

USC THEATRE #480B
SYLLBUS FALL 2021

THTR 480B

Performance for Camera: Creating the Villain Instructor:

JOSEPH HACKER

Location: Shrine 105

Fall

M: 3 to 5:50

F: 9 to 11:50

Spring

M: 9 to 11:50

**Office Hours: Best after class or
12 noon to 2:00pm T/W/Th by appointment**
hackerj@usc.edu / 310 913 0989

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_tqn_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%

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+	50-54	F	0 - 9

EDI @SDA: Community Day
Wednesday, September 15, 2021

All SDA students are welcome to join an interactive community building experience that explores how we integrate core values of equity, diversity, and inclusion into our educational and artistic journey at SDA. Competencies that will be covered will include, but not limited to, Anti-Racism as Everyday Practice; Equity-Mindedness (w/colleagues from USC Race & Equity Center); and Building Cultures of Consent. More details will follow. NOTE: All School of Dramatic Arts classes will be cancelled this day to support involvement in this effort. All other USC classes will remain in session. We encourage all to participate.

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>	<u>Joan Kuzak</u>
<u>Anthony Hopkins</u>	<u>The Joker</u>
<u>Disturbia</u>	<u>Manchurian Candidate</u>
<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 / Inventory of
the Moment

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

MEN: "ALEX"
WOMEN: "HELEN"

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 #10 & #11

SCENES: TBA
EXERCISE: STAGE / REHEARSE / VIDEO TAPE
ON CAMERA / "INVENTORY OF THE MOMENT"
VIDEO DEMO: FEATURE FILM SCENE PLAYBACK

Class #12 & #13

EXERCISE: TBA
SCENES: AUDITION FOR: TBA
VIDEO DEMO: FEATURE FILM SCENE PLAYBACK

Class #14 & #15

EXERCISE: ON CAMERA / "INVENTORY OF THE MOMENT"
SCENES: AUDITION FOR:
MEN: TO BE ANNOUNCED
WOMEN: TO BE ANNOUNCED
VIDEO DEMO: FEATURE FILM SCENE PLAYBACK

Final Exam

UNIVERSITY SCHEDULE

NOTE: ALL OF THE ABOVE SUBJECT TO CHANGE

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard,teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <http://bit.ly/sdasupport>

Support Systems:

Counseling and Mental Health - (213) 740-9355 - 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 - 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours - 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX - (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 - 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 - 24/7 on call

dps.usc.edu

Non-emergency assistance or information.