

BAA Acting for the Camera 11 Framework

District Name: Abbotsford

District Number: 34

Developed by: Dennis Neufeld

Date Developed: October 13, 2011

School Name: Rick Hansen Secondary

Principal's Name: Julie Rousseau

Board/Authority Approval Date: May 17, 2012

Board/Authority Signature:

Course Name: BAA Acting for the Camera 11

Grade Level of Course: 11

Number of Course Credits: 4 credits

Number of Hours of Instruction: 120 hrs

Prerequisite(s): None

Special Training, Facilities or Equipment Required:

Teacher should theatrical training, related industry experience and/or connections, On-camera acting course work and experience is highly recommended.

Cameras (2 minimum), Studio Set, Green Room, Audio equipment, 3 Point Light Kit, TV/DVD or Computer with Projector, Costumes and Props,

Students will require a Screen make-up kit and a camera to practice with at home is recommended.

Course Synopsis:

Acting for the Camera 11 offers instruction and practice in the basics of acting for the camera and will assist students in making the transition from the theatre to the screen. Just like knowing how to speak a variety of languages, the rules for performing in varied venues are totally different. This course will introduce students to on-camera performance in various genres, and will address the technical requirements of TV and film acting such as: playing to the camera, shooting out of sequence, blocking, and other production considerations. Students will gain an understanding of the variety of creative approaches to rehearsal and performance in order to gain an understanding of best practice(s) in professional television production. The course includes significant on-camera scene-work, character development, audition techniques, and script interpretation. The assignments include live tapings of selected materials and evaluation of the various elements found within those tapings. Acting for the Camera 11 will familiarize students with on-camera acting techniques in the multi-camera studio and filming with a single camera on location. Also, students will expand their range of emotional, intellectual, physical, and vocal expressiveness for the camera through scene study and exercises. At regular intervals during the semester, there will be opportunities to review practical work and to participate in peer review and critical evaluation. Students will also explore the process of finding work from agent to audition, casting director call-back, to getting the gig and getting on camera. As a summative exercise, students will create an Acting Portfolio high-lighting their skills, talents, and experiences.

Rationale:

Organizational Structure:

Unit/Topic	Title	Time
Unit 1	Auditioning	12 hours
Unit 2	Character Development	30 hours
Unit 3	Script Interpretation	20 hours
Unit 4	Performance	30 hours
Unit 5	Context	12 hours
Unit 6	Industry	16 hours
Total Hours		120 hours

Grade Breakdown:

Unit	Title	Summative Assessment Percentages
1	Auditioning	
2	Character Development	
3	Script Interpretation	
4	Performance	
5	Context	
6	Industry	
	Portfolio	
	Total	100 %

Unit 1: Auditioning

Time: 12 hours

Students will understand the role of the audition in film process. Students will be exposed to both the actor's role and the producer's intentions in the audition process. Industry expectations are also addressed. Students will be given to practice audition skills and develop memorization, improvisation, and impulse decision-making skills. Students will be taught how to look at a script and how to understand it's deeper meaning quickly to meet the demands of an audition. Audition etiquette will also be addressed in this unit. Students will be given opportunities to explore their own creativity in terms of character decisions during an audition. Auditions will be filmed and analyzed by students. Students will be given instruction in the call-back process.

Curriculum Organizer:

It is expected that students will:

- Make inferences about the character in their audition script
- Recognize the implied emotions and motives of the character in the audition script
- Demonstrate a quick understanding of the deeper meaning behind the script used in an audition
- Apply their understanding of the character through audition performance
- Adapt their performance to suit a director's notes in an audition in a timely manner
- Understand a variety of memorization techniques used by film actors in an audition
- Apply memorization techniques to their audition

- Assess the audition context and utilize professional etiquette when auditioning
- Understand the call-back process
- Analyze and critique their own taped audition performance using given criteria
- Analyze and critique the tape audition performances of their peers using given criteria

Instructional Strategies and examples:

- Direct Instruction- process, memorization techniques, etiquette and professionalism
- Class discussion- analysis and critique of filmed auditions, call-backs,
- Presentations- audition process, analysis and critique of filmed-auditions
- Group work- practicing for auditions, improvisation, filming of auditions
- Modelling- auditions, professionalism and etiquette
- Role plays- audition process, character interpretation

Formative Assessment: On-going throughout unit:

- Script Analysis and Interpretation- including class discussions, feedback, performance discussion
- Memorization techniques- demonstration and feedback
- Analyzing an audition as a class using context criteria (rubric)
- On-going feedback about use of professional etiquette

Summative Assessment: 100% **Provide rubric**

- Final Audition using professional etiquette, character interpretation and implied emotions, memorization skills, improvisation, context and director's notes, and call-backs

Unit 2: Character Development

Time: 30 hours

This unit addresses the differences between stage acting and film acting in terms of a character's movements and projection on to a TV screen. Students will use a script to identify a character's personality, voice and breath using a microphone. Students will come to understand how the camera's frame impacts character development and how the audience will perceive their character. Students will then adapt their performance based on their knowledge of the camera's effect on the audience. Adapting character expression through finer movements (eyes, lips, brow movements) to address character subtleties on TV screen will also be addressed.

Curriculum Organizer:

It is expected that students will:

- Understand the different process for creating a believable on-screen character
- Develop a personal process for creating a believable on-screen character
- Understand how a character's personality and motivations will impact an actor's breath and voice on microphone when bringing that character to life on-screen
- Maintain an on-screen character's development and emotional continuity over the course of production
- Understand 6 basic camera angles used when filming and their impact on character development and portrayal
- Adjust their character development and movements based on the specific camera angle used
- Analyze and critique a professional on-screen performance for character subtleties and expression and then apply these aspects to their own on-screen character

Instructional Strategies and examples:

- Direct Instruction-6 basic camera angles, processes for creating a believable character
- Class discussion-analyzing an professional performance, 6 basic camera angles
- Presentations- filming character development scenes
- Group work-filming short film projects
- Modelling-subtleties of character movements and expressions
- On-line Tools-Internet search for appropriate examples of character expressions
- Role plays- acting throughout unit to develop character

Formative Assessment:

- Continuous feedback of character development- peer and teacher feedback
- Class discussions around character development and expression
- Recreating a professional character to model appropriate expression and subtleties
- Use of a rubric for self- and peer-feedback with a number of film scenes in order to further develop and refine character (will also be used for summative so that students gain an understanding of what the rubric assesses)

Summative Assessment: 100% **Rubric needed**

- Final project- Performing a thoroughly developed character in a film scene

Unit 3: Script Interpretation

Time: 20 hours

Creating a film is very different from stage production. Students will come to learn that unlike stage acting, film acting often takes place without sound effects and music. Students will need to adjust their acting to anticipate what the final product may look

and sound like while acting without those added elements. In order to act well on-screen students will need to identify a script's tone and setting and then work on developing their character to match the tone and genre of the script. The effects of post-production lights and sounds to help set the tone will also be addressed. Students will understand how film genre affects the rhythm of dialogue and storytelling. Students will also divide their script into beats which reflect a change in strategy to achieve a character's goal.

Curriculum Organizer:

It is expected that students will:

- Identify and describe a script's genre, tone, and setting
- Develop and express the script's tone through their character
- Understand how the addition of light and sound post-production impacts acting on-screen
- Anticipate what the final film will look and sound like and then apply this post-production vision to their current on-screen performance
- Recognize the inherent rhythm present in each film genre
- Identify the motives behind a character's lines in a script and infer a change in beat.
- Effectively communicate a change of character motive through on-screen performance

Instructional Strategies and examples:

- Direct Instruction- film genres and rhythm, post-production, beats
- Class discussion/group work- analyzing beats, character motive
- Modelling/Role-Plays- change in character motives, anticipation of post-production work and current acting
- Brainstorming- different ways of communicating a change in motive

Formative Assessment: On-going throughout unit

- On-going peer-, self-, and teacher feedback while role-playing, modelling, and filming
- Performing and filming-analyzing and critiquing

Summative Assessment: 100% **rubric needed**

- Final Film Scene- reflecting and demonstrating ability to anticipate post-production sounds and tone, beats, and rhythm while acting on-screen.

Unit 4: Performance

Time: 30 hours

This unit is divided into 3 sub-units: Professionalism/Set-etiquette, Honesty in Performance, and Vocal Technique.

Professionalism/Set-Etiquette prepares students to deal with the ever-changing decisions of the director and his/her interpretation of the script. Students will understand the hierarchy of decision-making when it comes to management of the set, crew, and production. Different warm-up routines for on-screen acting will be modelled and practiced. Because of the stop-and-go nature of a film shoot, skills such as patience, concentration, and character focus will be developed and honed through continuous feedback and practice. As well, the realities of out-of-sequence shooting will also be addressed.

Honesty in Performance is necessary regardless of genre or size of a role. It is about being genuine in one's portrayal of a character without stereotypes. Students will understand the importance of every role and will demonstrate their ability to display honesty in each on-screen performance. While an honest performance on-stage comes from larger movements and line delivery, a student's honesty in an on-screen performance is a reflection of his/her expression, finer movements, and how these movements need to be adjusted for a camera audience.

Vocal technique includes a variety of emotional ranges. Students will use their voice to express their emotions using volume, tone, and inflection. Students will understand that vocal techniques on-screen are different than on-stage in that there is no need to project one's voice and that lower volumes can be powerful. A variety of dialects and accents are a useful and necessary tool in the film industry. Students will be given opportunities to experiment with and develop a range of dialects and accents.

Curriculum Organizer: Professionalism/ Set-Etiquette

It is expected that students will:

- Understand and describe the various roles on a film crew and how the hierarchy of decision-making on a film crew is determined
- Demonstrate flexibility when dealing with a director's changing demands
- Understand the different types of warm-up routines for on-screen actors based on what the specific demands for a given day of shooting are
- Implement the appropriate warm-up technique to match their shooting roles for the day
- Understand the different techniques that may be used to bring an actor back into character and then develop a personal repertoire of beneficial techniques

Curriculum Organizer: Honesty in Performance

It is expected that students will:

- Understand and describe what an honest performance is

- Analyze professional performances and determine the key features of an honest performance while examining a variety of roles
- Reflect their understanding of expression and finer movements in order to give an honest on-screen performance

Curriculum Organizer: Vocal Technique

It is expected that students will:

- Understand the difference between stage and on-screen vocal projecting
- Experiment with different vocal levels to create a desired vocal effect on-screen
- Identify different dialects and accents
- Recreate different sounds and inflections produced within each dialect or accent
- Establish an repertoire of dialects and accents that will enhance their professional resume

Instructional Strategies and examples:

- Direct Instruction- film crew roles and decision-making hierarchy, set-etiquette
- Class discussion- honesty in performance
- Presentations-dialects and accents
- Group work-warm-up routines, focussing techniques, dialects and accents
- Modelling- warm-up routines, focussing techniques, vocal range, dialects and accents
- Role plays-honesty in performance, dialect and accents

Formative Assessment: On-going

- Self, peer, and teacher feedback on use of warm-up routines, dialects, accents, and vocal range, and honesty in performance

Summative Assessment: 100% **rubric needed**

- Students will film a variety of scenes and select their best performance for evaluation based on the rubric criteria

Unit 5: Context

Time: 12 hours

The dynamics of filming on a studio set is very different from an on-location set. When in the studio setting, students will utilize their imaginations to separate themselves from what is going on outside of the set and will practice being present in the scene they are directly involved in. In-studio, wardrobe, props, and make-up are constantly being adjusted on a set, students will learn to make these adjustments efficiently and then refocus on the task at hand. When on location, students will learn to use the natural location for character inspiration. Students will practice the method of “public isolation”

while on location as well as adjust their acting to meet the ever-changing natural lighting environment that exists on location.

Curriculum Organizer:

It is expected that students will:

- Compare and contrast in-studio and on-location shooting
- Describe the differences between wardrobes, make-up and props as well as lighting on in-studio and on-location sets
- Discover the effect of natural location on character inspiration and then apply it to their on-screen performance
- Understand Stanislavski's "method" of public isolation
- Utilize the "public isolation" method while performing on-location

Instructional Strategies and examples:

- Direct Instruction- in-studio and on-location set differences, Stanislavski's method of public isolation
- Class discussion- effects of natural location on character inspiration
- Group work-Stanislavski's method of public isolation,
- Modelling- Stanislavski's method of public isolation,
- Brainstorming-effects of natural location on character inspiration
- Role plays-effects of natural location on character inspiration

Formative Assessment: On-going

- Peer and teacher feedback during performances both in-studio and on-location

Summative Assessment: 100% **Rubric needed**

- Written analysis comparing and contrasting professional in-studio and on-location performances
- Performance-based task illustrating the use of "public isolation" and "character inspiration" using a rubric.

Unit 6: Industry

Time: 16 hours

Three aspects to the Film Industry will be addressed in this unit are: Contracts, Independent Film-making, and Portfolio Creation.

There are 4 main types of contracts: commercial, film and tv, voice-over, and extra. Students will understand what is involved in each contract and which contract best fits their career goals.

When shooting an independent film, actors will often play multiple roles and even perform other duties on set. Students will become familiar with some of these roles and duties. Low/no-budget film-making will also be addressed in this aspect of Industry.

Students will develop many of the key components of a portfolio including: a demo-reel, head-shots, cover letter, and a professional resume. This unit will help them to put it all together into a polished final product.

Curriculum Organizer: Contracts

It is expected that students will:

- Identify and describe the 4 main types of contracts
- Match the contract that reflects an actor's role based on a given scenario
- Evaluate each contract and select the one that best suits their personal career goals

Curriculum Organizer: Independent Film-making

It is expected that students will:

- Identify and describe the different roles performed by someone involved in an independent film
- Understand the duties and skills need to perform each role
- Hypothesize the impacts of funding on film-making (ie. low/no-budget versus high-budget films)
- Evaluate the pro's and con's of low/no-budget versus high-budget films

Curriculum Organizer: Portfolio Creation

It is expected that students will:

- Decide, critique, and defend a collection of filmed scenes that best represent their on-screen acting ability to be placed on a demo-reel
- Understand and recognize the difference between a professional and non-professional head-shot
- Select the headshot that best represents their persona for their portfolio
- Identify the key components of a cover letter format and write a cover letter that reflects their on-screen acting experience and ability
- Identify the key components of a professional actor's resume and create a resume that reflects their on-screen acting experience and ability as well as special skills and talents

Instructional Strategies and examples:

- Direct Instruction- 4 main types of contracts, independent film-making roles and duties, head-shots, resume and cover letter formats
- Class discussion- matching actor's role to contracts,

- Presentations- evaluate pro's and con's of differently budgeted films
- Group work- matching actor's role to contracts, impacts on funding in film-making
- Individual work- matching contract to career goals, demo-reel selections, head-shots, resume and cover letter creation
- Group feedback- demo-reel selections, head-shots

Formative Assessment: On-going

- Peer and teacher feedback based on selection process and selections for head shots and demo reels
- Peer editing of portfolios

Summative Assessment: 100% Rubric needed

Contracts/Independent Film-making

- Written assessment identifying main types of contracts, duties and roles in independent film-making, and key components of cover letters and resumes.

Portfolio: using a rubric

- Demo-reel and head-shots evaluations
- Demonstrate their understanding of the key components of a cover format by creating a cover letter to match their selected contract
- Demonstrate their understanding of the key components of a professional actor's resume format by creating a resume to match their acting experiences, talents, and abilities

Learning Resources:

Videos:

Websites: