THEATER 120B – Acting and Performance in Film, Part II (5 units)
Professor Joe Olivieri
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Head of the Undergraduate Acting Program

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-THEATER120B-1
Session C: https://ccle.ucla.edu/course/view/191C-THEATER120B-3

Objectives

Examine challenges confronted by actors in ten film genres from the 1930s to the present. Streaming lectures and film clips illustrate skills required of performers in epic films, science fiction, musicals, comedies, action/adventure, Westerns, crime and gangster films, horror and suspense, war and anti-war films, and dramas.

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.

Required 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 Volume 1 and Volume 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. You may cite the recommended reading as well. This is not a requirement, but you will receive extra credit for doing so.*

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: Epic Films

Definition of “genre,” traits of the Epic Hero, personalization

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: Making Movies
Chapter 1 – The Director: The Best Job in the World
Chapter 2 – The Script: Are Writers Necessary?

Required Viewing: Silence
2016, Directed by Martin Scorsese

Recommended Viewing: The Last Emperor
1987, Directed by Bernardo Bertolucci

Dr. Zhivago
1965, Directed by David Lean

Lesson 2: Science Fiction Films

"Hero’s Journey," personalization of dystopian societies, environment as character

Required Reading: FLIXACTING, Chapters 3 and 4

Optional Reading: Making Movies
Chapter 3 – Style: The Most Misused Word Since Love
Chapter 4 – Actors: Can an Actor Really Be Shy?

Required Viewing: Seconds
1966, Directed by John Frankenheimer

Recommended Viewing: Invasion of the Body Snatchers
1956, Directed by Don Siegel

Gattaca
1997, Directed by Andrew Niccol
Week Two

Lesson 3: Musicals

Pursuing objectives through song and dance

Required Reading: FLIXACTING, Chapters 5 and 6

Optional Reading: Making Movies
Chapter 5 – The Camera: Your Best Friend
Chapter 6 – Art Direction: Does Faye Dunaway Really Have the Skirt Taken in in Sixteen Different Places?

Required Viewing: A Star is Born
2018, Directed by Bradley Cooper

Recommended Viewing: Les Miserables
2012, Directed by Tom Hooper

An American in Paris
1951, Directed by Vincente Minnelli

Lesson 4: Comedies

"Taking it seriously," commitment to given circumstances

Required Reading: FLIXACTING, Chapters 7 and 8

Reading: Making Movies
Chapter 7 – Shooting the Movie: At Last!

Required Viewing: Crazy Rich Asians
2018, Directed by Jon M. Chu

Recommended Viewing: Kind Hearts and Coronets
1949, Directed by Robert Hamer

The Big Lebowski
1998, Directed by Ethan and Joel Coen
Week Three

Lesson 5: Action and Adventure Films

Heroes and villains with vulnerability, a character’s need for power

Required Reading: FLIXACTING, Chapters 9 and 10

Optional Reading: Making Movies
Chapter 8 – Rushes: The Agony and the Ecstasy

Required Viewing: The Last of the Mohicans
1992, Directed by Michael Mann

Recommended Viewing: The African Queen
1951, Directed by John Huston

The Grey
2011, Directed by Joe Carnahan

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

Week Four

Lesson 6: Westerns

"Hero’s Journey" continued, physical and non-verbal acting

Required Reading: FLIXACTING, Chapters 11 and 12

Optional Reading: Making Movies
Chapter 9 – The Cutting Room: Alone at Last

Required Viewing: The Misfits
1961, Directed by John Huston

Recommended Viewing: Django Unchained
2012, Directed by Quentin Tarantino

My Darling Clementine
1946, Directed by John Ford
Lesson 7: Crime and Gangster Films

*Journey of the anti-hero, physical and emotional character work*

**Required Reading:** *FLIXACTING*, Chapters 13 and 14

**Optional Reading:** *Making Movies*
Chapter 10 – The Sound of Music: The Sound of Sound

**Required Viewing:** *Bugsy*
1991, Directed by Barry Levinson

**Recommended Viewing:** *Casino*
1995, Directed by Martin Scorsese

*Double Indemnity*
1944, Directed by Billy Wilder

Week Five

Lesson 8: Horror and Suspense

*Continuation of extreme character work, obsessive objectives, connecting with fear*

**Reading:** *FLIXACTING*, Chapters 15 and 16

**Optional Reading:** *Making Movies*
Chapter 11 – The Mix: The Only Dull Part of Moviemaking

**Required Viewing:** *A Quiet Place*
2018 Directed by John Krasinski

**Recommended Viewing:** *Vertigo*
1958, Directed by Alfred Hitchcock

*The Shining*
1980, Directed by Stanley Kubrick

Lesson 9: War and Anti-War Films

*Connecting to fervent beliefs, the need for occasional two-dimensional characters*

**Required Reading:** *FLIXACTING*, Chapters 17 and 18
Optional Reading: *Making Movies*
Chapter 12 – The Answer Print: Here Comes the Baby

Required Viewing: *Paths of Glory*
1957, Directed by Stanley Kubrick

Recommended Viewing: *Darkest Hour*
2017, Directed by Joe Wright

*Good Morning, Vietnam*
1987, Directed by Barry Levinson

**Week Six**

**Lesson 10: Drama**

*Emotional life, specific relationship work, spontaneity, commitment*

Optional Reading: *Making Movies*
Chapter 13 – The Studio: Was It All for This?

Required Viewing: *Blindspotting*
2018, Directed by Carlos Lopez Estrada

Recommended Viewing: *Frances*
1982, Directed by Graeme Clifford

*12 Angry Men*
1957, Directed by Sidney Lumet

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