

Listed below are the elective subjects available from

Acting for Stage & Screen

AUTUMN		SPRING	
<b>ACT120</b> <b>Prerequisite:</b>	FUNDAMENTALS OF ACTING Nil	<b>ACT121</b> <b>Prerequisite:</b>	TECHNIQUES OF ACTING ACT120
<b>ACT122</b> <b>Prerequisite</b>	VOICE AND PRESENTATION Nil	<b>ACT123</b> <b>Prerequisite:</b>	PERFORMANCE MAKING ACT120
<b>ACT222</b> <b>Prerequisite:</b>	ACTING FOR THE CAMERA Nil	<b>ACT223</b> <b>Prerequisite:</b>	SCREEN PERFORMANCE ACT122

Following are subject outlines giving more detailed information

This subject focuses on the Self. Topics covered include basic anatomy, relaxation, concentration, freeing the imagination, introduction to gesture, the voice as a function of the body, sensory awareness and observation, spatial awareness and working together. This work on the Self is incorporated into improvisations, scenes, group exercises and storytelling exercises. From the outset students are encouraged to observe not only themselves, but to look to the world in which they live for inspiration and performance material.

**Objectives** - Upon successful completion of this subject, students should:

- be able to realise the potential for self-expression provided by their anatomy
- be able demonstrate an understanding of what is meant by 'The Actor's Instrument'
- be able to demonstrate a simple physical and vocal warmup
- be able to demonstrate their ability to concentrate on simple performance tasks
- be able to demonstrate a capacity to free and use their imagination (mental and physical)
- be able to perform in solo and group improvisations and/or scenes, incorporating material covered in class
- be able to demonstrate heightened observational skills
- be able to demonstrate a heightened awareness and use of space
- be able demonstrate a capacity to work cooperatively

Students should also be able to demonstrate an understanding of the practical functioning of the Playhouse and studio venues by participating in Front of House duties.

### **Teaching, support and learning strategies**

The material will be engaged in a workshop format through experiential exercises, reflection and discussion.

Students are expected to keenly observe and reflect upon the work of their peers, to read widely from the recommended list and to make connections between their reading and practical work.

### **Self-work: CD Audio Study Program**

- All students will be required to attend the Self-work study program from 9.00-10.00am, Monday to Thursday.
- These sessions will be primarily CD Audio Tutorials.

### **Training Groups**

Each student will be allocated to a Training Group in which you will work together to practice, absorb and apply your learning, and develop your skills.

Your group will be responsible for:

- timetabling your sessions
- nominating leaders for each session
- booking rooms with David Hawke ([dhawke@csu.edu.au](mailto:dhawke@csu.edu.au), Ext: 32672)
- keeping an authentic and clear record of attendance and submitting this to the subject coordinator at the end of each term

Your Training Group must meet for at least 2 sessions of at least 90 minutes each week.

In each session, the session leader will lead the group through a well-planned sequence of exercises, usually culminating in an improvised scene (or scenes) applying the particular elements you have worked on. (The leader also participates in the exercises.)

Suggested sessions will be placed under 'New Resources' on the Online Subject Outline or posted on the Forum.

To close each session, the group sits in a circle and discusses the session for 5 minutes:

- On a scale of 1-5, what was your individual and group level of focus, energy, playfulness, enjoyment?
- What do you want to improve next time?
- What worked well? What did you discover/love/appreciate?
- When is the next session? Who is leading it? What is the focus?

ACT121      TECHNIQUES OF ACTING  
Prerequisites:    ACT120

In this subject, students develop a theoretical and practical approach to various key acting 'systems' and methodologies, while learning to apply elements of these systems to performance in scenes and improvisations. Students are encouraged to pursue further research into at least one of the major 'systems' with the aim of developing a personal approach to acting technique.

**Objectives - Upon successful completion of this subject, students should:**

- be able to demonstrate a broad understanding of what is meant by 'technique' in acting
- be able to demonstrate a broad understanding of the major twentieth century acting systems
- be able to demonstrate a capacity to pursue further research into the above systems
- be able to demonstrate an understanding of some basic dramatic terminology such as 'action', 'intention', 'objective', 'unit of action', 'character', 'psychological gesture', etc
- be able to demonstrate a capacity to apply learned processes to simple scenes and improvisations
- be able to demonstrate (by heart) at least four Feldenkrais lessons
- be able to demonstrate the application of more advanced movement skills
- be able to demonstrate a more developed and refined physical and vocal warmup

**Topics**

This subject will cover the following topics:

- an overview of some of the major acting systems of the twentieth century and their central elements, including: relaxation, concentration, presence, organicity, imagination and inner life, action in specific circumstances.
- dramatic terminology;
- applied movement skills;
- consolidating the physical and vocal warmup;
- scene work;
- psychological gesture;
- awareness and use of space;
- applying processes learned to simple scenes and improvisations.

**Teaching, support and learning strategies**

**Subject forum**

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ACT122      VOICE AND PRESENTATION  
Prerequisites:    Nil

In this subject students learn ways to release the voice. The deep inter-dependence between the voice, the body and thought is revealed and strengthened. Students develop an awareness and application of language and the voice as physical and intellectual tools for communication, using dramatic texts and presentations such as speeches, seminars, panel presentations, tutorials, lectures, press conferences, radio interviews and auditions.

**Objectives - Upon successful completion of this subject, students should:**

- be able to demonstrate heightened physical and vocal awareness
- be able to demonstrate a capacity for creative and lateral thinking
- be able to demonstrate improved depths and range of emotional power
- be able to demonstrate the capacity to release the natural voice and develop vocal quality
- be able to demonstrate the capacity to connect breath, thought and impulse
- be able to demonstrate a capacity to understand and apply muscle use and correct posture
- be able to demonstrate a capacity for communicating clearly in a variety of presentational and dramatic contexts
- be able to demonstrate improved confidence with text and presentations

## **Teaching, support and learning strategies**

The material will be engaged in a workshop format through experiential exercises, reflection and discussion.

Students are expected to keenly observe and reflect upon the work of their peers, to read widely from the recommended list and to make connections between their reading and practical work.

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- booking rooms with David Hawke ([dhawke@csu.edu.au](mailto:dhawke@csu.edu.au), Ext: 32672)
- keeping an authentic and clear record of attendance and submitting this to the subject coordinator at the end of each term

Your Training Group must meet for at least 2 sessions of at least 90 minutes each week.

Through a series of group processes aimed at releasing intuitive responses to stimuli, in combination with a program of performance-directed research, students will develop powers of conceptualisation and translation of non-theatrical material into uniquely personal solo and/or group performances in a variety of media, including video. Students are encouraged to conduct face-to-face interviews, collaborate with artists in other media, develop relationships with research centres such as the Centre for Rural Social Research, the Centre for Applied Philosophy and Public Ethics and to engage with the people and archives of the region in order to source a wide range of performance-directed research material.

**Objectives - Upon successful completion of this subject, students should:**

- be able to demonstrate their ability to respond creatively to stimuli in group exercises
- be able to use non-theatrical material as the basis of improvisation and performance building
- be able to demonstrate their ability to collaborate with fellow actors and artists from other media
- be able to conduct an interview in an honest and ethical manner and create a performance from the material collected
- be able to demonstrate an encyclopaedic approach to performance-directed research
- be able to demonstrate their having made contact with and sourced material from at least one research centre or community group and created a performance from the material collected.

**Topics**

This subject will cover the following topics:

- neutral mask;
- Improvisation and performance building;
- storytelling;
- creatively responding to stimuli;
- translating non-theatrical material into performance;
- community-based research (*see note on Ethics Approval, pg 9*);
- e-resource based research;
- the art of collaboration.

**Teaching, support and learning strategies**

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**Additional information about the subject**

All staff and students, whilst on campus, are required to make every effort to ensure the health and safety of themselves, and that their acts or omissions do not affect the health and safety of other campus personnel. Staff and students have an intimate understanding of their own workplace and are, therefore, in a position to identify, report and minimise risks. They should, at all times, be prepared to talk to management and should regard their supervisor as the first point of contact in the University Occupational Health and Safety Program.

Risk management information is located in core subjects and Standard Operating Procedures are available on <http://www.csu.edu.au/faculty/arts/vpa/students.html>

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**Objectives -Upon successful completion of this subject, students should:**

- be able to demonstrate an understanding of the differences between stage and screen acting
- be able to effectively and quickly prepare a screen audition
- be able to demonstrate an ability to take direction specific to film and television
- be able to demonstrate an ability to listen and respond effectively on screen
- be able to demonstrate the ability to devise appropriate 'business' (detailed physical activity appropriate to the script, character, given circumstances and frame size)
- be able to hit marks (acting positions on the set or location prescribed by the director and director of photography)
- be able to maintain quality and continuity of performance over a series of takes and whilst shooting out of sequence
- be able to demonstrate the ability to use the close up to good advantage
- be able to demonstrate a capacity to work with different types of microphones
- be able to demonstrate knowledge of the etiquette and workplace practices of the television studio, film set and location shoots.

**Teaching, support and learning strategies**

The subject will be taught in the context of tutorials, rehearsals and recorded performances both in the Drama Studio and Television Studio. Students will be expected to apply previously learned skills and approaches in these contexts, as well as continuing to make new discoveries and integrate them into their practical work.

In Weeks 7 - 13 short fictional pieces will be rehearsed and recorded in the Television Studio as per schedule (available Week 1).

Students are also expected to keenly observe and reflect upon the work of their peers, to read widely from the recommended list and to make connections between their reading and practical work.

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Your Training Group must meet for at least 2 sessions of at least 90 minutes each week.

Through a series of group processes aimed at releasing intuitive responses to stimuli, in combination with a program of performance-directed research, students will develop powers of conceptualisation and translation of non-theatrical material into uniquely personal solo and/or group performances in a variety of media, including video. Students are encouraged to conduct face-to-face interviews, collaborate with artists in other media, develop relationships with research centres such as the Centre for Rural Social Research, the Centre for Applied Philosophy and Public Ethics and to engage with the people and archives of the region in order to source a wide range of performance-directed research material.

**Attendance and punctuality** - One of the intended objectives of this subject is demonstrating professional work practices such as attendance, punctuality, preparation and adherence to a production schedule. In keeping with this, attendance at classes (including rehearsals, shoots and in-class assessments) is mandatory. If you miss three sessions without prior arrangement or acceptable explanation you will not pass this subject. If you are more than five minutes late for a class without prior arrangement or acceptable explanation, you will be deemed to be absent. If you are more than five minutes late back from a break without prior arrangement or acceptable explanation you will be deemed to be absent for half the class. For an explanation to be 'acceptable', you should normally give your Subject Lecturer at least 24 hours notice of an absence. A doctor's certificate is acceptable, but more than three absences will necessitate a discussion with the Subject Lecturer (and possibly the Course Coordinator) regarding your assessment in this subject. It is not possible to pass the subject by doctor's certificate alone.

**CALL TIMES.** In professional practice, a call time is not the same as an arrival time. You should arrive **15 minutes before** your call time. You must be ready to start work immediately at your call time. If you arrive at your call time, but not ready to work, you will be deemed to be late. In television work, your crew will have been setting up for at least two hours before you arrive. If you are late, you will keep an entire crew waiting and jeopardize the entire shooting schedule. In the industry, this behaviour, once committed, could risk sacking, and would certainly mark you as unreliable and undesirable to work with.

**Objectives** - upon successful completion of this subject, students should:

- be able to work effectively within a shooting schedule
- be able to employ the techniques of listening, responding and inner action
- be able to quickly learn and repeat blocking and business
- be able to hit marks
- be able to maintain consistency and continuity of performance over a series of takes and whilst shooting out of sequence
- be able to adhere to the etiquette and workplace practices of the television studio, film set and location shoots
- be able to work productively and harmoniously with directors, other actors, and crew
- be able to take direction quickly and effectively
- be able to work effectively with different frame sizes
- be able to use microphones effectively
- be able to demonstrate an understanding of the significance of editing and post-production

**Topics** - the subject will cover the following topics:

- working within a shooting schedule
- listening, responding and inner action
- blocking and business
- working with marks
- maintaining consistency and continuity of performance over a series of takes and whilst shooting out of sequence
- etiquette and workplace practices of the television studio, film set and location shoots
- working productively and harmoniously with directors, other actors, and crew
- taking direction
- working with frame sizes
- working with microphones.

### **Teaching, support and learning strategies**

#### **Subject forum**

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