Assessment Data is from what semester?  
Spring 2014

Faculty Name(s):  
Michael Navarra Smith

1. Course Name and Number:
Acting for the Camera TD 114

2. List all Course SLOs from the Course Outline of Record:

- Analyze and perform characterizations in a variety of TV/film formats, assessing the differences between acting styles for stage and those for video/film.
- Appraise and present characterizations in open scene/improvisational venues creating objective, relationship and environment.
- Analyze and perform in live news broadcast format, assessing teleprompter and improvisational skills specific to this market.

3. Specific Course SLO(s) assessed as part of this project:
Analyze and perform characterizations in a variety of TV/film formats, assessing the differences between acting styles for stage and those for video/film.

4. Is this course on GE Plan A?  
X Yes  ____ No  
(See Catalog pages 49-51 & page 55)  
If Yes, identify what area. (All GE course assessments count as GE assessments.)

- Area I Natural Sciences
- Area II Social and Behavioral Sciences
X Area III Fine Arts/Humanities
- Area IV Language and Rationality
- Area V Physical Education/Wellness
- Area VI Intercultural/International Studies
- Area VII Information Competency

5. How did you assess the SLO(s)? (Attach any related documents at end of form.)
- Students write biographies for their characters.
- Students breakdown scenes into given circumstances, objectives, obstacles, and actions.
- Students film scenes using video equipment.
- Students watch back scenes and receive feedback from the instructor.
- This process is repeated several times throughout the semester.

6. Results and analysis of the data. (Attach any related documents at end of form.)
We recorded the performances and played them in class. This allows both the student and instructor to analyze together the student’s understanding of the character and to assess their believability in performance. This discussion leads to performance size, which is a clear indicator between film and theatre. The students, with the help of the instructor, can visibly see if their performance is too big (theatre) or just the right size for film. With each new scene, I see vast improvements with each student.
We also use script analysis to determine the student's understanding of their character's objectives, given circumstances, and obstacles. This enables them to play the character more truthfully and to achieve a realistic performance on film. This approach helps students connect to different characters and styles and gives them a fuller understanding of the material they're working on. I assess this in two ways. First, we have a discussion about their character and scene. I ask pertinent questions, such as "what are the given circumstances (who, what, where) of the scene? What is their character's objective (what their character wants from the other people in the scene)? What is their obstacle (what is in the way of getting what they want)?" Based on the student's answers, I can clearly see their understanding of the material and their character. The second way I assess their understanding is through their ability to apply this information in performance. I can see, based on their behavior and on how they play their characters, whether or not they are going after their objective, using an obstacle, and playing the environment of the given circumstances. We then watch the video in class and point out specifically where they are succeeding in the scene and where they need more work.

Students write biographies for each character. These are made up histories or back-stories of their characters based on their understanding of the given circumstances within the film. This is another learning tool that allows the instructor to see each student’s understanding of character breakdown and approach to the work. Then I am able to use these biographies to help each student in rehearsal and ultimately performance (filming of each scene).

7. What are you going to do based on the results of the data? (Any planned revisions?)

I have used this process for years, both at Ohlone and with other film actor training courses. The results this past semester confirm my findings from years of teaching this way. This approach continues to show positive improvements for students in film actor training. A student’s understanding of the differences between film and theatre acting increase with each scene. Their understanding of various styles of film and TV acting also improve. Lastly, they are able to find a connection to each character and portray them honestly on screen. Based on these observations, I plan to continue this approach.

Please save your finished document in the following format. (Date should be for the semester in which data was collected; same date should be listed at top of this form.)

yyyysemester-sloa-courseid.doc
Example: 2014spring-sloa-engl101c.doc