

THEA 3600 : Acting on Camera Fundamentals

Fall 2015
T/TH 2-3.15

Room 115

Professor George Contini

How to Contact Professor/Class Communication

The best way to contact me is through email: gcontini@uga.edu

My response time is usually no longer than two days.

I will also be using email to send out announcements and assignment reminders.

I will also be posting information on ELC, but bear with me as this is my first time using it .

Cell Phone: 706.202.9664...If you text me, please identify who you are in the text.

Office Hours: Tuesday 12.30-1.30 also 3.30-4.30. Thursday 12.30-1.30

Office 111 is located on lower level of Fine Arts Building directly behind Rm 115.

Required Texts:

Benedetti, Robert. Action! Acting for Film and Television, Allyn and Bacon, 2001.

Caine, Michael. Acting in Film, Applause, 1997.

Suggested Texts:

Henry, Mari Lyn and Lynne Rogers. How to be a Working Actor, Watson-Guptill, 2008.

Kerr, Judy. Acting is Everything: An Actor's Guidebook for a Successful Career in Los Angeles, September Publishing, 2003.

Martinez, Tony. An Agent Tells All, Hit Team, 2005. This book is out of print but there is a \$10 digital version available.

Merlin, Joanna. Auditioning, Vintage, 2001.

Other Requirements:

Students will also be required to obtain film scripts. Most can be obtained from free online sources listed below.

There will also be other readings online and there will be required film/video/tv viewing outside of class.

Also, if you are knowledgeable of Imovie or Final Cut you will be able to easily edit the scenes we do in class. If not, you will need to reserve time in the computer labs. There are actually some really good free apps for iphones. I would strongly urge you to use them. If you have a phone or ipad that you can shoot video on...that is awesome. But we do have eqpt to sign out.

Recommended Texts/Websites/Bibliography

Ball, William. A Sense of Direction, Drama Publishers, 1984.

Barr, Tony. Acting for the Camera, Harper Perennial, 1997.

Bernard, Ian. Film and Television Acting, Focal Press, 1993.

Bruder, Melissa et al. A Practical Handbook for the Actor, Random House, 1986.
Cohen, Robert. Acting Professionally, Mayfield Publishing, 1998.
Churcher, Mel. Acting for Film: Truth 24 frames per second. Virgin Books, 2003.
Eaker, Sherry , ed. Backstage Actor's Handbook, Backstage Books, 2004.
Field, Syd. Screenplay, Dell Publishing, 1994.
Garrison, Larry. Breaking into Acting for Dummies, For Dummies, 2002.
Gillespie, Bonnie. Casting Q's, Cricket Feet Publishing, 2003.
Hubbard, Valerie. The Actor's Workbook, Pearson Education, 2009.
Hurtes, Hettie Lynne. Agents on Actors, Backstage Books, 2000.
Katz, Stephen. Shot by Shot , Michael Wiese Productions, 1991.
Lastufka, Alan and Michael Dean. YouTube : An Insiders Guide, O'Reilly, 2009.
Lemack, Brad. The Business of Acting, Ingenuity Press, 2002.
Martinez, Tony. An Agent Tells All, Hit Team, 2005.
Obst, Lynda. Hello, He Lied, Little, Brown, and Co., 1996.
Rainford, Nancy. How to Agent your Agent, Ifilm Publishing, 2002.
Reisz, Karel and Gavin Millar. The Technique of Film Editing, Butterworth Press, 1981.
Rogers, Lynne. Working in Show Business, Backstage Books, 1997.
Shalat, Andrew. How to do everything with Online Video, Osborne, 2008.
Singleton, Ralph S. Film Scheduling, Lone Eagle Publishing, 1991.
Stanislavski, Constantin. An Actor Prepares , Routledge, 1989.
Tucker, Patrick. Secrets of Screen Acting, Routledge, 1994.

Websites:

SAG Screen Actor's Guild

<http://www.sag.org/>

This site includes an online newsletter and lists of agencies and contacts regarding performers for film.

Drew's Script O Rama.

<http://www.script-o-rama.com/>

Need to find a script from a film or tv show. Why pay for it? You can get practically everything here for free. Sensational site.

Why Sanity

www.whysanity.net

Hundreds of monologues from movies. Need a short monologue? Here tis.

Daily Script

www.dailyscript.com

A new free script every day.

<http://www.simplyscripts.com/>

Film scripts. You can also download your own.

The Internet Movie Database (Imdb)

<http://www.imdb.com>

All round helpful database that contains information on virtually every film ever made. Includes biographies, filmographies, and great links.

Atlanta Film Festival (formerly Image (Independent Media Artists of Georgia)

www.atlantafilmfestival.com

Great resource for local film scene, classes, workshops, jobs.

Georgia Film Commission

www.georgia.org/industries/entertainment-industry/film-production

All the info about what's shooting, where, and how to be involved.

TV Links

<http://www.timelapse.com/tvlink.html>

Direct links to studios, shows, channels, professional organizations, facilities, blogs, jobs.

Black Talent News

<http://www.blacktalentnews.com/>

Web site devoted solely to black entertainment. Keeps up to date developments in business for African American workers in the industry.

The Hollywood Reporter

<http://www.hollywoodreporter.com//>

Backstage

<http://www.backstage.com>

Variety

<http://www.variety.com>

Three bibles on what's up in the biz.

Women in Film

www.wif.org

Casting Notices and Sisters doing it for themselves.

The Actors Source

www.actorsource.com

Many many links and valuable bits of advice. Mailing lists and labels of agents, casting directors, etc. available.

Actors Access

www.actorsaccess.com

Post Headshots and get seen. Information about auditions sent to you daily. Access to Breakdowns.

Now Casting

www.nowcasting.com

Auditions. Post headshots. Submit reels.

800Casting

www.800casting.com

Post headshots. Submit auditions.

www.Imdbpro.com

Production Listings/Industry Contacts

www.entertainmentcareers.net

Internships/Jobs

www.theSoutherncastingcall.com

Daily updates of work in southeast area

www.weebly.com

www.wix.com

My favorite sites for making your own website. So easy and free. Point and click.

Course Outline

Rationale: A foundation in acting for TV, film, and internet. This course covers on-camera acting techniques, industry protocols, equipment, and terminology required to create successful screen performances. Also covers casting and audition strategies as well as how to work effectively with actors, directors, and cinematographers in production. It is meant to provide actors a more complete approach to screen acting through experiencing the many aspects of film production and understanding the many choices involved in creating what goes in front of the lens.

Objective: Students will understand both the practical and artistic issues that must be taken into consideration when acting for the camera—such as continuity problems, body positioning, hitting their mark, toning down their projection, and displacing scenic reality. They will determine their on-camera strengths, types and learn to accentuate them. They will be knowledgeable of equipment, terminology, protocol, and procedure that is specific to and necessary for finding work as a film/tv performer including self filming for auditions. In addition to learning basic on camera acting techniques and script analysis they will experience the process of finding work from agent to audition, casting director to callback, to getting the gig and getting on camera.

Units: The classroom time will be divided into three areas, lecture, exercises, and audition/scene assignments. The exercises, exploring various on camera techniques will be done in class on camera and then discussed/critiqued by class. The scene assignments will include commercials, movie/tv scenes.. These assignments will be based on the steps one takes in working as an on-camera performer.

Evaluation: Students will be asked to participate FULLY in class room/studio setting. This will require the student to run video equipment or serve in other “production” capacities (Cinematographer, Assistant Director, Assistant DP, Sound/Boom Operator, Grip, etc) Student is expected to learn and perform the various studio production duties. Everyone will work behind the camera. Even if you are not directly involved in what is going on you are expected to remain in class and view the proceedings and be a reflective learner. 25% of student’s grade is based on attendance, knowledge of readings, homework and willingness to participate FULLY in class. (This includes student taking part in setting up and breaking down class studio each day.) Student will be graded based on their work through the process from casting to production—the projects include ; creation of an online casting profile (10%), a commercial audition in class (15%), a film audition (15%) , a commercial or film audition out of class (10%), a shooting of scene (15%), editing of scene (10%). Students are graded on memorization, preparation, analysis, collaboration, and use of techniques used in class. It is very important that student keep

up with assigned reading. The readings in the books directly apply to the work in class but, often, we will be involved in practical approaches to the material rather than lecture.

Attendance: Attendance is Mandatory. Due to the structure of this course all students must be in attendance at all times. Each unexcused absence lowers 1/2 of final letter grade. In other words, if you miss 2 classes your final A becomes a B. Only excused medical or emergency absences will be tolerated and evidence of such must be submitted in writing from proper authorities. Assignments/Class participation that is missed for excused absences must be made up at the next class. Assignments/Class participation that is missed due to an unexcused absence will result in a zero grade and may not be made up. Also, Crew Work is essential to this class. If you are assigned to crew a shoot and you do not come to class to perform those duties you will be docked 1/2 letter grade in addition to 1/2 letter grade for absence.

Punctuality: Students who arrive late are disruptive and disrespectful to their peers who have made the effort to arrive on time. You are considered late if you arrive after the roll has been taken and completed. Two tardies equal one absence and the same rules apply as above. In other words, four tardies makes your A into a B.

Grade Breakdown:

Participation/Attendance/Crew:	25%
Audition 1 Commercial/Storyboard:	15%
Scene (3 components)	
Audition Film Solo:	15%
Shoot	15%
Edit Final Scene	10%
Commercial/Film Audition Online	10%
Casting Profile	10%

The following is a basic outline of each week's focus and class activities.
At least a week's warning will be given if adjustments will be made to syllabus.

Aug. 18/20

Week 1: Syllabus. Paperwork.

Ongoing Assignment: Watch TV, watch movies, and Find your Type. Each week take time to do your research and see what others are doing in the industry. Find examples of roles you would be cast in, per your type, that you have seen on TV, commercials, movies, video games etc. What actors do you resemble? Why? Physical Quality? Attitude? Archetype?

Assignment: Find a commercial. Type up its copy in script form. Do a simple storyboard of it. Submit one copy to dropbox on ELC, bring one copy to class.

Lecture: Theatre performance vs. On Camera. Aspects of the Business. The Process of Finding Work. Film Form. Shot Breakdown and Framing. The Creation of a Commercial. The Importance of the Storyboard.

Aug 25/27

Week 2: How to Win an Emmy---Who's gonna win?

On Camera: Presenting Yourself and Getting to Know You
And Your Type. Telling a Lie. View and Discuss. Essential Quality.

The Commercial Audition. Simple Analysis. Working with Text. Marking a
Script. Making strong choices. Finding Antitheticals, pauses (thoughts), nouns,
verbs. Character Types. Cold Readings of commercials. Hitting Your Mark.
Commercial reading tricks.

Assign Commercial Audition.

Assignment: Prepare Commercial Audition.

Assign Audition /Film Scene Partners.

Assignment: Find Scene with Partner appropriate for your types.

Sept 1/3

Week 3: Commercial Audition #1. (assign 6 per class period)

Assignment: Read Benedetti Chapter 14, 1, 4.

Outside Class : View Michael Caine: Acting on Film on Youtube.

Assignment: Join Discussion on ELC about Caine video.

Sept 8/10

Week 4: Continue Commercial Auditions.

View Commercial Auditions. Discuss

Read Benedetti, 2,3,5,6,7.

Sept 15/17

Week 5: Eqpt, Roles and Jobs on Set. Who's your friend?

Working with the Eqpt.

Using cameras or smartphones----Shoot Simple Setups—5 shot story LS, MS,
CU, Cutaway, Moving.

Bring iphones, ipads, computers with editing ability to class.

Download, Edit Examples.

Read Benedetti 8, 9, 10.

Scene Chosen and Assigned.

Assignment : Prepare Audition –Film Scene.

Sept 22/24

Week 6:

How to Audition for Film. Quick Study/Off Book. Research Director. Working with Readers. Learning the Role not the Lines, Power of Pause, Eyepops.

On Camera: Film Audition. Shoot on iPad. Partner is Reader. TBA. 3 per class.

Read Benedetti, 11, 12, 13

Sept 29/Oct 1

Week 7:

On Camera: Film Audition. Partner is Reader. TBA. 3 per class.

Oct 6/8

Week 8:

(Midterm)

View and Discuss Auditions.

Assign Crews for scenes.

On camera: Rehearsals-- OTS, Closeups, Reaction Shots, Pause, Eyepop. Working with Mikes, Sound, Setups.
2 per class to be scheduled.

**Assignment: Watch one AFI Comedy.
Post Thoughts on Discussion Group on ELC.**

Oct 13/15

Week 9:

On camera: Rehearsal—To Be Scheduled.

**Assignment: Watch one AFI Top 100.
Post Thoughts on Discussion Group on ELC**

Oct 20/22

Week 10

Spring Break.

**Read Michael Caine Book...perfect beach reading.
View Lost in La Mancha on Netflix.
Post Thoughts on Discussion Group on ELC.**

Oct 27/29

Lecture: Actor's Life for Me—The Realities. How to Agent your Agent. Ethics. Making a Career Plan. Headshots. Resumes.

Begin Shoot Scene— 1 per class
Exercises: Change the Given Circumstances, Different Emotions, Uninterrupted Monologue, Laddering Up, Forced Contact.

Nov 3/5

Week 11

Shoot Scene—1 per class to be scheduled

**Assignment: Create Actors Access profile.
Assignment: Take Headshots for profile.**

Nov 10/12

Week 12: Shoot Scene—1 per class to be scheduled
Exercises: Improv Scenes for Content and Objective.
Subtext, Transition, MiniMaxi Stakes.

Assign Commercial/Film Scene

Assignment: Film, and Submit audition to ELC Website via Kaltura.

Edit Scene outside Class.

Nov 17/19

Week 13: Shoot Scene . Edit . Show Roughcuts to George for notes.

Nov 24/26

Week 14: No Class Thanksgiving..

Dec 1/3

Week 15: Shoot Scene. Edit. Show roughcuts to George for notes.
Last Day of Class. Evaluations.

Dec 8 Tuesday is on Friday Schedule.

Dec 9 Reading Day.

Final : Thursday Dec 10 3.30-6.30 Final Edited Scenes Shown.

University Honor Code and Academic Honesty Policy

All academic work must meet the standards contained in “A Culture of Honesty”. Each student is responsible to inform themselves about those standards before performing any academic work.

Students are expected to adhere to the University Honor Code and Honesty Policy.

UGA Student Honor Code: “I will be academically honest in all of my academic work and will not tolerate academic dishonesty of others.” A Culture of Honesty , the University’s policy and procedures for handling cases of suspected dishonesty, can be found at www.uga.edu/ovpi.