

## Acting 7 - Advanced Acting for the Camera

TPP 4269

Credits: 3

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Pre-requisites ACTING VI with a grade of C or higher

Required Texts: Action!, Acting for Film and Television by Robert Benedetti  
TV&Movie Business by Harvey Rachlin

Suggested Texts “99 Film Scenes for Actors” by Angela Nicholas  
Any film scenes of your choice

<b>Grading :</b>	Attendance, Journal, Participation, and Growth	10% - 10pts
	Commercial Monologue Work & Film Monolog work	5% - 5pts
	Commercial Scene Work	10% - 10pts
	Film Scene Work 1 / Single Camera & Analysis Paper	15% - 15pts
	Film Scene Work 2 / Single Camera & Analysis Paper	20% - 20pts
	Film Scene Work 3 / Single Camera & Analysis Paper	20% - 20pts
	Midterm exam	10% - 10pts
	Final exam	10% - 10pts
	Total	100% - 100pts

### Grading Scale:

A = 100-91, B=90-82, C=82-73, D=72-65, F=Below 65

### Code of Academic Integrity (University Regulation 4.001):

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at [http://www.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf).*

### Grading:

[http://wise.fau.edu/regulations/chapter4/4.002\\_Student\\_Academic\\_Grievance\\_Procedures\\_for\\_Grade\\_Reviews.pdf](http://wise.fau.edu/regulations/chapter4/4.002_Student_Academic_Grievance_Procedures_for_Grade_Reviews.pdf)

**Attendance Policy Statement:** *Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of*

*legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed 3 without any reduction in the student's final course grade as a direct result of such absence.*

**Disability Policy Statement:** *In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).*

**Counseling and Psychological Services (CAPS) Center:** *Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>*

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**Religious Accommodations:** *Any student, upon notifying his or her instructor, will be excused from class or other scheduled academic or educational activity to observe a religious holy day of his or her personal faith. Such notification shall be made no later than the end of the second week of the applicable academic term. Students shall not be penalized due to absence from class or other scheduled academic or educational activity because of religious observances, practices or beliefs. Students should review course requirements and meeting days and times to avoid foreseeable conflicts, as excessive absences in a given term may prevent a student from successfully completing the academic requirements of a course. Students who are excused from class or a specific work assignment or other academic or educational activity for the purpose of observing a religious holy day will be responsible for the material covered in their absence, but shall be permitted a reasonable amount of time to make up any missed work. Missed work shall be made up in accordance with a timetable set by the student's instructor or as prescribed by the instructor at the beginning of the academic term.*

**Course Description:**

This course is designed to aid the advanced actor in the transition from stage to film

work. A comprehensive examination of acting techniques for film production and its physical characteristics and the acting style needed for work in film and television . Students will rehearse and perform in simulated studio setting in a scene study format.

***Attendance:***

This is a process centered studio style course. Attendance is mandatory and lateness will not be tolerated. ONE unexcused absence will be allowed and TWO excused absences (with verification and justification) may be accepted. Any absences beyond these three will result in a lowering of a letter grade. More than three will result in failure of the course. 3 “lates” will equal one unexcused absence. Please plan your semester accordingly. Reserve your absences for unexpected illness. This policy on attendance reflects the newly adopted policy of the entire Department of Theatre and Dance. A medical absence will require documentation. Do not schedule a doctors appointment or professional audition during class time. It will not be approved. Approval of absences will be at my discretion.

***Goals***

1. Students will review the basics of acting Commercial and Hollywood style material in front of the camera.
2. Students will understand what is required for successful on-camera work.
3. Students will understand the basics of choosing a film or TV acting career.
4. Students will assess and analyze their own on camera work, noting strengths and weaknesses.
5. Students will develop acting, film, and commercial vocabulary.
6. Students will learn to assess and verbally evaluate other's work in front of the camera.
7. Students will develop a broad skill set of techniques applicable to performance for film and television.
8. Students will further explore the nature of being able to play a scene on an utterly natural and believable level. Vulnerability and honesty of action choices will become the standard for all work in the class.

***Course Objective and expectations of the students:***

The objective of this course is to further develop your acting skills in front of the camera by detailed examination of different film/television challenges and styles with consideration toward the demands on the actor. This Advance Acting course will effectively examine a many of the most common situations faced by the film actor and solutions to the problems they present. The specific challenges have been selected as the most representative and most frequent confronted by the actor. Other working circumstances may be inferred through the work. This is one of the most advanced courses in the department’s acting program. Since this course requires prerequisites of “3 levels of acting”, advanced understanding and advanced acting skills will be

assumed. It is expected that each member of the class challenge themselves and to work beyond what they believe to be the best of their ability. It is expected that you desire nothing less than to learn the specifics and complexity of your chosen craft, to grow in your ability to control your craft, and expand your skill base as you dedicate yourself as an artist and a human being. You will derive only as much as you commit to the work. Please work in a supportive manner with your fellow students. Be kind and generous in your encouragement of fellow actors, and honest in your assessment, nonjudgmental in your comments, and tactful in your interactions. Positive thinking provides rewarding results.

Each student is responsible for **ALL** assignments. Failure to complete any part of an assignment will result in a zero grade for the entire assignment. Missed in-class or studio filming of a project will result in a zero grade. Due to constraints on Studio time no special arrangements can be made to make up missed assignments.

***Journal:***

Your journal should be a written account of your experiences in the class, a self examination of your work in class and in rehearsal. Anything that is pertinent to your acting process, your personal growth, your inspirations and your realizations about working in front of the camera are appropriate for your journal. A rushed and neglected journal is not acceptable. Last moment entries do you no good. The journal must be on-going, carefully considered, and an integral part of your actor's process. It will be collected at least twice during the semester.

***Monologues, Commercial material and Film & TV Scenes:***

**You will be asked to prepare:**

1 dramatic monologue - about 1 minute suitable for a medium to close-up shoot.

1 to 3 **M.O.S.** (Minus Optical Strip) (Without sound) Score of Physical Action

1 to 2 Commercial Spokes Person Ad.

1 Commercial, two-person scripted Ad in Film Style **or** Slice of Life Style **or** Sit Com Style

3 Two-person Single Camera Scenes from motion pictures or from television (dramatic or comic).

**Each two person scene should be about 2-3 minutes in length. - No longer-!!.**

They are to be selected in unison with your partner and **APPROVED BY** the instructor. They are to come from film or television scripts, and performed with some indication of costume, that demands an adjustment of movement and carriage.

All monologues and scenes are to be presented, work shopped and then re-presented for a final grade. Please do not allow yourself to be “product centered” but focus on the “process”. Process does **not** mean UNPREPARED OR UNDER REHEARSED. Each scene will require at least 6 to 12 rehearsals of approximately one hour beyond your personal time in analysis and memorization. If you can’t make this kind of commitment to your work think about dropping now.

The following work is to be prepared by each student. **This work is NOT a combined paper with your scene partner.** This material can be submitted in your acting journal.

*All scenes and monologues are to be accompanied by an analysis and notebook, that includes:*

- A copy of the shooting script marked with a beat breakdown.
- A beat by beat objective, tactic, and obstacle definition.
- A score of the character’s physical actions and given circumstances. ( Physical, social and particularly psychological)
- A relationship analysis, including how you are perceived and affected by the other character.
- A character diary or notebook, which may include a collage of art or photographs, thoughts, images, poems, headlines, song lyrics, quotes, costume examples, makeup ideas, photos or drawings, ---- anything that speaks to or about the character, background.
- For all Paired Scenes: Scripts must contain shooting script instruction with suggestions of shot choices and camera movement.
- Please note that some scenes and monologues may have additional written analysis.

All character analysis and notebooks due on day of your presentation.

Presentation Dates will be assigned at a later date on a separate Assignment Sheet.

\*\*\*\*\*THE PRESENTATION DATES MAY CHANGE DUE TO LEARNING CURVE\*\*\*\*\*

#### Bibliography:

Abbot, Leslie, Acting for Film and TV. Star Pub. 1993  
Babson, Thomas W. The Actor’s Choice; Heinemann 1996  
Benedetti, Robert. Action! Acting for Film and Television; Allyn & Bacon, 2000.  
Bernard, Ian. Film and Television Acting, Heinemann, 2005.  
Caine, Michael. Acting in Film; Applause Theatre Books, 1997  
Cardullo, Bert. Playing to the Camera, Yale University Press, 1999  
Carlson, Steve. Hitting Your Mark, Michael Weiss Productions, 2003  
Comey, Jeremiah. The Art of Film Acting, Heinemann, 2002  
Kramer, Lovell. Screen Acting, Routledge, 2000  
See, Joan. Acting in Commercials, Back Stage Books, 2003  
Tucker, Patrick. Secrets of Screen Acting, Routledge, 1994

### ***Course Schedule:***

**Week 1** - Introduction to the course, review of basic camera techniques for close-up work. Lecture/discussion covering the nature and components of a professional set and a location shoot. Review of basic vocabulary. **Assignment** of actor monolog material to be shot following week

**Week 2** – Lecture and discussion of the actor working in the frame, speed and basic movement. Close-up shoot of students prepared material, discussion of the experience, replay of all material and detailed critique of work presented. Give **assignment** of first two MOS problems to be shot the following week. Give **assignment** of score of physical action.

**Week 3** – Lecture/Discussion of MOS techniques. Application of techniques during MOS shoot. Reshoot of all close-up monologue material in medium shot format. Replay monolog and MOS action score, critique of all material presented. Assignment of third MOS problem to be shot the following week.

**Week 4** – Lecture/Discussion of character development for commercial purposes. Shooting process and shot/camera movement choices for multiple shot format on the third MOS problem and critique of shooting result with discussion of editing possibilities. Assignment of single person product spokesperson commercial. 30 sec. and 10 sec. edit, to be shot the following week.

**Week 5** – Shoot multiple shot format for 10 sec. and 30 sec versions of Spokesperson commercial material selected by the student. Critique of the week's shooting with review of all spokesperson material with special focus on emergence of character types. Assignment of two person sitcom style/slice of life style or/film style commercial 30 sec., to be shot the following week. All actors off book, props and shooting script prepared.

**Week 6** – Shoot 30 sec. two person commercial either in studio or on campus location (with special arrangements made). All shoots will have assigned camera person, script secretary, sound/boom operator from the class, All shoots will have all assigned analysis paperwork completed and detailed shooting script prepared. All shoots will begin with an prepared production meeting to plan the shoot.

**Week 7** – Midterm exam and critique of all two person commercial shoots

**Week 8** – Lecture/discussion selecting and preparing Hollywood style film scene, specifics of movement development, the nature of reaction and actor generated cuts for on-set scenes. How shot choices are made and how the actor is revealed in those choices. How to prepare for a complex multiple shot scene. Demonstrate and assist students in preparing a shooting script with shot selection and camera movement. Assignment of 1 1/2 min. two person, interior film scene with some complex movement and a minimum of 8 shots set-ups in each scene.

**Week 9** – Begin shoot all 1<sup>st</sup> film scenes with detailed critique following each scene and pick up shooting to be done following a review of the shooting session. All analysis material will be turned in before each shoot with a detailed shooting script. Once again, all scenes will have assigned camera person, script secretary and sound/boom operator.

**Week 10** – Same process as week 9 complete shooting of 1<sup>st</sup> round of film scenes. Assignment of next scene project, to begin shooting the following week. Develop a 2 min, two person, interior film scene with complex movement and a minimum of 12 shot set-ups. Special selection of character choice to work with qualities of your “type”. Each scene will now have a student camera director to assist in shot set up.

**Week 11** – Begin shooting 2<sup>nd</sup> film scenes with detailed critique following each scene and pick up shooting to be done following a review of the shooting session. All analysis material will be turned in before each shoot with a detailed shooting script. Once again, all scenes will have assigned camera person, script secretary and sound/boom operator, with the addition of a camera director.

**Week 12** – Same as week 11 completing shooting of 2<sup>nd</sup> round of film scenes. Give assignment of last film project, a 2 min scene interior or exterior to be shot in the studio or other campus location with no more than 25 camera set-ups but including some dolly, panning or camera tilt. Each scene will have a student camera director to assist the actors.

**Week 13** – Begin shooting 3<sup>rd</sup> film scenes with detailed critique following each scene and pick up shooting to be done following a review of the shooting session. All analysis material will be turned in before each shoot with a detailed shooting script. Once again, all scenes will have assigned camera person, script secretary and sound/boom operator, with the addition of a camera director.

**Week 14** – Complete 3<sup>rd</sup> round shooting

**Week 15** – Complete 3<sup>rd</sup> round shooting and review all of the semesters work if time allows.

Final exam TBA based on Final Exam Schedule.