

MISCELLANEOUS ADDITIONAL MATERIALS – SAMPLE SYLLABI

Ernesto González, Jr., M.F.A.

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In this section, I have provided the syllabi from three previous courses I taught for your review. Please note that I was responsible for creating all the course content, schedules, objectives, outcomes, assignments, and tests.

Acting Studio: Performing Comedy

Performing Sketch Comedy

Acting for the Camera 1

Acting Studio: Performing Comedy
THEA100G PO-01
Tue/Thu 1:15p – 3:45p
Aug 26 – Dec 04
Allen Theatre

Prof. Ernie González, Jr., M.F.A.
email: egja2019@pomona.edu
phone: 213-915-4691
office hours: by appointment
Fall 2024

"Laugh as much as possible, always laugh. It's the sweetest thing one can do for oneself & one's fellow human beings."
- Maya Angelou

"Tell it in action."
- Buster Keaton

Course Description

Students will study the dynamic, precise, and often chaotic tools of comedy technique. In the first half of the semester, students will train in the tools of high comedy performance, paired with meticulously structured, witty farces (e.g. Wilde, Moliere, Ludwig, Frayn, Ayckbourn). In the second half of the semester, students will structure and create their own comedic content via stand-up (to be performed in public at open mics), sketch, and lazzi. Prerequisites: any THEA001 course and THEA 012 PO.

Course Objectives

Students will learn fundamental comedic acting techniques.
Students will obtain a solid understanding of Comedic Theatre genres and styles.
Students will explore improvisation as an acting tool.
Students will build a vocabulary of comedy acting terms.

Course Outcomes

After taking this course, the student will execute effective performance choices.
After taking this course, the student will begin to develop a preferred method for preparing a comedic role.
After taking this course, the student will gain a working knowledge of professional comedic acting terms and techniques.
After taking this course, the student will execute successful professional comedic auditioning skills.

Course Methodology

This course is structured around exercises, activities, and scene studies designed to help the actor foster creativity, develop observation skills, deal with physical and vocal awareness, and create comedic characters. Typically, each class will consist of:

- a warm-up - work on the actor's body and voice
- a lecture - learning about comedic acting techniques, theories, and history
- practical exercises - on-your-feet comedic acting training
- table work - work on a character/role or script
- assignments due - homework designed to further your mastery and understanding of comedic acting

We will also discuss performances, including local productions, film work, and our own class work.

"Let us pick up our books and pencils. They are our most powerful weapons." – Malala Yousafzai

Materials you'll need for your success!

- Please bring all assigned scripts/sides/copy/handouts to class. Kindly note that reading and working off your phone, computer, or tablet is not recommended.

- Take notes—it'll help you learn and retain important comedy information, tips, and techniques.
- Throughout the course, we will be working on various scripts, scenes, and improvisations. I will provide most of the scenes you'll work on in class. However, please note that you are responsible for finding your own 60-second classical and contemporary comedic monologues from a published play. Set yourself up for success and start looking for them now! I will also provide you with various resources and instruction on how to find monologues.
- Using costumes and props for your final performances is highly encouraged (and fun); household, thrift store, and Dollar store finds would all work perfectly.

Required Texts

No textbook required (*you're welcome*)

Recommended Books

Anne Libera, *Almanac of Improvisation*

Del Close, *The Truth in Comedy*

Judy Carter, *The Comedy Bible*

Requirements and Points (Total 1000)

1. Weekly Assignments (400 points)
 - Physical Possession (40 points)
 - Lazzi Routine (40 points)
 - Classical Comedy Scene (40 points)
 - Theatre of the Absurd Scene (40 points)
 - Clowning Routine (40 points)
 - Farce Scene (40 points)
 - Improv—Short Form (40 points)
 - Improv—Long Form (40 points)
 - Stand-Up Comedy (40 points)
 - Contemporary Comedy Scene (40 points)
2. Monologue Performances (100 points)
 - Classical Comedic Monologue Options (5 points)
 - Classical Comedic Monologue (45 points)
 - Contemporary Comedic Monologue Options (5 points)
 - Contemporary Comedic Monologue (45 points)
3. Critical Responses (200 points)
 - Critical Response One (100 points)
 - Critical Response Two (100 points)
4. Comedic Content (100 points)
 - “Online” Funnies #1 (25 points)
 - “Online” Funnies #2 (25 points)
 - “Online” Funnies #3 (25 points)
 - “Online” Funnies #4 (25 points)
5. In-Class Active Participation (200 points)

Evaluation

During the semester the focus of the course will be on personal growth. Targeted areas of personal growth and achievement will be defined by the professor and relayed to the student by written or verbal evaluation (feedback). In the subjective world of creative endeavor, risk-taking, and experimentation are prerequisites for growth. This is especially true in comedy. Feedback in this course will be given in terms designed to assist in that growth, whatever the absolute level of achievement of the actor may be.

Grading

Weekly Assignments	40%
In-Class Active Participation	20%
Critical Responses	20%
Monologue Performances	10%
Comedic Content	10%

"I never cut class. I loved getting A's, I like being smart. I liked being on time. I thought being smart is cooler than anything in the world."
– Michelle Obama

Grade Breakdown

A	Exemplary
B	Accomplished
C	Adequate
D	Deficient
F	Unacceptable

Grades at Pomona College recognize and evaluate student achievement and standing. Grades may be based on one or more of the following: mastery of course materials, performance compared to peers, and individual growth and improvement during the course. Passing letter grades range from A through D; F signifies a failing grade. Grade A may be modified with - to reflect finer distinction. Grades B through D may be modified with + or - to reflect finer distinctions.

Class Culture and the Learning Process

- We will create a safe, brave, fun, judgment-free zone where trial, experimentation, and failure are valued. Success, to any extent, is celebrated, and all criticism will be constructive
- We will value process over product
- Be on time, be prepared, and be professional
- Please switch your phone to a quiet, non-vibrating mode as a show of respect to your classmates when they are performing. If there's an important reason you must keep your phone on, that's perfectly fine; just kindly let me know
- Please disclose any preferred pronoun, and don't hesitate to correct me if needed
- If you're going to miss a class, if possible, please give notice asap (especially if you're missing class on a day when you're working with a partner or a group)
- If you're late, ensure you're not interrupting a performance, then enter quickly and quietly
- Never give a fellow actor an acting note unless it's a blocking issue or requested
- Bring your scripts, handouts, and notebook to class
- Always have the Touch Agreement conversation with everyone you're working with
- In everything we do, never break, hurt, or harm yourself, your scene partner(s), or anything in the room

Touch Agreement and Rehearsal Policy

Before working with a new scene partner(s), you must have a conversation to determine what kind of personal contact you are each comfortable with. Be specific about where exactly you may and may not be touched. Any scenes that require comedic staged violence or intimacy (hugging, fake kissing, touching) may only be rehearsed in class in the presence of your professor. You may not practice that part of your scene outside of class. Also, please note that depending on current health and safety restrictions, as well as your own comfort level, we'll need to remain flexible. Above all, you will never be asked to do anything you feel unsafe doing.

In-Class Active Participation

This is a workshop-style performative course, and all of the learning will happen in class by doing (on your feet, practical learning) and learning from watching others. Being on time and your attendance is crucial to your success, learning, and growth. 100% commitment to all class activities and exercises is required. However, I do acknowledge that we are still living in challenging times. Let's keep in communication constantly and often about any challenges or accommodations needed.

Casting, Scripts & Scenes Policy

For weekly assignments and performances, we will practice Open Casting; non-gender specific, multicultural, you are absolutely free to play any part from any play that you wish to explore with one caveat. That is, any inherent regional or cultural dialect must be removed. In other words, you'll speak in your own voice. For the 60-second monologues, we will practice Typecasting; you must choose characters that you could be cast as in the professional acting industry at this moment in time and space (close to your age and type). Lastly, if you do not like an assigned scene, you are free to choose and find your own scene—as long as it's in the same style, genre, and time period as the original assigned scene.

Attendance and Tardy Policy

Attendance is crucial to satisfactory performance. All of the primary work for this course takes place in class, and there is no effective way to make up a class missed. After two absences, the third additional undocumented absence will lower your final grade by 1/3 a letter grade (A, A-, B+, B, B-, etc.). After that, every two (undocumented) class periods missed will again lower your final grade by 1/3. In the event of tardiness, it is the student's responsibility to report to the professor at the end of the respective class period. Excessive tardiness will not be tolerated, and three tardies or early departures will equal one absence. You can inquire about academic accommodations through your home college's disability office. Faculty members are not able to grant accommodations outside of the official channels.

Late Work Policy

The only way to get full credit on an assignment (be it a performance, paper, or anything due) is to turn it in on time. So, if you miss a deadline or due date without proper documentation, please try to get that assignment in as soon as possible, as points will be deducted daily (2.5 points per class session).

Attire

When possible, wear clothing that allows for physical activity, freedom of movement, and comfort. Use non-slip shoes, no clunky heels, and please avoid wearing flip-flops. Your hair, footwear, dress, and jewelry should not present an obstacle to you or other actors. Are you still reading me (fully and thoroughly)? If so, send me a picture of an otter for extra credit. Keep in mind that, at times, we will be getting down on the floor.

Student Accessibility

The Accessibility Resources and Services (ARS) in the Dean of Students office is committed to providing equal access and reasonable accommodations, where appropriate, for qualified disabled students. Accommodation determinations are based on documentation and individualized needs assessment. To learn more about registering with ARS, please contact disability@pomona.edu or 909-621-8017.

The Center for Speaking, Writing, and the Image (formerly The Writing Center) Writing and Speaking Partners meet one-on-one with students to talk about their work and provide feedback

at any stage of their preparation process. Trained to think deeply about written, oral, and visual rhetoric and communication, these student peers facilitate conversations about everything from ID1 papers to senior theses, lab reports to creative writing, giving presentations to developing strategies for reading and engaging more deeply and confidently in class discussion. The CSWIM also offers specialized writing and speaking support for multilingual students navigating English as an additional language. To make an appointment with a Writing, Speaking, or Image Partner, please log onto the Portal and go to Academics > Writing Center or contact us at cswim@pomona.edu. We offer both in-person and virtual appointments, and we have regular drop-in hours in Smith Campus Center 148.

Monsour Counseling and Psychological Services

The staff of Monsour Counseling and Psychological Services (MCAPS) consists of psychologists, marriage and family therapists, psychiatrists, post-doctoral fellows, and administrative staff who are committed to providing excellent mental health and psychological wellness services to the students of The Claremont Colleges. Their phone number is 909-621-8202 (**For after hours emergencies or if you are in crisis, call the number listed above and dial "1" when prompted to be connected with an on-call therapist**) and they are located at the Tranquada Student Services Center – 1st Floor, 757 College Way Claremont, CA, 91711. Also see, <https://www.pomona.edu/students/wellness> for additional wellness resources.

Pomona Productions

Attendance to *The Play that Goes Wrong* is mandatory, and you'll be asked to write a critical response (minimum of 2 pages) based on your viewing. You are only required to go to this one production, but you are strongly recommended to attend all Pomona productions as well as student produced productions across the 5-Cs. Also, **Get Involved!** Our department welcomes your participation in our productions! If you are interested in auditioning, stage managing, assistant designing or directing, please contact adrienne.johnson-lister@pomona.edu or carolyn.ratteray@pomona.edu, or check out our website (mainstage productions). Pre-requisites may apply.

Failure: A Love Story
By Philip Dawkins
Directed by Camille Jenkins
October 3 - 6, 2024

The Play that Goes Wrong
By Jonathan Sayer and Henry Shields
Directed by Tim Giles and Bobby Gutierrez
November 14 - 17, 2024

Land Acknowledgement

Pomona College and the 5Cs are situated within the unceded ancestral homelands of the Gabrieleno Tongva Peoples, and we (I) recognize and honor the past, present, and future Elders and stewards of these homelands, who are the rightful original and current caretakers of this land. This acknowledgement takes care to honor the Gabrieleno Tongva Tribe, and the myriad cultures, languages, and traditions of all Indigenous Peoples and First Nations – those that are still being practiced, and those that were forcefully taken from them by the destructive actions and impacts of European colonizers and settler descendants.

If you are interested in learning more about the Gabrieleno Tongva Tribe, or the Indigenous Rights, Lands, and Relationships where you are, I recommend visiting usdac.us/nativeland, native-land.ca, or downloading the Whose Land app, which is full of resources and information. Some 5C-based programs, resources, and initiatives include the Indigenous Peer Mentor Program, Native Initiatives, Native Indigenous Student Union, and the Tongva Living History Garden, which is within walking distance.

"Those who say it can't be done are usually interrupted by others doing it." – James Baldwin

"All of my success in life are really just the fruit of my failures." – Yvie Oddly

CONTENTS, ITINERARY, AND IMPORTANT DUE DATES (v. 1.0)

week one tue8/27, thu8/29	intro course & classical comedy	daily warm-ups (physical & vocal, improv, games, and check-ins), intro to course, intro and brief history on classical comedy, including; satyr plays, greek and roman comedy, high comedy, new comedy, low comedy, old comedy, comedy of humors, and begin work on physical possession assignments due: safety check-in--thu8/29
week two tue9/03, thu9/05	commedia & lazzi	daily warm-ups (physical & vocal, improv, games, and check-ins), intro and brief history on commedia dell'arte, finish physical possessions, begin work on lazzi routines, and begin work on classical comedy scenes, and begin work on short form improv games assignments due: physical possession--thu9/05
week three tue9/10, thu9/12	classical comedy	daily warm-ups (physical & vocal, improv, games, and check-ins), finish intro and brief history on classical comedy with comedy of manners, drawing room comedy, restoration comedy, sentimental comedy, continue work on classical comedy scenes, begin work on classical comedic monologues, and finish work on lazzi routines assignments due: classical comedic monologue options (not memorized)--tue9/10 lazzi routine--thu9/12
week four tue9/17, thu9/19	classical comedy	daily warm-ups (physical & vocal, improv, games, and check-ins), finish work on classical comedy scenes, continue work on classical comedic monologues, and begin work on theatre of the absurd scenes assignments due: "online" funnies #1--tue9/17 classical comedy scene--thu9/19
week five tue9/24, thu9/26	theater of the absurd	daily warm-ups (physical & vocal, improv, games, and check-ins), intro and brief history on theatre of the absurd, continue work on classical comedic monologues, and continue work on theatre of the absurd scenes assignments due: critical response one--thu9/26
week six tue10/01, thu10/03	theatre of the absurd	daily warm-ups (physical & vocal, improv, games, and check-ins), continue work on classical comedic monologues, and continue work on theatre of the absurd scenes assignments due: improv--short form--thu10/03
week seven tue10/08, thu10/10	theatre of the absurd	daily warm-ups (physical & vocal, improv, games, and check-ins) continue work on classical comedic monologues, finish work on theater of the absurd scenes, and begin work on long form improv--the harold assignments due: "online" funnies #2--tue10/08 theatre of the absurd scene--thu10/10
week eight tue10/15, thu10/17	midterm	daily warm-ups (physical & vocal, improv, games, and check-ins), finish work on classical comedic monologues, begin work on contemporary comedic monologues, and individual midterm reviews assignments due: contemporary comedic monologue options (not memorized)--tue10/15 classical comedic monologue--thu10/17

week nine tue10/22, thu10/24	clowning workshop	daily warm-ups (physical & vocal, improv, games, and check-ins), intro and brief history on clowning, clowning workshop intensive, begin work on clowning routines, and if time permits continue work on contemporary comedic monologues assignment due:
week ten tue10/29, thu10/31	stand-up comedy workshop	daily warm-ups (physical & vocal, improv, games, and check-ins), intro and brief history on stand-up comedy, stand-up comedy intensive, finish work on clowning routines, being work on farce scenes, and if time permits continue work on contemporary comedic monologues assignments due: clowning routine--tue10/29 stand-up comedy--thu10/31
week eleven tue11/05, thu11/07	contemporary comedy	daily warm-ups (physical & vocal, improv, games, and check-ins), intro and brief history on contemporary comedy and farce, continue work on farce scenes, and continue work on contemporary comedic monologues assignments due: "online" funnies #3--tue11/05
week twelve tue11/12, thu11/14	contemporary comedy	daily warm-ups (physical & vocal, improv, games, and check-ins), begin work on contemporary comedy scenes, continue work on contemporary comedic monologues, and finish work on farce scenes assignments due: farce scene--thu11/14
week thirteen tue11/19, thu11/21	contemporary comedy	daily warm-ups (physical & vocal, improv, games, and check-ins), continue work on contemporary comedy scenes, and finish work on contemporary comedic monologues assignment due: improv--long form--tue11/19 critical response two, & contemporary comedic monologue--thu11/21
week fourteen tue11/26, thu11/28	contemporary comedy & thanksgiving break	daily warm-ups (physical & vocal, improv, games, and check-ins), continue work on contemporary comedy scenes no class on thu11/28 assignment due:
week fifteen tue12/03	final	daily warm-ups (physical & vocal, improv, games, and check-ins), finish work on contemporary comedy scenes, compliment tornado, final thoughts, notes, and advice assignment due: "online" funnies #4, & contemporary comedy scene--tue12/03

note: this syllabus is tentative, and the professor reserves the right to change assignments and due dates. any changes will be announced in class and on canvas.

*"all along i have searched for
knowledge when what i was
really looking for was wisdom

not the information that fills
my mind with details and facts

but the experiences that fill
my being with freedom,
healing, and the light of insight"
- yung pueblo (Diego Perez)*

Performing Sketch Comedy
PA325-L01 / CRN 22195
Wednesdays 10:00a – 1:45p
Studio A (rm 232)
Aug 28 – Dec 10

Prof. Ernie González, Jr., M.F.A.
ernie.gonzalezjr@emerson.com
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Fall 2024

"Laugh as much as possible, always laugh. It's the sweetest thing one can do for oneself & one's fellow human beings."
- Maya Angelou

Course Description

Through an on-your-feet improvisation and rehearsal process, students explore the foundations of creating and performing sketch comedy. Students build on concepts learned in Introduction to Comedic Acting and Performing Improv Comedy with an emphasis on playing memorable characters, relationships, status, physicality, and timing. Students learn to find comedic material in their lives and to use dramatic structure to enhance their ideas to create work that is unique and truthful to their voice. The course culminates in a public presentation where students perform their pieces developed in class.

Student Learning Objectives

- After completing this course, the student will possess a solid understanding of the fundamental principles of performing in sketch comedy.
- After completing this course, the student will identify their individual comedic viewpoints by creating original sketch comedy ideas, scenes, and characters.
- After completing this course, the student will have experience in building a comedy troupe, an ensemble that works collaboratively to produce comedy.
- After completing this course, the student will be able to explore improvisation as a performance technique and scene-generating tool.
- After completing this course, the student will know about the history and origins of sketch comedy.
- After completing this course, the student will have created and performed in a full-length original sketch comedy show.

Course Methodology

This course is structured around exercises and activities designed to help the actor foster creativity, develop observation skills, deal with physical and vocal awareness, and create sketch scenes and characters. Each class will consist of:

- a warm-up - work on the actor's body and voice
- a lecture - learning about sketch performing techniques, theories, and history
- practical exercises - on your feet sketch acting training
- table work - work on a scene, script, or character/role
- assignments due - homework designed to further your mastery and understanding of sketch acting
- class discussions – on TV/film work, social media sketches, local sketch shows, and our class work

"Let us pick up our books and pencils. They are our most powerful weapons." – Malala Yousafzai

Materials you'll need for your Success

- A notebook for taking notes – it'll help you learn and retain critical information, assignment details, tips, tricks, and techniques.
- A notes app, or small notebook – something that allows you to quickly capture scene and character ideas anywhere (off-campus).

- Printed scripts – please bring enough copies for everyone in the scene and one extra copy.
- Canvas – to access updated grades, attendance, assignments instruction, due dates, important class announcements, and more!
- Costuming - at times, you will be tasked with costuming your characters; household, thrift store, and Dollar Store finds work perfectly fine.

Required Texts

- None required (you're welcome)

Required Viewing

- Please watch at minimum, one episode of a TV sketch comedy show a week, be prepared to talk about it, and show a clip of your favorite sketch. See TV Show Project for a list of shows.

Recommended Books

- *The History of Sketch Comedy: A Journey through the Art and Craft of Humor* by Keegan - Michael Key & Ella Key
- *The Second City Almanac of Improvisation* by Anne Libera
- *The Comedy Bible* by Judy Carter

Requirements and Points (Total 1000 points)

Refer to Canvas for assignment instructions, requirements, and expectations.

1. In-Class Active Participation (200 points)
2. Weekly Performances (300 points)
 - Lazzi Routine (25 points)
 - First Few Sketches (25 points)
 - Second City Sketch #1 (25 points)
 - Second City Sketch #2 (25 points)
 - Groundlings Sketch #1 (25 points)
 - Groundlings Sketch #2 (25 points)
 - UCB Sketch #1 (25 points)
 - UCB Sketch #2 (25 points)
 - Annoyance Sketch (25 points)
 - Puppet Character (25 points)
 - Magazine or Profile Character (25 points)
 - Family Character (25 points)
3. TV Show Project (200 points)
 - In-class Presentation (120 points)
 - Reflection Paper (80 points)
4. Original Sketch Show Performance (300 points)

"I never cut class. I loved getting A's, I like being smart. I liked being on time. I thought being smart is cooler than anything in the world."
 – Michelle Obama

Evaluation

During the semester, the focus of the course will be on personal growth. Targeted areas of personal growth and achievement will be defined by the professor and relayed to the student by written or verbal evaluation (feedback). In the subjective world of creative endeavor, risk-taking, and experimentation are prerequisites for growth. Therefore, feedback in this course will be given in terms designed to assist in that growth, whatever the absolute level of achievement of the actor may be.

Grading Breakdown

In-Class Active Participation	20%
Weekly Performances	30%
TV Show Project	20%
Original Sketch Show Performance	30%

The College uses a system of letter grades and quality points to evaluate student performance. Grade point averages are computed on a scale where A = 4.0 (93-100), A- = 3.7 (90- 92), B+ = 3.3 (87-89), B = 3.0 (83-86), B- = 2.7 (80-82), C+ = 2.3 (77-79), C = 2.0 (73-76), C- = 1.7 (70-72), D = 1.0 (60-69), F = 0 (failing).

"All of my success in life are really just the fruit of my failures." – Yvie Oddly

Class Culture & the Learning Process

- We will create a safe, brave, fun, judgment-free zone where trial, experimentation, and failure are valued. Success, to any extent, is celebrated, and all criticism will be constructive
- We will value process over product, and you don't have to be funny -- you have to be honest
- Be on time, be prepared, and be professional
- Please switch your phone to a quiet, non-vibrating mode as a show of respect to your classmates when they are performing. If there's an important reason you must keep your phone on, that's perfectly fine; just kindly let me know
- Keep your interactions with electronics to a bare minimum. If this courtesy is abused, then the class will move towards a strict no phones, no electronic devices policy.
- Be present, be in the moment, and hold space for each other (and me)
- Please disclose any preferred pronouns, and don't hesitate to correct me if needed
- If you're going to miss a class, make sure to give notice ASAP
- If you're late, ensure you're not interrupting a performance, then enter quickly and quietly
- Never give a fellow actor an acting note unless it's a blocking issue or requested
- Always have the Touch Agreement conversation with everyone you're working with
- In everything we do, never break, hurt, or harm yourself, your scene partner(s), or anything in the room

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Before working with a new scene partner(s), you must have a conversation to determine what kind of personal contact you are each comfortable with. Be specific about where exactly you may and may not be touched. Any scenes that require staged violence or intimacy (hugging, kissing, touching) may only be rehearsed in class in the presence of your professor. You may not practice that part of your scene outside of class. Also, please note that depending on current public health restrictions and your own comfort level, we'll need to remain flexible. Above all, you will never be asked to do anything you feel unsafe doing.

In-Class Active Participation

Please be advised that all of the learning will happen in class by doing (on your feet, practical learning) and learning from watching others. Being on time and attendance is crucial to your success, education, and growth. 100% commitment to all class activities and exercises is requested and required. However, I acknowledge that we are still living in challenging times. Let's keep in constant communication about any challenges or accommodations needed.

Attendance & Tardy Policy

Attendance is crucial to satisfactory performance. All of the primary work for this course takes place in class, and there is no effective way to make up a class missed. After two absences, each additional

undocumented absence will lower your final grade by ½ a letter grade (A, A-, B+, B, etc.). In the event of tardiness, it is the student's responsibility to report to the professor at the end of the respective class period. Excessive tardiness will not be tolerated, and two tardies or early departures will equal one absence.

Recording Policy No. 1

We will frequently record our improv scene-generating sessions during almost every class session. This footage may not, under any circumstances, be posted online or shared with anyone outside of this class. Everyone will be responsible for capturing improvised scenes, securely storing the footage, and transcribing selected scenes into usable scripts.

Scripts & Archival Sketches Policy

Important -- do not post or share any pre-scripted (archival) material (in print or video). As we move forward in class, note that “scripted” means that we’ll be working on previously written finished scripts. “Original” means these sketches will be generated and written by you and your classmates. If you do not like an assigned scene, you are free to choose and find your own scene—as long as, it’s in the same style, genre, focus, and time period as the original assigned scene.

Late Work Policy

The only way to get full credit on an assignment (be it a performance, paper, or anything due) is to turn it in on time. So, if you miss a deadline or due date without proper documentation, please try to get that assignment in as soon as possible, as points will be deducted daily (5 points per class session).

Attire

When possible, wear clothing that allows for physical activity, freedom of movement, and comfort. Use non-slip shoes, no clunky heels, and please avoid wearing flip-flops. Your hair, footwear, dress, and jewelry should not present an obstacle to you or other actors. Keep in mind that, at times we will get down on the floor.

Local Productions

Our unofficial goal is to attend as many LA sketch comedy shows as possible. Attendance is not mandatory; however, you are strongly, enthusiastically, and joyfully encouraged to attend. Shows, dates, and times will be announced in class and periodically.

Student Wellness & Support

Social and emotional wellness and healthy residential living are important. On-campus support and useful resources regarding time management, self-care, or any other need beyond the classroom are available to help ensure your academic success and overall well-being. Please feel free to reach out to ELA’s Associate Director for Student Wellness and Support Services, Annie Kelly (Annie_Kelly@emerson.edu), with any questions or concerns pertaining to student well-being. Other helpful offices and resources (<https://emerson.edu/departments/student-accessibility-services/student-resources-and-services>) include: *Mental Health*: Make an appt. with ELA’s therapists at ela_wellness@emerson.edu; Book a Drop-in Consultations session with ELA Counselors here https://meet.boomerangapp.com/annie_kelly.emerson.edu, Wednesday 6-8:00 pm - 4th Floor Academic Building; and access 24/7 mental health support online at <https://uwill.com/solution>, 833-434-1217. Students can register <https://app.uwill.com> and have access to a free Headspace membership <https://work.headspace.com/emerson/member-enroll>. *Physical Health*: Visit the Student Health Insurance Plan for information on your insurance coverage and contact Annie for local health care providers. *Academic Support*: For academic support services at ELA, email ELA_Academics@emerson.edu. *Accommodations*: Contact Student Accessibility Services -

sas@emerson.edu or 617-824-8592. *Financial Support: Financial Aid:* finaid@emerson.edu; Student Accounts: bills@emerson.edu or 617-824-8655; Financial Wellness: <https://emerson.edu/departments/financial-wellness> and money_matters@emerson.edu. *International Student Support:* oisa@emerson.edu or (617) 824-7858.

Equity, Access, & Social Justice

Equity, Access, and Social Justice (EASJ) are core values and commitments of Emerson College. Diversity of identity, thought, lived experience, languages, and perspective is valued in our community, and we are committed to productive learning environments that respect and celebrate our differences. The instructor will make every effort to ensure that an inclusive environment exists for all students. If you have concerns or general comments about what Emerson can do to create more inclusive classroom environments, you may share your suggestions with Dr. Tuesda Roberts (tuesda_roberts@emerson.edu), Director for Faculty Development and Diversity. Are you still reading me (fully and thoroughly)? If so, send me a picture of an otter for extra credit. If you have any concerns or suggestions for improving how Emerson approaches equity, access, and social justice as an institution, please do not hesitate to contact the Social Justice Collaborative (sjc@emerson.edu, 617-824-8528).

Support for Individuals Impacted by Discrimination, Harassment, or Sexual Violence

If you have been impacted by discrimination, harassment, or sexual violence, the Office of Equal Opportunity (oeo@emerson.edu; 617-824-8999) is available to meet with you and discuss options to address concerns and to provide you with support resources. Please note that because the instructor is an Emerson employee, any information shared related to discrimination, harassment, or sexual violence will also be shared with the Office of Equal Opportunity. If you would like to connect with a confidential resource, please contact the Healing & Advocacy Collective (advocate@emerson.edu, 617-824-8857), the Emerson Wellness Center (emersonwellnesscenter@emerson.edu, 617-824-8666), or the Center for Spiritual Life (spiritual_life@emerson.edu, 617-824-8036).

Support for Students with Accessibility Needs

Emerson is committed to providing equal access and support to students with disabilities, through the provision of reasonable accommodations, to allow them to fully participate in Emerson programs and activities. If you have a disability that may require accommodations, please contact Student Accessibility Services (SAS@emerson.edu; 617-824- 8592) to make an appointment with an SAS staff member. Students are encouraged to contact SAS early in the semester. Please be aware that accommodations are not applied retroactively.

Plagiarism

It is the responsibility of all Emerson students to know and adhere to the College's policy on plagiarism, which can be found at the Plagiarism Policy (emerson.edu/policies/plagiarism). If you have any questions concerning the Emerson plagiarism policy or about documentation of sources in work you produce in this course, speak to your instructor. Additionally, The Working with Research and Avoiding Plagiarism (WRAP) Quiz is available to all students through the Writing and Academic Resource Center's self-enrollment Canvas course. One-on-one consultations (emerson.mywconline.com) are available.

Recording Policy No. 2

No one may record any part of this class unless the faculty member has given them express permission to do so. Students who require that a class be recorded due to a disability should work with Student Accessibility Service (SAS) to receive an accommodation for that recording. This class is considered a private environment and it is a setting in which copyrighted materials, creative works

and educational records may be displayed. Are you still reading me (fully and thoroughly)? If so, send me a picture of an otter for extra credit. Audio or video recording, photographing, transmitting, or publishing the images of those materials or educational records without expressed consent is strictly prohibited. Any student who records a class without the faculty's permission without a registered accommodation will be referred to the Office of Community Standards. Accommodations for recording a class will be honored by your instructor.

Additional Support for Students

Support For Students Concerned About Financial Resources

Emerson has a food pantry, loaner laptop program (run through IT), student assistance fund, international student assistance fund, and other ways to support materials needs. Please contact: Student Success, Access & Belonging (studentsuccess@emerson.edu, 617-824-8650) for more information. Note: for questions related to financial aid or your student account, contact Financial Aid or Student Accounts directly.

Support For Non-Binary, Gender Non-Conforming, & Trans Students

Whenever possible, please notify your instructor of your preferred name or gender pronoun early in the semester, or as you are comfortable doing so. Many of Emerson's record-keeping systems can be formally updated at any time. For more information, please visit the Social Justice Collaborative's Gender Inclusion website, or the Intercultural Student Affairs Website, or email Intercultural Student Affairs.

Support For Multifaith Observance & Spiritual Life

Emerson has a Religious Observance Policy. Please notify your instructor directly if you have a conflict due to religious observance. Work with the instructor to arrive at mutually acceptable alternative arrangements for class work and examinations. If you have additional questions, please contact the Center for Spiritual Life (spiritual_life@emerson.edu, 617-824-8036).

Support with Immigration Accommodations & English Language Support

The Office of International Student Affairs (OISA) offers English language support services as well as immigration advising. Students requiring immigration accommodations or English language assistance should contact OISA staff or submit a request.

"Those who say it can't be done are usually interrupted by others doing it." – James Baldwin

Course Content, Itinerary, & Important Due Dates (v 1.0)

Week One Wed 8/28	Intro to Course & Sketch Comedy	Daily warm-ups (physical & vocal, improv, games, and check-ins), team building exercises, intro to course, safety check-in conversation, accessible needs & boundaries, sketch comedy style and genre, introduce and assign lazzi, and begin working on initial sketch comedy scenes Assignments due: Day One Questionnaire
Week Two Wed 9/04	History & Structure	Daily warm-ups (physical & vocal, improv, games, and check-ins), team building exercises, sketch comedy structure & history, assign tv sketch comedy show projects, continue working on 1st batch of sketch comedy scenes, and begin improv to sketch session Assignments due: Lazzi Routine
Week Three Wed 9/11	Structure & History	Daily warm-ups (physical & vocal, improv, games, and check-ins), team building exercises, sketch comedy structure & history, assign tv sketch comedy show projects, finish 1st batch of sketch comedy scenes, begin second city style of sketch comedy, and improv scene generating session Assignments due: First Few Sketches
Week Four Wed 9/18	The Second City (Relationship, Satire & Social-Political Lens)	Daily warm-ups (physical & vocal, improv, games, and check-ins), create community agreements, what makes you laugh & required viewing show & tell, continue work on the second city style of sketch comedy, perform second city sketches, and improv scene generating session Assignments due: Second City Sketch #1
Week Five Wed 9/25	The Second City	Daily warm-ups (physical & vocal, improv, games, and check-ins), finish second city style, introduce and create black-outs, work on and rehearse original second city style sketches, introduce and assign puppet character, begin work on groundlings style of sketch comedy, and improv scene generating session Assignments due: Second City Sketch #2
Week Six Wed 10/02	The Groundlings (Character, Emotion & Parody)	Daily warm-ups (physical & vocal, improv, games, and check-ins), continue work on the groundlings style of sketch comedy, what makes you laugh & required viewing show & tell, and improv scene generating session Assignments due: Puppet Character & Groundlings Sketch #1
Week Seven Wed 10/09	The Groundlings	Daily warm-ups (physical & vocal, improv, games, and check-ins), finish groundlings style, work on and rehearse original groundlings style sketches, introduce and assign magazine or profile character, and improv scene generating session Assignments due: Groundlings Sketch #2
Week Eight Wed 10/16	TV Sketch Comedy Show Projects	Presentations on tv sketch comedy shows (SNL, Madtv, In Living Color, A Black Lady Sketch Show, Chappelle's Show, SCTV, Carol Burnett Show, Rowan & Martin's Laugh-In, etc.) Assignments due: TV Show Project
Week Nine Wed 10/23	UCB (Finding The Game of The Scene)	Daily warm-ups (physical & vocal, improv, games, and check-ins), begin work on the UCB style of sketch comedy, introduce and assigned family character, improv scene generating session--Harold Assignments due: Magazine or Profile Character & UCB Sketch #1
Week Ten Wed 10/30	UCB	Daily warm-ups (physical & vocal, improv, games, and check-ins), finish UCB style, perform original UCB scenes, work on and rehearse original UCB style sketches, what makes you laugh & required viewing show & tell, improv scene generating session--Harold Assignments due: UCB Sketch #2

Week Eleven Wed 11/06	The Annoyance (Breaking All the Rules)	Daily warm-ups (physical & vocal, improv, games, and check-ins), work on annoyance style of sketch comedy, work on original sketch comedy routines, start to select and work on previous original sketches for sketch show performance, improv scene generating session Assignments due: Family Character & Annoyance Sketch
Week Twelve Wed 11/13	Creating an Original Sketch Comedy Show	Daily warm-ups (physical & vocal, improv, games, and check-ins), the ins and outs of creating a full original sketch comedy show running order, continue work on original sketches, keep rehearsing previous original sketches Assignments due: Original Sketch Comedy Scripts
Week Thirteen Wed 11/20	Creating an Original Sketch Comedy Show	Daily warm-ups (physical & vocal, improv, games, and check-ins), finalize sketch comedy show sketches and running order Assignments due: Original Sketch Comedy Scripts
Week Fourteen Wed 11/27	Thanksgiving Break No Class	No Class Assignments due: None
Week Fifteen Wed 12/04	Creating an Original Sketch Comedy Show	Daily warm-ups (physical & vocal, improv, games, and check-ins), sketch comedy show dress rehearsal, compliment tornado, final words, thoughts & advice Assignments due: Original Sketch Comedy Scripts

ORIGINAL SKETCH SHOW PERFORMANCE WILL BE WED 12/04 at 7 PM (call time tbd).

Note: this syllabus is tentative, and the professor reserves the right to change course content, assignments, and due dates. Any changes will be announced in class.

*"all along i have searched for
knowledge when what i was
really looking for was wisdom*

*not the information that fills
my mind with details and facts*

*but the experiences that fill
my being with freedom,
healing, and the light of insight"*

-yung pueblo (Diego Perez)

399751: Acting for the Camera I THEATER-X 410.3

Fall 2024 Section 1 4 Credits 09/23/2024 to 12/02/2024 Modified 09/19/2024

Meeting Times

UCLA Extension Lindbrook Center Room 202

Mondays, Jun 23 to Dec 2 (No class on Nov 11)

7:00 pm - 10:00 pm

Saturday, Nov 9

2:00 pm - 5:00 pm

12 Sessions

Contact Information

Instructor: Ernie González, Jr., M.F.A.

Email: egonzalezjr@ucla.edu

Phone: 213-915-4691, txt & voice

Website: <http://www.AllAboutErnie.com> (<http://www.AllAboutErnie.com>)

Important Note: You may also contact me through the Canvas messaging system. UCLAx students are not required to share/use their personal emails and Canvas allows you to message your classmates and me.

"Acting is not rocket science, but it is an art form. What you are doing is illuminating humanity." - Viola Davis

"Our demands are simple, normal, and therefore they are difficult to satisfy. All we ask is that an actor live in accordance with natural laws." - Konstantin Stanislavski

Entertainment Studies Office:

Email: entertainmentstudies@uclaextension.edu

Phone: (310) 825-9064

Website: <http://entertainment.uclaextension.edu> (<http://entertainment.uclaextension.edu>)

Description

Learn to get comfortable in front of the lens. Exercises begin with on-camera interviews so students can view their screen images in playback. Instruction focuses on understanding technical and emotional adjustments required for working in front of the camera in a relaxed and truthful way and developing intimacy with the camera. Topics include the difference between frame sizes and learning to hit marks. Hone your acting techniques through scene-study guidelines and sensory and moment-to-moment exercises, as well as monologue work. Some exercises are performed on camera with emphasis on close-ups, simple scenes and basic camera moves. The instructor critiques individual students' work during playback.

Objectives

- Students will learn and develop on-camera acting skills and techniques
- Students will obtain a solid understanding of basic camera shots and angles
- Students will explore improvisation as an acting tool
- Students will build a vocabulary of on-camera acting and industry terms

Outcomes

- After taking this course the student will feel comfortable in front of the camera
- After taking this course the student will execute effective performance choices
- After taking this course the student will begin to develop a preferred method for preparing a role
- After taking this course the student will execute successful professional audition skills

Materials

Materials You'll Need for your Success

"Let us pick up our books and pencils. They are our most powerful weapons." – Malala Yousafzai

Students are responsible for **DOWNLOADING** and **PRINTING** all assigned scripts/sides/copy.

Please bring your scripts, handouts, and course materials to class. Kindly note that reading and working off your phone, computer, or tablet is not recommended.

A notebook and pen/pencil for taking notes. Take notes—it'll help you learn and retain important acting for the camera information, tips, and techniques.

Required Texts

No text required

Recommended Texts

Richard Brestoff, *The Camera Smart Actor*

Uta Hagen, *Respect for Acting*

David Ball, *Backwards and Forwards*

Joanna Merlin, *Auditioning*

Deliverables

Weekly Assignments - At-A-Glance

(These will be explained in class)

Character Analysis - scoring your script with your character's beats, objectives, tactics, and obstacles

Character Biography – gathering a character history/backstory from information given in the script (given circumstances) and your imagination

Personal Object – bring an object to class that is extremely meaningful to you (no cell phones)

Actors on Actors - a graded discussion on Canvas on your favorite actor

Midterm Monologue – a fully prepared memorized monologue (working without a partner, on eyeline, and in close-up)

Final Scene – with a scene partner, a fully prepared memorized 2-person scene (working on strong emotional connection, believability, and continuity)

Filmings - short scenes from TV/FILM prepared at home and shot in class: Hitting-Your-Mark Scene, Comedic Scene, Dramatic Scene, Romantic Scene, Mock Auditions, Genre Scene, and Improvised Scene

Evaluation

Criteria

Grading for individual performance and growth will be based on letter grades of A, B, C, and F with '+' and '-' qualifiers. A grade of C or better is considered a passing grade. Certificate students must take 400 level courses for a grade.

During the quarter, the focus of the course will be on personal growth. Targeted areas of personal growth and achievement will be defined by the instructor and relayed to the student by written or verbal evaluation (feedback). In the subjective world of creative endeavor, risk-taking and experimentation are prerequisites for growth. Feedback in this course will be given in terms designed to assist in that growth, whatever the absolute level of achievement of the individual actor may be.

Type	Weight	Topic	Notes
In-Class Active Participation	20%		
Weekly Assignments	40%		
Midterm Monologue	20%		
Final Scene	20%		

Breakdown

"I never cut class. I loved getting A's, I like being smart. I liked being on time. I thought being smart is cooler than anything in the world." – Michelle Obama

The UCLA Extension Grading Scale

A - Excellent

B - Good

C - Fair

F - Failure

I - Incomplete (work of passing quality but incomplete; may be revised by completing work as required)

DR - Deferred Report (see "[Student Conduct](#)")

P - Passed (work which would otherwise earn a grade of "C" or better in undergraduate level classes)

NP - Not Passed (less than "C" in undergraduate level classes)

S - Satisfactory (work which would otherwise earn a grade of 'B' or better in graduate/professional level classes)

U - Unsatisfactory (less than 'B' in graduate/professional level classes)

CEU - Continuing education units earned

N - Not for credit

All grades except Incomplete (' I ') are final when filed by the instructor in the Final Grade Report.

Grade	Range	Notes
A+	100% to 97%	
A	<97% to 94%	
A-	<94% to 90%	

Grade	Range	Notes
B+	<90% to 87%	
B	<87% to 84%	
B-	<84% to 80%	
C+	<80% to 77%	
C	<77% to 74%	
C-	<74% to 70%	
F	<70% to 0%	

* Course Policies

Scripts, Scenes, and Monologues Policy

Throughout the course, we will be using scripts, scenes, and monologues from movies and TV shows. At times I will provide material and sometimes you will be responsible for finding and providing your own material. Either way, unless otherwise instructed, always abide by the following guidelines:

- Memorize your lines. If you're not completely off-book, then you must be extremely familiar with the material.
- If you are not adequately prepared to film you will forfeit your opportunity to shoot.
- Make it your own. DO NOT copy or imitate the original actor in the movie or TV show.
- Keep it short! The goal is to get you on camera as much as possible.
- For weekly filmings we will practice non-gender specific, multicultural, open casting.
- For the Midterm Monologue and Final Scene you must choose characters that you could actually get cast as (close to your age and type).
- If you would prefer to work on a different from one assigned to you, that's perfectly fine as long as your preferred scene is in the same style/genre/tone as the one assigned.

**You are responsible for finding and providing your own Monologue and 2-Person Scene. I will supply all other scripts. If you would prefer to work on a different scene than the one assigned to you, that is perfectly fine as long as your preferred scene is the same length, style, tone, character type, meets all the above criteria, and is submitted for approval.

Class Culture and the Learning Process

- We will create a safe, brave, fun, judgment-free zone where trial, experimentation, and failure are valued. Success, to any extent, is celebrated, and all criticism will be constructive
- Be on time, be prepared, and be professional

- Please switch your phone to a quiet non-vibrating mode as a show of respect to your classmates when they are performing.
- Please disclose any preferred pronouns, and don't hesitate to correct me if needed
- If you're going to miss a class, make sure to give notice ASAP (especially if you're missing class on a day when you're working with a partner or group)
- If you're late, ensure you're not interrupting a performance, then enter quickly and quietly
- Never give a fellow actor an acting note unless it's a blocking issue or requested
- Always have the Touch Agreement conversation with everyone you're working with
- In everything we do, never break, hurt, or harm yourself, your scene partner(s), or anything in the room
- No phone calls, texting, or eating during virtual class
- Turn in all assignments on time, late work will not be accepted
- Always have all required materials (printed out scripts/scenes), handouts, notebook and assignments
- Always have the Touch Agreement conversation with everyone you work with

Touch Agreement and Rehearsal Policy

Before working with a new scene partner(s), you must have a conversation to determine what kind of personal contact you are each comfortable with. Be specific about where exactly you may and may not be touched.

Any scenes that require staged violence or intimacy may only be rehearsed in class in the presence of your professor. You may not practice that part of your scene outside of class. Also, please note that depending on current health restrictions and your own comfort level, we'll need to remain flexible. Above all, you will never be asked to do anything you feel unsafe doing.

In-Class Active Participation

100% commitment to all class activities and exercises is expected and required. If you do not have your script or are not properly prepared to perform in front of the camera you will forfeit your opportunity to perform.

Attendance and Tardy Policy

Being on time and attendance is crucial to your success, education, and growth. Attendance is required and make up/late work will not be accepted without a doctor's note. Please be advised that being on time and your attendance is a significant component of your participation grade.

Most of the learning will happen in class by doing (on your feet, practical learning, working in front of the camera) and learning from watching others.

Late Work Policy

The only way to get full credit on an assignment (be it a performance, deliverable, or anything due) is to turn it in on time. So, if you miss a deadline or due date without proper documentation, please try to get that assignment in as soon as possible, as points will be deducted.

Attire

Wear clothing that allows for physical activity, freedom of movement, and comfort. Use non-slip shoes, no clunky heels and no flip-flops (if kneepads are needed, bring them). Your hair, footwear, dress, and jewelry should not present an obstacle to you or to other actors.

When we film scenes and monologues, when possible--dress the part! What would your character wear? By embodying the character's wardrobe, actors gain a tangible connection to their personas, often unlocking new insights and nuances in their performance. Dressing the part not only helps in visualizing the role but also in fully immersing oneself in the character's mindset and story.

Institutional Policies

Student Conduct

Students are subject to disciplinary action for several types of misconduct or attempted misconduct, including but not limited to academic dishonesty, such as cheating, multiple submission, plagiarism, or knowingly furnishing false information to the University; or behavioral misconduct, such as theft or misuse of the intellectual property of others, harassment, or disruption of the learning environment.

All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition and includes the use of material generated wholly or in part through the use of artificial intelligence (except when the use of AI has received prior authorization for assessment as a reasonable accommodation for a student's disability, or when the use of AI is a specified part of the coursework, e.g. data science or user experience). Students are encouraged to familiarize themselves with the [Student Rights & Responsibilities Policy \(https://www.uclaextension.edu/student-services/rights-and-responsibilities\)](https://www.uclaextension.edu/student-services/rights-and-responsibilities) and to report concerns.

Services for Students with Disabilities

In accordance with the Americans with Disabilities Act of 1990, UCLA Extension provides appropriate accommodations and support services to qualified applicants and students with disabilities. These include, but are not limited to, auxiliary aids/services such as sign language interpreters, assistive listening devices for hearing-impaired individuals, extended time for and proctoring of exams, and registration assistance. Accommodations and types of support services vary and are specifically designed to meet the disability-related needs of each student based on current, verifiable medical documentation. Arrangements for auxiliary aids/services are available only through UCLA Extension's Service for Students with Disabilities Office at (310) 825-7851 or by email at ODS@uclaextension.edu. For complete information, please visit [Accessibility and Disability Services \(https://www.uclaextension.edu/enrollment-and-support/accessibility-and-disability-services\)](https://www.uclaextension.edu/enrollment-and-support/accessibility-and-disability-services).

Incompletes

The interim grade Incomplete (I) may be approved for a student who has completed the majority of the course requirements, with passing quality (grade C or higher), but is unable to complete a small portion of the coursework by the course end date for good cause. For courses in which an Incomplete

may be allowed, approval by the instructor of record and the academic program director is required. The Incomplete grade is not an option for courses that do not bear credit, such as 700, 800, or 900-level courses.

- It is the student's responsibility to petition for an Incomplete by emailing the appropriate [academic program department \(https://www.uclaextension.edu/contact-ucla-extension\)](https://www.uclaextension.edu/contact-ucla-extension) at least one week before the end of the course. The Program Department will initiate the petition process once the email is received.
- The student, the instructor, the CE/Program Director, and the program staff must complete the petition prior to the final course meeting or before the [quarter end date \(https://www.uclaextension.edu/calendar\)](https://www.uclaextension.edu/calendar). This process can take up to one week to complete.
- The instructor will approve or deny the request. The instructor will provide details on what the student needs to accomplish in order to complete the course, as well as a due date for submitting completed work. The due date cannot exceed the [end of the ensuing quarter \(https://www.uclaextension.edu/calendar\)](https://www.uclaextension.edu/calendar) when a final grade must be reported or the Incomplete lapses to the grade "F," "NP," or "U." Visit [UCLA Extension Grading Scale \(https://www.uclaextension.edu/transcripts-credits-grades/grading-scale\)](https://www.uclaextension.edu/transcripts-credits-grades/grading-scale) for more information.

An Incomplete allows the student to complete only work that is outstanding and does not allow prior completed work to be retaken or resubmitted.

All Grades are Final

No change of grade may be made by anyone other than the instructor, and then, only to correct clerical errors. No term grade except Incomplete may be revised by re-examination. The correction of a clerical error may be authorized only by the instructor of record communicating directly with personnel of Student and Alumni Services.

Sexual Harassment

The University of California is committed to creating and maintaining a community where all individuals who participate in University programs and activities can work and learn together in an atmosphere free of harassment, exploitation, or intimidation. Every member of the community should be aware that the University prohibits sexual harassment and sexual violence, and that such behavior violates both law and University policy. The University will respond promptly and effectively to reports of sexual harassment and sexual violence, and will take appropriate action to prevent, to correct, and when necessary, to discipline behavior that violates our policy.

All Extension students and instructors who believe they have been sexually harassed are encouraged to contact the Department of Student and Alumni Services for complaint resolution: UCLA Extension, 1145 Gayley Ave., Los Angeles, CA 90024; Voice/TTY: (310) 825-7031. For more information, please view the [University's full Policy on Sexual Harassment and Sexual Violence \(https://policy.ucop.edu/doc/4000385/SVSH\)](https://policy.ucop.edu/doc/4000385/SVSH).

Additional Items

Protecting Privacy and Data During Live Instruction

Live meeting sessions for this class, when applicable, are being conducted over Zoom. As the host, the instructor may be recording live sessions. Only the host has the ability to record meetings, no recording by other means is permitted. Recorded sessions will be posted in the Videos area of this class unless otherwise notified. Due to privacy, recordings are not available for download and are only accessible via Canvas for the duration of the class. If you have privacy concerns and do not wish to appear in the recording, do not turn on your video and/or audio. If you also prefer to use a pseudonym instead of your name, please let the instructor know what name you will be using so that the instructor knows who you are during the session. To rename yourself during a Zoom meeting, click on Participants, click on your name, click on More, click on Rename. If you would like to ask a question, you may do so privately through the Zoom chat by addressing your chat question to the instructor only (and not to "everyone"). Additionally, chat may be used and moderated for live questions, and saving of chats is enabled. If you have questions or concerns about this, please contact the instructor via Canvas Inbox.

Pursuant to the terms of the agreement between Zoom and UCLA Extension, the data is used solely for this purpose and Zoom is prohibited from re-disclosing this information. UCLA Extension also does not use the data for any other purpose. Recordings will be deleted when no longer necessary. However, recordings may become part of an administrative disciplinary record if misconduct occurs during a video conference.

Course and Instructor Evaluation

UCLA Extension values your feedback on course and instructor evaluations. We ask all students to take a few minutes to complete an end-of-course evaluation survey. Updates to the course and instruction are influenced by your feedback. Understanding your student experience is essential to ensure continuing excellence in the online classroom and is appreciated by your instructor and the UCLA Extension academic leadership.

Your participation in a survey is voluntary, and your responses are confidential. After instructors submit grades, they will be given an evaluation report, but this report will not contain your name.

About Your Online Course Materials

Please note the following about online course components at UCLA Extension:

- Students must have basic computer skills, including the use of word processing software, email, and the ability to use internet browsers, such as Safari, Firefox, or Chrome.
- Students are responsible for meeting the technical requirements of Canvas and familiarizing themselves with the Canvas Learning Management System.
 - [What are the browser and computer requirements for Canvas?](https://community.canvaslms.com/t5/Canvas-Basics-Guide/What-are-the-browser-and-computer-requirements-for-Instructure/ta-p/66)
(<https://community.canvaslms.com/t5/Canvas-Basics-Guide/What-are-the-browser-and-computer-requirements-for-Instructure/ta-p/66>)
- Students are responsible for keeping a copy of all assignments and work submitted, and to be aware of all assignments, due dates, and course guidelines.
- Students have access to courses via Canvas for an additional 30 calendar days after the course end date listed in the syllabus (the first 14 days are full access; the rest are read-only).

- Students are encouraged to download/print content throughout the duration of the course and before the additional 30-day access ends. No further access is possible after the course becomes unavailable.

To download all your assignment submissions in Canvas, please refer to the [online support guide](https://community.canvaslms.com/docs/DOC-10606). (<https://community.canvaslms.com/docs/DOC-10606>) for more information or contact Canvas Support via the help menu within Canvas.

UCLA Extension Canvas and Learning Support

For immediate 24/7 Canvas technical support, including holidays, click on **Help** (located on the menu to the left) where you can call or chat live with a Canvas Support representative.

UCLA Extension Academic Technology and Learning Innovation

The UCLA Extension Learning Support staff assists both students and instructors with Canvas-related technical support, as well as general and administrative questions.

Learning Support staff is available Monday through Friday, from 8 AM to 9 PM (Pacific Time), except holidays:

- Email: atli@uclaextension.edu (<mailto:atli@uclaextension.edu>)

Campus Safety Escorts

For students taking classes held on the UCLA campus and in and around Westwood Village, the UCLA Police Department provides a free walking escort service every day of the year from dusk until 1 a.m. Community Service Officers (CSOs) are available to walk students, faculty, staff members and visitors to and from anywhere on campus, in Westwood Village, and in the village apartments. CSOs are uniformed students who have received special training and are employed by the UCLA Police Department. To obtain an escort, please call (310) 794-9255 and allow 15 to 20 minutes for your escort to arrive. For complete information, see [UCLA Evening Escorts](https://police.ucla.edu/cso/evening-escorts) (<https://police.ucla.edu/cso/evening-escorts>).

Schedule

*** THIS SCHEDULE AND ITS COURSE CONTENT ARE SUBJECT TO CHANGE***

"Those who say it can't be done are usually interrupted by others doing it." – James Baldwin

When	Module Title	Notes
Week One (Sep 23)	What's this about?	Introduction to course, syllabus review, acting fundamentals recap, acting lesson one exercise, on-camera interviews, what's my type exercise, playback and notes Film: Personal Interviews

When	Module Title	Notes
Week Two (Sep 30)	What's the shot?	Physical and vocal warm up, basic technical aspects of acting on-camera, acting fundamentals recap continued, character analysis, hitting your mark, playback and notes Film: Hitting Your Mark Scene
Week Three (Oct 7)	What's so funny?	Physical and vocal warm up, different types of shots/frames, acting prep, film, playback and notes Film: Comedic Scene Assignment due: 30-60 Second Monologue for Midterm (2 options)
Week Four (Oct 14)	Why so serious?	Physical and vocal warm up, acting prep, film, playback and notes Film: Dramatic Scene
Week Five (Oct 21)	What's the style?	Physical and vocal warm up, single camera vs. multi camera, action, sitcom, horror, crime drama, medical drama, police drama, acting prep, film, playback and notes Film: Genre Scene Assignment due: Character Analysis for Midterm Monologue
Week Six (Oct 28)	Where do I look?	Physical and vocal warm up, midterm monologue, working without a partner on eyeline and in close-up, playback and notes, hot chair, and individual midterm reviews Film: Midterm Monologue Assignment due: Character Biography for Midterm Monologue
Week Seven (Nov 04)	Who do I love?	Physical and vocal warm up, personal object exercise, acting prep, film, playback and notes Film: Romantic Scene Assignment due: Personal Object
SATURDAY SESSION Week Eight (Nov 09)	What's the role?	Physical and vocal warm up, mock auditions for theatrical and commercial work, co-star, guest star, series regular, professional aspects: actor's book, auditions - theatrical and commercial, headshot and resume, unions, agents and managers, casting director workshops, etc., etc., etc., Film: Mock Auditions

When	Module Title	Notes
Week Nine (Nov 18)	Whose line is it anyways?	Physical and vocal warm up, acting prep, film, playback and notes Film: Improvised scene Assignment due: 2-Person Scene for Final (2 options)
Week Ten (Nov 24)	What's my blocking?	Physical and vocal warm up, final scene, working on strong emotional connection, acting prep, film, playback and notes Film: Final Scene Rehearsal Assignment due: Character Analysis for Final Scene
Week Eleven (Dec 02)	That's a warp, what's next?	Physical and vocal warm up, final scene, acting prep, film, playback and notes, on-set etiquette, final thoughts and advice Film: Final Scene Assignment due: Character Biography for Final Scene, and Actors on Actors on-line discussion