**ACTING FOR FILM AND TELEVISION**

CTPR **454** Section 18550R

MONDAY 6:30 - 9:30 pm RZC–Stage A

PROFESSOR: ANNE DESALVO

magdalena2@dslextreme.com

323 854 5331 cell

SA - JONATHAN MAURER

Email: jonathanmaurer@gmail.com

Tele: 914 844 2508

REQUIRED READING:

“CHALLENGE FOR THE ACTOR” by Uta Hagen

SUGGESTED READING:

“DIRECTING ACTORS: CREATING MEMORABLE PERFORMANCES FOR FILM AND TELEVISION” by Judith Weston

“ MAKING MOVIES“ by Sidney Lumet

ACTING FOR FILM is an investigation into the performance techniques most commonly utilized in contemporary film. The class consists of lectures and various exercises to aid students in their ability to access themselves physically and emotionally to inhabit a character they wish to portray. Film clips will offer insight followed by discussion and application.

Subsequent practical application will be through scene work, providing a safe environment for personal and creative exploration. We will consistently concern ourselves with the specific demands of performance for film.

Each student will be responsible for preparing and participating in class exercises, script analysis, reading scripts and in the preparation and memorization of scenes. An overall understanding of the technical aspect of learning how to work in front of the camera will be explored.

The class will culminate with 2-character scenes from pre - existing screenplays that will be recorded digitally (scripts TBD). A character book containing all preparation must be handed in upon showing.

An actor JOURNAL will be kept and turned in at the end of the semester. The Journal records observations about yourself – your thoughts, feelings, wants, needs, behaviors and insights into others’ behaviors as well as the world around you. It may also include artistic influences and inspirations such as paintings, photographs, music and films. The journal is meant as a tool to make you more aware and more sensitive to the world around you. It should also INCLUDE something about the assigned reading of the week from THE CHALLENGE FOR THE ACTOR. So, EACH WEEK, NO LATER THAN 5 PM ON SATURDAY, you must submit one paragraph of the week’s JOURNAL (which will include something from THE CHALLENGE FOR THE ACTOR if a reading has been assigned that week) via email.

The success of the class is contingent on the active participation of all students, thorough preparation, on time attendance and each student’s commitment to exercises and scene work.

Grading will be based on the detailed work, preparation, on-time attendance, class participation and scene homework. Written assignments must be typed and doubled spaced.

STUDENTS WITH DISABILITIES: Students requesting academic accommodation based on disability is required to register a with Disabilities services and programs(DSP) each semester. A letter of verification for approved accommodation can be obtained from DSP. DSP is located STU 301 .is open 8:30 to

5:pm. Monday through Friday )213) 740-0776.

ATTENDANCE IS EXTREMELY IMPORTANT. Attendance will be recorded at the beginning of class. Arriving late or leaving early except for a documented illness or emergency will constitute non-attendance for the session. It is important for your fellow scene partners and fellow classmates that you show up.

It is a must to TURN OFF all cell phones while in class. No food or beverages are permitted except water.

You will not automatically be given a copy of the video taped scenes. If you want a copy of your scene, you need to make a request to Jonathan.

20% attendance

60% In class assignments

20% Journals and character books

SCHEDULE

WEEK 1 8/25/14

Introductiions. Class Overview. Theatre Acting vs. Film Acting. A Brief History of Acting BREAK Place, Entrances & Exits, Behavior, Inner Monlogues

Assignment: Start to read screenplays:

SIDEWAYS

<http://www.dailyscript.com/scripts/Sideways.txt>

SEX LIES AND VIDEOTAPE:

<http://sfy.ru/?script=sex_lies_and_videotape>

BROADCAST NEWS:

<http://www.dailyscript.com/scripts/broadc_news.html>

TERMS OF ENDEARMENT:

 <http://wiscreenwritersforum.org/wp-content/uploads/2010/08/Terms-of-Endearment.pdf>

Choose 2 scenes (primary choice and your backup choice) that you’d like to work on from above screenplays. Your final scene selection decision has to be made by Wk 4 9/15/14. I’ll try to accommodate one of your choices but reserve the right to reassign. START READING NOW.

Also, read CHALLENGE FOR THE ACTOR by Uta Hagen pgs 35-99

“THEORETICALLY, THE ACTOR OUGHT TO BE MORE SOUND IN MIND AND BODY THAN OTHER PEOPLE SINCE HE LEARNS TO UNDERSTAND THE PSYCHOLOGICAL PROBLEMS OF HUMAN BEINGS WHEN PUTTING HIS OWN PASSION, HIS LOVES, FEARS AND RAGES TO WORK IN SERVICE OF THE CHARACTER HE PLAYS. HE’LL LEARN TO FACE HIMSELF, TO HIDE NOTHING FROM HIMSELF, AND TO DO SO TAKES----AN INSATIABLE CURIOSITY ABOUT HUMAN EXISTENCE.”

 UTA HAGEN

WEEK 2 9/1/14 LABOR DAY -- OFF

WEEK 3 9/8/14

Grammar of Action – Introduction to an actor’s vocabulary.

“UTA HAGEN’S 6 STEPS”: Objective, Intention, Obstacle, Subtext, Circumstances, Spine etc. Scenes.

RELAXATION AND SENSE MEMORY

Listening Exercise.

Assignment: Watch THE GRADUATE.

 Read 247 – 290 in CHALLENGE FOR THE ACTOR.

“PUT YOUR INSTINCTS AND SENSE OF TRUTH, YOUR UNDERSTANDING OF HUMAN REALITIES TO USE WHILE PROBING AND GRAPPLING WITH THE CONTENT AND THE ROOTS OF THE MATERIAL. BE SPECIFIC AND REAL IN YOUR ACTIONS, AND THEY WILL COMMUNICATE YOUR ARTISTIC STATEMENT. BRING YOUR

UNIVERSAL UNDERSTANDING OF THE PRESENT TO THE PRESENT.”

WEEK 4 9/15/14

The Arc, the Scene Objective, Journey of the character (beginning, middle and end).

Watch clips from THE GRAUDATE.

Objective, Intention, Obstacle, Circumstance, Subtext

Script Analysis

Listening Exercise.

Assignment: Read CHALLENGE FOR THE ACTOR pges 100 – 128

FINAL DECISION S FOR ACTING SCENE CHOICE DUE THIS WEEK.

“ACTING IS NOT PRETENDING.”

WEEK 5 9/22/14

Scene partners assigned, Groups A, B, C, D are formed. BRING IN THE 2 SCRIPTS from which you’ve made your primary and backup choice.

Rehearsal Techniques, On-Camera Technique

Listening Exercise.

Physical Life of the Character: Activity/Occupation, Sensory Work. Emotional Life – Effective Memory, Substitution, Identification/Transference.

Assignment: Start rehearsing your scene immediately.

 Apply Uta Hagen’s 6 Steps to your assigned scene\*

 \*(HAND IN HARD COPY OF THE 6 STEPS AS APPLIED

 TO YOUR INDIVIDUAL SCENE)

 Start rehearsing your scene immediately

 Read CHALLENGE FOR THE ACTOR pges 143 - 229

“ACTING DOES INCLUDE CONNECTING WITH YOUR OWN DEMONS.”

WEEK 6 9/29/14

TBA

Assignment: Rehearse scenes with all costumes, props, off book (in other words,..FULLY rehearsed)

WEEK 7 10/6/14

GROUP A rehearses in front of class. Bring in CHARACTER BOOK (includes answered Uta Hagen Questions, reflections, etc.

Assignment: Students rehearse individually assigned scenes minimum of four hours,

WEEK 8 10/13/14

GROUP B rehearses in front of class. Bring in CHARACTER BOOK (includes answered Uta Hagen Questions, reflections. etc.

Assignment: Students rehearse individually assigned scenes minimum of four hours.

WEEK 9 10/20/14

GROUP C rehearses in front of class. Bring in CHARACTER BOOK (includes answered Uta Hagen Questions, reflections, etc.

Assignment: Students rehearse individually assigned scenes minimum of four hours.

WEEK 10 10/27/14

GROUP D rehearses in front of class. Bring in CHARACTER BOOK (includes answered Uta Hagen Questions, reflections, etc.

Assignment: Students rehearse individually assigned scenes minimum of four hours.

WEEK 11 11/3/14

TBA

Continuation of rehearsals of individual scenes in prep for filming.

WEEK 12 11/10/14

GROUP A - Final Scenes Filmed

WEEK 13 11/17/14

GROUP B - Final Scenes Filmed

WEEK 14 11/24/14

GROUP C - Final Scenes Filmed

WEEK 15 12/1/14

GROUP D - Final Scenes Filmed

WEEK 16 12/8/14 STUDY DAYS - NO CLASS