #3**

Discussion: Video demo...feature film examples

<u>Lion king</u>	Joan Kuzak
<u>John Malkovitch,</u>	"Peyton"
<u>Anthony Hopkins</u>	The Joker
<u>Disturbia</u>	Manchurian Candidate <u>Fatal Attraction</u>

Look for:

Independent...they don't care what happens to any one else.

Entitled... they are owed something. They *deserve* what they want.

Iconoclastic... They have no problem breaking the rules or the institutions that are in play, which they frame

cynically as agents of hypocrisy or injustice. Creative... they are very intelligent, ingenious...much smarter than the rest of us.

All knowing...they see through everything, even what the other person is thinking

Strong sense of humor (Irony / Sarcasm)... They have contempt for the values of the protagonist. Everyone else is a chump, or a fool, or a pest, indulged only as a means to an end.

Exercises: Injury / Issue / Desire / in the place Evil  
Shadow / the place

Assignment: For next week #4  
Perform Tom Riddle to "Past Present Future" page 4  
Wardrobe strategies

Discussion What does Tom Riddle want Read:

Tom Riddle, prepare for week #4

### **Class #4**

Mock Audition: First half "Tom Riddle" (to middle of page 4)

Discussion: Creating the Place/ The Metaphor of the Place

Review: "Auditioning on Camera"  
Chapter 11 (Basic Philosophy) Chapter 12  
(Analyzing the Scene Chapter 13 (Creating  
the Character) Chapter 17 (Summary)

Assignment for Week #5: Mock Audition:  
Complete "Tom Riddle"

**Class #5** Mock Audition: Complete "Tom Riddle"

Assignment: Scripts: Listening exercise

**Class #6** Mock Auditions: Scenes to be announced

**Class #7** Scenes to be announced

Read: "Auditioning on Camera":  
Chapter 16 # "Lights, Camera...then Action" Get

Camera Ready / Virtual Auditions

**Class #8** Discussion: Auditioning in a Digital World  
Video Demonstrations

**Class #9** Scenes: Mock Audition (To be Announced)

**Class #10 thru #12** Scenes: Mock Audition TBA  
Assignment: Full Script & Scenes

**Class #13, #14** Full Script Scenes (Continued)  
Working in pairs  
Production Set-ups

**Final Assignment:** "From Where I Stand Now"