Course Syllabus

The acting is brilliant, the script is transcendent, the director is mystical - but there’s dust in the gate and the film is scratched. The shot will need to be taken again.

“Film acting is the art of waiting....”

OUTCOMES:
The student will:
- Identify their casting type through in-class exercises;
- Be able to recognize the roles of who’s who on a film set;
- Acquire skill sets that allow them to adjust their acting “scale” for the camera and with recorded sound;
- Demonstrate basic technical skills (including hitting marks, eye-lines, continuity) through a class film;
- Participate in video audition preparation and process through in-class film and commercial auditions.

REQUIRED TEXT:

- Secrets of Screen Acting
  By Patrick Tucker

- Acting in Commercials
  By Joan See

GRADE PERCENTAGES

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Type/Interview Worksheet</td>
<td>5%</td>
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<tr>
<td>On camera Monologue</td>
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<td>Who’s Who on the Set Project</td>
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<td>Action/Reaction Monologue</td>
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<td>In Class Scene</td>
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<td>Commercial Audition</td>
<td>10%</td>
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<tr>
<td>Class Film</td>
<td>20%</td>
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<tr>
<td>Reading Assignments</td>
<td>30%</td>
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<td>Preparation and Participation</td>
<td>10%</td>
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PROJECTS

Type/Interview Worksheet – This exercise is designed to sharpen your sense of what your type is. In film, all casting is type casting. Film auditions are also no more than an interview where you are expected to be relaxed and verbal. The worksheet gets you thinking about these elements.

Monologue – This is a monologue of your choosing – stick to realism. You will need a partner who will be off camera when we shoot the monologue. It provides an introduction to how film/television is different from stage acting.

Who’s Who on the Set Project – This is an opportunity to find out who everyone is on a film shoot. This will also be a chance to discuss technical aspects of film acting: continuity, eye-lines, hitting marks, etc.

Acting/Reacting Monologue – Film acting is as much about reacting as it is about acting. You will choose another monologue and you will be shot both speaking and listening to a classmate’s monologue.

In Class Scene - The scene will be provided for you. You will prepare a specific set of actions (keep them simple, it helps if a couple of people stand and a couple sit) that you will perform focusing on preparation and continuity.

Commercial Audition – Using techniques provided by Joan See in her book Acting In Commercials, each student will approach copy for a commercial audition.

Class Film – This project will involve each student as a character in a short film written specifically for this class.

STAGE VS. FILM ACTING
By this time, it is understood that you know about acting. This class is meant to introduce you to the technical concerns of on camera acting.

As you work on the projects, think about:
  • The arc of your emotional journey - it may be shot out of sequence.
  • Understand the story up until the moment you are shooting - when shooting out of sequence, the character may or may not have certain information at a given point.
  • Watch your energy from shot to shot - make sure it matches.
  • Be aware of continuity, but don’t let it stifle imagination.
  • Let us see the character's thought process - in the eyes.
CALENDAR - SCREENACTING
(Calendar subject to change)

JANUARY

WEEK ONE
Wed. 14 Handout syllabus/Discuss Projects/Discuss monologues: vocal work, thinking on camera and acting with the eyes.
ASSIGNMENT - Do the Type Worksheet/Prepare a Monologue and select a partner - you will shoot your monologue with a partner (your partner will be off camera) then you will switch and your partner will shoot their monologue.

Fri. 16 Film Monologues. (Signup for a time –you need only come for your time and your partner’s time.)
ASSIGNMENT - Read Tucker, Ch 1-8
DUE: Memorized Realistic Monologue Chosen by Student

WEEK TWO
Wed. 21 Watch monologues/Discuss
ASSIGNMENT – Prepare short scene with partner(s) from a favorite movie to class Friday as material for the discussion of technical acting. MEMORIZED with SIMPLE ACTION.

Fri. 23 Who’s Who on the Set Exercise/Technique:
Microphone use, Hitting Marks, Continuity
ASSIGNMENT - Read Tucker, Ch. 10, 11 & 13, 14

WEEK THREE
Wed. 28 "On Set at Freaky Links"
ASSIGNMENT - Read Tucker, Ch. 9
Prepare another SHORT Monologue and select a partner - you will shoot your monologue with a partner and then we will reverse and shoot your partner listening to your monologue. This is as much about reacting as it is about acting.

Fri. 30 Shoot Action/Reaction Monologues
DUE: Memorized Action/Reaction Monologue

FEBRUARY

WEEK FOUR
Wed. 4 Watch Edited Action/Reaction Monologues
ASSIGNMENT – You will be given a short scene. You will form groups of 3 or 4 – this will be a scene where everyone is on camera.

Fri. 6 Shoot Class Scene
DUE: Memorized A/B Scene Provided by Instructor

WEEK FIVE
Wed. 11 Discuss Type Worksheets
DUE: Type Worksheet

Fri. 13 Shoot Class Scene
ASSIGNMENT - Read Joan See 1, 2 and 3
DUE: Memorized A/B Scene Provided by Instructor

WEEK SIX
Wed. 18 Discuss Interviewing/Auditioning on camera

February 20 PICASSO AT THE LAPIN AGILE
Fri. 20        NO CLASS/Midwest Theatre Auditions

WEEK SEVEN

Wed. 25        Watch edited Class scenes
Fri. 27        Shoot Commercial Auditions
               (Shooting Schedule will be posted)
               DUE: Prepare Commercial Audition

MARCH

WEEK EIGHT

Wed. 3         Watch Commercial auditions
Fri. 5         NO CLASS - NY Showcase Prep

SPRING RECESS Mar. 9-13

WEEK NINE

Wed. 18        Read Class Film
Fri. 20        Begin Shooting CLASS FILM
               DUE: Prepare Role and Memorize Lines for Class Film

WEEK TEN

Wed. 25        CLASS FILM

March 25 BETRAYAL

Fri. 27        CLASS FILM

APRIL

WEEK ELEVEN

Wed. 1         CLASS FILM
Fri. 3         CLASS FILM

WEEK TWELVE

Wed. 8         CLASS FILM

April 8 DANCING AT LUGHNASA

Fri. 10        CLASS FILM

WEEK THIRTEEN

Wed. 15        CLASS FILM
Fri. 17        CLASS FILM

WEEK FOURTEEN

Wed. 22        CLASS FILM
Fri. 24        CLASS FILM

WEEK FIFTEEN

Wed. 29        CLASS FILM

April 29 CABARET

MAY

Fri. 1         Watch CLASS FILM

WEEK SIXTEEN

Wed. 6         NO CLASS/SHOWINGS
All Casting Is Type Casting. Know Your Type(s).

1. Start by writing a paragraph of your physical description. Describe what makes you unique. This could include things that have been identified as habitual mannerisms and regionalisms. These are elements you want to control, but not to banish forever.

2. List a well-known actor you emulate and explain why.
List three leading film or television roles you think you could play well. Give the film title as well. (Be specific)

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List three commercial types you think you’d be perfect to play. (Ex: Bank teller, crazy fast food guy, outdoorsman, suspicious neighbor, etc)

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When you go into an audition for a film or television role, what makes you stand out? [Most film auditions start with a conversation. If asked by a director to talk about yourself, what interests do you have beyond acting? You may not be asked to read from the script until late in the process. The first meeting may simply be a conversation. Do you like jazz, cooking, travel? Do you have interesting things that have happened in your life? Give this thought and write down what you might chat about that is not related to theatre.]