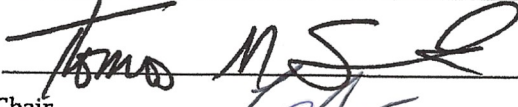
 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval <u>10/7/24</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department Theatre and Dance College Dorothy Schmidt College of Arts and Letters <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix TPP Number 4264	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course <input type="text" value="Performance"/>	Course Title Acting for Camera 3
Credits <i>(See Definition of a Credit Hour)</i> 3	Grading <i>(Select One Option)</i> Regular <input checked="" type="radio"/> Sat/UnSat <input type="radio"/>	Course Description <i>(Syllabus must be attached; see Template and Guidelines)</i> This course is designed for those interested in expanding their skills in acting for the camera. This course includes: advanced acting for camera exercises, monologues, scenes, and advanced techniques in self-submit/auditioning skills. By the end of the term, participants should be able to begin to assemble material for their "reel" for use in the industry.	
Effective Date <i>(TERM & YEAR)</i> Spring 2025	Prerequisites, with minimum grade* Acting for Camera 2 with a minimum grade of "C"		Corequisites None
		Registration Controls <i>(Major, College, Level)</i> None	
<i>*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course</i>			
WAC/Gordon Rule Course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines .		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> None General Education criteria must be indicated in the syllabus and approval attached to the proposal. See Intellectual Foundations Guidelines .	
Minimum qualifications to teach course MFA in Acting and/or significant experience as an actor and teacher for camera acting.			
Faculty Contact/Email/Phone Ted deChatelet/edechatelet@fau.edu/503.560.0636		List/Attach comments from departments affected by new course	
Approved by Department Chair <u></u> College Curriculum Chair _____ College Dean _____ UUPC Chair <u>Korey Sorge</u> Undergraduate Studies Dean <u>Dan Macroff</u> UFS President _____ Provost _____		Date <u>8/23/24</u> <u>9/16/24</u> <u>9/24/2024</u> <u>10/7/24</u> <u>10/7/24</u> _____ _____	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

TPP 4264

Acting for Camera 3

Wed/Fri 3:30 – 4:50

Spring, 2025 - 3 credits

Prof. Ted deChatelet

(officially it's "Edward", don't let em fool ya)

Office: AL 179

Office hours: W/F 2:00-3:20 **or by arrangement**

Classroom: AL 102 (Studio 2)

Email: edechatelet@fau.edu



Course Description

This course is designed for those interested in expanding their skills in acting for the camera. This course includes advanced acting for camera exercises, monologues, scenes, and advanced techniques in self-submit/auditioning skills. By the end of the term, participants should be able to begin to assemble material for their "reel" for use in the industry.

Instructional Method

In-Person Instructional Method. Attendance is mandatory.

Prerequisites/Corequisites

Students who have successfully completed Acting for Camera 2 with minimum grade of C.

Course Objectives/Student Learning Outcomes

Using contemporary camera texts (scenes/monologues from current movies, tv shows, web series, etc.) students will develop the skills necessary to act on camera in a variety of styles. Students will also learn how to master the unique challenges of working on a set (acting for the shot size, reactions, planning business, etc.). Finally, students will continue to learn how to create effective "self-submit" auditions for camera.

- You will be required to attend every class and participate or observe as instructed.
- Your active and enthusiastic participation in exercises, rehearsals, feedback sessions, and discussions is required.
- All work will require memorization, filming, and editing time outside of class. A minimum of 3 hours a week of outside work time will be required.
- You will record, edit, and upload three monologues for the camera to be critiqued during class time.
- You will record, edit, and upload three 2-person scenes for the camera to be critiqued during class time.
- You will prepare various audition sides assigned by the instructor for recording and critiquing during class.
- You will record, edit, and submit various "self-submit" auditions for critique during class.

- You will actively observe other student's work and provide feedback in a constructive way with guidelines given to you by the instructor.

All monologues and scenes will be chosen by the student/s with guidance from the instructor. All materials must be approved by the instructor BEFORE being recorded and uploaded.

Course Evaluation Method

Students will receive a grade for every scene, monologue, and audition. Award of points will be determined by the instructor and will be based on preparation, class participation, improvement, overall attitude, peer support, and enthusiastic participation.

Course Grading Scale

Scene 1	100 pts
Scene 2	100 pts
Scene 3	100 pts
Monologue 1	50 pts
Monologue 2	50 pts
Monologue 3	50 pts
Class Participation	100 pts
In Class Auditions	20 pts each
<u>Self-Submit Auditions</u>	<u>20 pts each</u>

Final Grade Breakdown

92.5-100%	A
89.5-92.4	A-
87.5-89.4	B+
82.5-87.4	B
79.5-82.4	B-
77.5-79.4	C+
72.5-77.4	C
69.5-72.4	C-
67.5-69.4	D+
62.5-67.4	D
69.5-62.4	D-
Below 69.5	F

*See Attendance Policy Below for how attendance affects the grading scale

Policy on Makeup Tests, Late Work, and Incompletes

Late (individual) work will be accepted with a 5% penalty per day (if you turn in written homework 3 days late and that work earned a 95 (A) in quality, 15% would then be deducted (3 x 5%) and result in a grade of 80 (B-). Missed scene work will only be rescheduled for excused absences. If a scene partner has an unexcused absence on the day of their showing, the scene will be rescheduled so the attending scene partner may receive feedback. The non-attending

scene partner will also receive feedback but with a maximum grade of 60 (D-). Also, note that grades of Incomplete (“I”) are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

Criteria for Scenes/Monologue Assignments

NOTE: This class has a number of students who are taking their first on-camera class, and several who have taken camera before. As a result, not everyone in class will be working on the same assignments. For those of you taking your first camera-specific acting class, your monologues and scenes will ALL be focused on “getting over the bar” consistently (this will be explained in more detail in class). Later in the term, IF your work warrants it, you may be able to work on some of the assignments below. Otherwise, you can do them in your next camera class.

For those of you who have already successfully completed Camera 1, your assignments will come from the lists below: (please note, if the instructor feels you would benefit more from a straight-forward “over the bar” type scene, you may be assigned work accordingly.)

Monologues:

Overall: All monologues should be contemporary realism (unless otherwise dictated by the script – See Shakespeare and Superhero). Monologues should be about a minute (certainly at least 45 seconds) and you should NEVER adjust your performance to make it “fit” the time constraint. If it’s too short, don’t do it. That said, you are always welcome to do longer pieces! Just make sure to prioritize quality over quantity. All monologues must be approved by me before you shoot them. Make sure the piece is age appropriate! If you need to change some words to make it fit your physical presentation, that’s totally fine. If at all possible, have two (2) people in the room with you when you shoot! One person to be your active scene partner (they can talk and everything!) and another person to run the camera (or use a tripod for a fixed camera position). If you want your scene partner to be on Zoom/Skype/Facetime, that’s fine and may be a much better choice than having a reluctant, non-actor-type family member who is “doing you a favor” and making you self-conscious. This time around monologues do NOT have to be all in one take. You may do several takes and edit the best parts together. You may do this either by cutting briefly to your scene partner’s reaction OR by doing jump cuts in your own work. Give me the best stuff! And if you know one part of the monologue is “under the bar” then pick a different take for that line/beat/etc.

1. Over the Bar: This is just a warmup. Pick something straight forward, not too emotionally charged. Remember the basics. (80% rule. Scene Objective!, Start with an improv and slide into the text when you’re “in the zone”). Start this term off with a bang and show me you learned something in Camera 1!
2. 100%: Again, I want you to do something very similar to the first monologue and you can still change a couple words to make it fit your physical appearance (age, eye color, gender presentation) BUT this time after I approve the piece, you must do it EXACTLY as written. No massaging the text to make it feel more organic in your mouth. Pretend the

director is also the author and they INSIST on the script being 100% accurate. Your grade on this one is tied to both your acting and your ability to get the words 100% correct.

3. The (trying like hell not to be) Crying Monologue: This one is a heightened emotional state! The character must break down and cry at some point during this monologue. The tears may come from frustration, anger, excessive joy, sadness, loss, surprise, etc. But you must crack during the speech and cry. REMEMBER: DO NOT PLAY THE OBSTACLE!!!! You must have a scene objective that you are trying to achieve. The goal absolutely MUST NOT BE “to cry”. The emotion is an OBSTACLE!!! You should spend the majority of the speech fighting like all hell NOT to cry! But at some point, you lose the fight and break down. Take a swing on this one! Don’t be afraid to fail. It’s okay to “ugly cry”, it’s okay to crack for just a few seconds and recover. Don’t judge and try not to set an expectation. Don’t hold back!
4. The Expert Speaks: Ya know those shows, like the medical dramas or the cop shows with the forensics experts where a character comes out and explains something using a whole bunch of technical jargon? Then all the characters look confused and stuff until someone finally says, “can you tell us that again in English?” and then the expert says, “Well in layman’s terms it means...”. Yeah, I want you to do one of those. You should have to take a bunch of words you don’t understand and make us think you are the expert! This is actually quite difficult. You need to spend A LOT of time with the text and make sure you know it EXTREMELY well! So you can rattle off this jargon like it’s something you talk about every day. You can be a computer expert, a sports expert, a scientist, a doctor, etc. There are many many expert speeches. This can be courtroom testimony, a Dr in the waiting area, an executive boardroom. Start looking for this speech early and start memorizing really early! Most people overlook this assignment and an easy one and get whammied when they realize how much prep it takes. BUT people who can do this well can BOOK ACTING GIGS! Cause they come up a lot and casting agents love to bring in actors that they know can handle complicated dialogue.
5. Shakespeare (or other heightened language): Try a monologue for camera from Shakespeare! Shakespeare usually involves a much more heightened theatrical style (the other end of the acting spectrum from camera) but there are TONS of film versions of Shakespeare’s plays with new ones every year. Other heightened texts (Dickens, Austen, Wilde, Moliere, etc.) are also an option. You may edit as much as you need but this should be straight from the source – no adaptations of Shakespeare (so do *Taming of the Shrew*, not *10 Things I Hate About You*). Monologues should still be about a minute long (though you’re always welcome to do more) and you may do either verse or prose, dramatic or comedic. If it’s a soliloquy you can try a direct address to the camera, but if it’s a speech in the context of a scene, please film it the way you would a contemporary speech. Find the balance between enunciation/articulation for the heightened text, and accessibility/organic-ness of acting for camera.
6. Business Monologue: To do this one you will need to edit from 3 takes. Do a monologue but make sure you have at least 3 pieces of business (take a sip of water, adjust your hair, check your phone, etc.) You must pre-plan each piece of business and always perform it at the same time. Then record your mono from 3 different frames – master

(full body), medium close up (mid torso up) and extreme close up (just your head). Then edit the cuts together and make the edits on the business (i.e. When you lift your hand to drink, cut from MCU to XCU). Oh, and don't forget to stay over the bar!

Scenes:

Overall: There will be 3 rounds of scenes. Everyone will act in a scene every round. Each group of two will edit their scene together – choosing the best **acting** moments – regardless of perfect/flawed production elements.

Each group can choose what type of scene they want to do from the following list (please only one scene from a category):

1. The Fight Scene: One: This is NOT the “annoyed” scene, or the “kind of upset” scene. Go crazy on each other! Work yourselves up! Use a wider frame for this one. BE LOUD and physically expressive! Go back and re-watch the fight in *Marriage Story* or *Silver Lining Playbook*. Remember that all camera acting doesn't have to be super quiet and still. Life gets loud and intense, and your acting can too! Go big! But again, don't play the obstacle! What do you want from your scene partner and why are you so FURIOUS???. Comedic fights can work too (think *Stepbrothers*) but PLEASE stay away from any physical violence unless you talk to me well in advance.
2. Comic Book Movie/Superhero/Action Flick/Fantasy: This one should be from a comic book or heightened disaster movie or a fantasy series (*Star Trek*, *GoT*, etc.). You should find a scene where your characters are talking about something that would never happen in “real life” – like Thanos taking over the world with an insidious virus that wipes out the population and spreads like wildfire! (Too soon?) Seriously, the goal is to talk about something completely heightened and fantastical as if it were really happening. If it's a scene from a superhero movie but reads like contemporary realism, then it's not right for this assignment.
3. Shakespeare (or other heightened language): Love the classics? Want to do more than one monologue? Try a scene from Shakespeare (or other heightened text)! Shakespeare usually involves a much more heightened theatrical style (the other end of the acting spectrum from camera) but there are TONS of film versions of Shakespeare's plays with new ones every year. Other heightened texts (Dickens, Austen, Wilde, Moliere, etc.) are also an option. You may edit as much as you need but this should be straight from the source – no adaptations of Shakespeare (so do *Taming of the Shrew*, not *10 Things I Hate About You*). Scenes should still be between 2-3 minutes long (though you're always welcome to do more) and you may do either verse or prose, dramatic or comedic. Find the balance between enunciation/articulation for the heightened text, and accessibility/organic-ness of acting for camera.
4. Improv based comedy: Are you a fan of cringe comedy? Most of those programs (*Broad City*, *P&R*, *the Office*, *IASIP*) are created through improv. The writers start with a premise and an outline, but each individual scene is (often, not always) developed through improv and then shot as if it had been scripted. This allows for the actors to really make the character/dialogue/action their own. Take a scene from any of those

shows, then you and your partner create an outline for the scene and develop it yourself. This should be similar but in no way identical to what scene aired on the original show. CAUTION: this is not as easy as it may seem! Do NOT choose this as a “short cut” option. Final scenes should feel every bit as rehearsed and polished as if they were written by the writers’ room.

5. Business Scene: for this option you need to pick a scene that has a LOT of business (think eating a complicated meal, smoking a cig/joint, organizing paperwork, packing for a move, etc.). Then you work out in painstaking detail the business for the scene and repeat it for each take. This scene should have multiple camera angles and lots of takes, and your job is to both be “over the bar” and consistent with your actions from take to take. Both characters should be involved in the action. Each actor should have at least 5 pieces of business that are consistent in each shot. Make the edits on the action! Cut from a wider shot (master, 2-fer, MCU) to a tighter shot as you are moving to do the business. This may have a choppy final feel but it’s important to see how to edit during business and how consistent you need to be!

Content Warnings:

A content warning is an advanced notice that something potentially disturbing is included in the material. There is NO WAY to predict everything that may be triggering for all people.

Therefore, in an attempt to give students “fair warning”, professors may include trigger warnings about content. Common trigger warnings include:

- Sexual assault
- Abuse
- Child abuse/pedophilia/incest
- Animal cruelty or animal death
- Self-harm and suicide
- Eating disorders, body hatred, and fat phobia
- Violence
- Pornographic content
- Kidnapping and abduction
- Death or dying
- Pregnancy/childbirth
- Miscarriages/abortion
- Blood
- Mental illness and ableism
- Racism and racial slurs
- Sexism and misogyny
- Classism
- Hateful language direct at religious groups (e.g., Islamophobia, anti-Semitism)
- Transphobia and trans misogyny
- Homophobia and heterosexism

Content warnings and trigger warnings are not intended to censure instructors nor invite students to avoid material that challenges them. On the contrary, warning students of challenging material can help their engagement by giving them the ability to take charge of

their own health and learning. When presented with a scene that depicts sexual violence, a student who was assaulted might shut down, disassociate, panic, become angry, or otherwise disengage from the class as they put all their attention into managing the emotional and physical symptoms the triggering material brings up for them. However, if the student is forewarned that the material includes a depiction of sexual violence, they might prepare for it by meditating, seeing their therapist, or simply give themselves more time to work through the material so they can process it under controlled conditions. Or they might still need to disengage and skip the pages that include the depiction or step out of class for a few minutes when the material is being discussed because their mental health and safety are more important than their engagement with the material.

Trigger warnings may be provided in any of the following ways:

- A verbal warning in class
- A note in the syllabus
- An email to the class

Students are responsible for all material required in a class. However, if the student encounters challenging material they can:

- Contact SAS (<https://www.fau.edu/sas/>) for an official accommodation
- Talk to the professor (email, office hours, before/after class)
- Seek professional help while working on challenging boundaries to grow as a scholar and artist. CAPS is an on-campus psychological help system that we encourage all students to reach out to for help: 561-297-CAPS (2277)

Intimacy

The Department defines intimacy as “any physical act that would not reasonably be performed in a public space.” Examples of items that would be considered public acts include touching in non-groin or breast areas, hugging, hand holding, and kisses on the lips or cheeks.

In the classroom: Intimate activities would not normally occur. If they are part of a classroom experience or activity, then an intimacy coordinator will be provided to ensure student safety and academic integrity.

Touching

Instructor/Student interactions: As an intellectual discipline within the University, Theatre and Dance has kinesthetic and tactile components that need to be addressed to insure a positive learning environment. There is physical contact in this course between the teacher and the student as well as between the students and each other. This physical contact is never intended to be sexual in nature nor demean the student and is used solely for the purpose of adjusting body position for clarity and physical understanding in dance, acting, painting, makeup, design, and tool use for production. This information will be listed in the syllabus. You will have a brief discussion on physical boundaries and permissions between the student and the instructor on the first day of class. Touch will never be in the groin or breast area and if your physical boundaries have changed since being established, it is your responsibility to inform the instructor prior to the start of that lesson. Some classes may have a more detailed touch policy.

Student/Student interactions: Within the storytelling disciplines, touch happens between student performers and this touch must also be established with consent between the students prior to the engagement of the scene, dance, or movement composition. The students first establish the physical

boundaries of the type of touch that will be permitted between each other. This touch is for the specific scene or exercise in class, and it is understood that consent prior to the touch must be reestablished each time. It is understood that as the student you may revoke your consent from an established scene or movement composition. If this is the case, please inform both the scene partner and the instructor prior to the start of class so that the totality of this new situation is understood to maintain an environment that supports your learning and creative exploration.

Dress Code

Non-baggy movement clothing for class is required. Scene study requires rehearsal clothing such as skirts, character shoes, jackets, dress shoes etc.

Cell Phones/Electronic Devices

Unless required for class, turn off and put away. You may only use cellphones during breaks or for the express purpose of taking notes. Please see the instructor **in advance** if there is an emergency reason why you might need your phone during class. If I catch you using your phone while your classmates are working/performing in front the class, I will lose it.

Policy on the Recording of Lectures

Due to the nature of the acting process this is a practical non-lecture class, therefore this class is not eligible for recording.

The only exception would be if you would like to have someone record your work (with express permission from any scene partner/s) for your own learning purposes.

Florida Statute in 2021 states that students enrolled in a lecture course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Florida law allows an injured party to sue for damages, including attorneys' fees, totaling as much as \$200,000.00. Failure to adhere to these requirements may also constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Attendance Policy

Acting is not a skill you can learn from a book. This is an advanced acting class for the serious theatre student. **Attendance is mandatory.** Always being present, prepared, and on time is a part of your training. Practice professionalism.

You are permitted 3 absences on non-performance days. Any absence should be reported to the instructor **before** the missed class. Think of it like rehearsal, you wouldn't just not show up, you'd call/email ahead. I do not necessarily need to know why you are missing class, but I much prefer to know you won't be there ahead of time rather than wondering where you are.

At the very least, warn your scene partner ahead of time if you are going to miss a class!

After 3 absences, your final grade will be lowered by ½ letter (5 percentage points) for each additional absence.

Two unexcused tardies and/or leaving class early for unexcused reasons will be considered one unexcused absence. A doctor's appointment is not an excuse for arriving late or leaving early except in instructor-approved cases.

Unexcused absences cannot be made up or compensated for with additional course work. Missed practical work such scene showings will only be rescheduled for excused absences.

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. **It is the student's responsibility** to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.*

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services

are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

Required Texts/Readings

There are no required texts for this class. You're welcome.

Supplementary/Recommended Readings

There are a million books about acting for camera. Your taste will vary. Read a synopsis and a few reviews and try one that looks interesting to you. If you hit on a good one, don't be shy about sharing recommendations with me. Here is a list to get you started:

<https://www.backstage.com/magazine/article/amazing-books-camera-actor-9377/>

Important Dates

W	1/10	First Day of Class!
F	1/12	Last Day to Drop the Class (so decide quick!)
W	1/24	Mono 1 Due
W	2/14	Scene 1 Due
F	3/1	Mono 2 Due
W	3/6	NO CLASS (Spring Break)
F	3/8	NO CLASS (Spring Break)
F	3/29	Scene 2 Due
F	4/12	Mono 3 Due
F	4/19	Last Day of Class!
F	4/26	FINAL EXAM: 1:15pm - 3:45pm Scene 3 Due

Please Note! This is a TENTATIVE schedule and might change! I will make every effort to keep you apprised both in class and in writing (via Canvas email) when changes occur! Your flexibility on this is greatly appreciated!