THEATER 120A – Acting and Performance in Film, Part I (5 units)
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THIS SYLLABUS IS SUBJECT TO CHANGE. REFER TO THE CLASS WEBSITE FOR REQUIRED AND SUGGESTED VIEWING.

Class Website

Session A: https://ccle.ucla.edu/course/view/191A-THEATER120A-1
Session C: https://ccle.ucla.edu/course/view/191C-THEATER120A-4

Objectives

The purpose of this class is to specifically define the terms “acting” and “performance.” Students explore the works of a wide range of actors and performers in film from the inception of the medium (1890s) through the first decade of the twenty-first century. Individual Acting skills of the Stanislavski Acting System will be defined, explored and subsequently illustrated by way of Film performance.

How Class Works

Students listen to bi-weekly lectures via web browser. Reading assignments accompany most lectures. A midterm paper and a final paper determine the final grade.

Readings

One book is required for this class:

FLIXACTING: Illustrating Acting Skills through Film Performance, by Joe Olivieri and Catherine Telford. Available as a multi-media e-Book. Go to http://www.microangelo.com to purchase Part 1 and Part 2. (Both are required reading.) To receive a $10 discount ($5 per volume) enter the code UCLA2019 in the box labeled “Discount.”
One book is recommended for this class:


**Screenings**

Required and recommended films can be streamed at low resolution from the Class Website. Films chosen for assignments or papers should be viewed at full quality on DVD or via web services such as *iTunes* or *Netflix*.

**Assignments**

1 – *Midterm* – 6 to 7-page paper based on lectures, readings and required films
2 – *Final* – 6 to 7-page paper based on lectures, readings and required films

*You must cite appropriate portions of both the required reading and the lectures to support the arguments in your papers. Failure to do so will significantly lower your grade.*

All papers must be submitted in MLA or Chicago Style format. Use a reasonably sized 12-point font, such as Times New Roman or Cambria.

All papers must include a “Works Cited” page.

**Grade Breakdown**

Your final grade is calculated as follows:

*Midterm* – 50%

*Final* – 50%

**Policies**

This class takes advantage of *myUCLA* and a third-party service known as *Turnitin*. Submissions are screened for improper citations and potential plagiarism. Quotes or ideas paraphrased from other work must be properly cited.

**LATE POLICY:** Please note that each paper is due not only on a particular day but by a particular time. (See deadlines listed on Written Assignments page.) *Late papers* will be marked down half a letter grade (5 points). Papers submitted more than 24 hours late will be docked 10 points, and papers submitted more than 48 hours late will NOT be accepted, except in case of documented illness or emergency.
**Academic Integrity**

Any written assignment must be solely the work of the student who turns it in. Compiling a written assignment by pasting together extracts from websites is unacceptable and is a form of plagiarism. **Students may not re-use portions of any papers submitted to other classes or previous offerings of this class** without prior permission from the instructor; this is called “multiple submissions” and is considered a form of academic dishonesty.

This class takes advantage of a third-party service known as *Turnitin*. Submissions are screened for improper citations and potential plagiarism. Quotes or ideas paraphrased from other work must be properly cited.

UCLA’s policies on academic integrity and student conduct may be found at: [http://www.deanofstudents.ucla.edu/Student-Conduct-Code](http://www.deanofstudents.ucla.edu/Student-Conduct-Code)

**Academic Accommodations for Students with Disabilities**

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit [www.cae.ucla.edu](http://www.cae.ucla.edu). Disability accommodations needs should be communicated to the instructor and/or Teaching Assistant before assignments are due unless there are extenuating circumstances. These policies apply to both matriculated UCLA students and visitors in Summer Session.
SCHEDULE

Week One

Lesson 1: Film - Birth and Infancy: The Silent Era

Films and film actors from 1895 to 1929; the advent of the “talkies”

Required Reading: FLIXACTING, Chapters 1 and 2
(Note: The “Tasks for Understanding” at the end of each and every chapter are optional reading.)

Optional Reading: Acting in Film, Introduction and Chapter 1

Required Viewing: Sunrise
1927, Directed by F.W. Murnau

Recommended Viewing: Diary of a Lost Girl
1929, Directed by G.W. Pabst

The Cameraman
1928, Directed by Buster Keaton

Lesson 2: The 1930s - Hollywood and the Great Depression

Films become “all-talking” films, genres appear, reaction to the depression

Required Reading: FLIXACTING, Chapters 3 and 4

Optional Reading: Acting in Film, Chapter 2

Required Viewing: It Happened One Night
1934, Directed by Frank Capra

Recommended Viewing: Stella Dallas
1937, Directed by King Vidor

The Thin Man
1934, Directed by W.S. Van Dyke

Week Two

Lesson 3: 1939: The Greatest Year in Cinema History
A plethora of great films made in this single year -- the zenith of film

Required Reading:  FLIXACTING, Chapters 5 and 6
Optimal Reading:    Acting in Film, Chapter 3
Required Viewing:    The Roaring Twenties
                      1939, Directed by Raoul Walsh

Recommended
Viewing:            Young Mr. Lincoln
                      1939, Directed by John Ford

                  Love Affair
                      1939, Directed by Leo McCarey

Lesson 4: The 1940s - Hollywood Goes to War

World War II and its aftermath; the creation of Film Noir

Required Reading:  FLIXACTING, Chapters 7 and 8
Optional Reading:  Acting in Film, Chapter 4
Required Viewing:    The Treasure of the Sierra Madre
                      1948, Directed by John Huston

Recommended
Viewing:            Brief Encounter
                      1946, Directed by David Lean

                  The Talk of the Town
                      1942, Directed by George Stevens

Week Three

Lesson 5: The 1950s - Method Acting in Movies

The cold war, advent of television, the youth-market explodes, wide-screen epics

Required Reading:  FLIXACTING, Chapters 9 and 10
Optional Reading:  Acting in Film, Chapter 5
Required Viewing: *Roman Holiday*
1954, Directed by William Wyler

Recommended Viewing: *Hiroshima, Mon Amour*
1959, Directed by Alain Resnais

*Night and the City*
1950, Directed by Jules Dassin

**MIDTERM:** 6 to 7-page paper based on lectures, readings, required films. Due Sunday by 11:59 PM PDT.

**Week Four**

**Lesson 6:** The 1960s - Movies in a Decade of Change

*The Studio System fades as British, foreign and independent movies rise*

Required Reading: *FLIXACTING*, Chapters 11 and 12

Optional Reading: *Acting in Film*, Chapter 6

Required Viewing: *Midnight Cowboy*
1969, Directed by John Schlesinger

Recommended Viewing: *In the Heat of the Night*
1967, Directed by Norman Jewison

*The Apartment*
1960, Directed by Billy Wilder

**Lesson 7:** The 1970s – Hollywood’s Golden Decade

*New Wave Cinema, “Wunderkind” film school directors, Method-trained actors*

Required Reading: *FLIXACTING*, Chapters 13 and 14

Optional Reading: *Acting in Film*, Chapter 7

Required Viewing: *Nashville*
1975, Directed by Robert Altman
Week Five

Lesson 8: The 1980s – An Industry in Transition

High concept, teen, yuppie and cable films, sequel mania and the independents

Required Reading: *FLIXACTING*, Chapters 15 and 16

Optional Reading: *Acting in Film*, Chapter 8

Required Viewing: *Say Anything*
1989, Directed by Cameron Crowe

Recommended Viewing: *Blue Velvet*
1986, Directed by David Lynch

*Hannah and Her Sisters*
1986, Directed by Woody Allen

Lesson 9: The 1990s – The Rise of Independent Films

Big money films and alternative films; computers come to filmmaking

Required Reading: *FLIXACTING*, Chapters 17 and 18

Optional Reading: *Acting in Film*, Chapter 9

Required Viewing: *Boyz N the Hood*
1991, Directed by John Singleton

Recommended Viewing: *Raise the Red Lantern*
1992, Directed by Zhang Yimou

*Boogie Nights*
1997, Directed by Paul Thomas Anderson
Week Six

Lesson 10: 2000s - Movies for a New Millennium

Films of the 21st Century – Where is film acting headed in the new millennium?

Required Viewing: Can You Ever Forgive Me?
2018, Directed by Marielle Heller

Recommended Viewing: There Will Be Blood
2007, Directed by Paul Thomas Anderson

Hotel Rwanda
2005, Directed by Terry George

FINAL: 6 to 7-page paper based on lectures, readings, required films. Due Friday by 6:00 PM PDT.