

GENERAL PSYCHOLOGY FOR ACTING.

Suppressing Acting Phobia's

All human's have got fears, some in life's challenges, other with objects, animals, places and things. And that fear is the hindrance that takes us away from our very dreams. Even though some individuals choose acting as a course they still have inward challenges that restrict them from their success in the industry.

LIFE CHALLENGES : A demeaning self ego or self-esteem can suppress one's talent in acting, thus feeling irritated and inferior amidst his /her colleagues.

OBJECTS : A fear of lifting or holding on to heavy objects also makes an actor shun from role having such as properties. (pros)

ANIMAL : For instance one's fear from a snake can affect going close to a toothless one on a field of shooting.

PLACES :Some will not shoot on high buildings just because they have fears for heights. Other will not also take shots at the beach for their fear for water'.

THINGS: One's fear on set can be in line with something very little 'a tinny button', using fork and knife, drinking in a glass, make ups..... Instead of feeling loose, feel special, that you are odd. For instance fear of make ups rather say; this is my few times of doing it so I will be having a new pretty face.

For fear of feeling uncivilized just because you can use cutleries, rather feel free in using your hand and you might even be inviting others in the act. The worse of them all is the feel of either be superior or inferior. Feeling superior could germinated haters, creating confusion all around you and feeling inferior could weigh down your moral or confidence. (Just be yourself). Low ego can also generate both visibly and invisible offensiveness from the career society. Hence, feel special, because a broad world of famous, influential, adventurous and educative individuals await you. And whether known or unknown you will come to see that the stage or set, which ever you find yourself on, is for all.

(CLASS DISCUSSION ON FEARS)

FUNDAMENTAL OF ACTING

1. Personality in Improvisational Actors

Personality is the set of psychological traits that uniquely characterize an individual.

Personality identifies each individual from all others and colors his or her behavior in a pervasive and familiar fashion. It is a constant fact that changes little and slowly, if at all, over time. Personality makes people captivating to one another. We are studying personality in the context of unreal agents that function as actors . Like human actors, these agents assume approved roles. They follow scripts, scenarios, and directions. They strive to "breathe life into their characters."

In this context, it is not the personality of the actor that interests us, but the personality of the character he or she portrays. Thus, when we say that an actor is "in character," we mean that the actor is behaving in accordance with a personality created by a writer, shaped by a director, and assumed by an audience, for purposes of a particular performance. A good actor creates and communicates a reliable and convincing personality throughout a performance of a given role and creates different personalities for different roles.

Of course, the difference between the personality of the actor and the personality of the character is not always sharp. Many old-fashioned movie stars in the system, carried distinctive features of their own “professional personalities” into every role they played. Indeed, their fans would otherwise have been disappointed. Even great character actors, at the end of the day controlled by their own identities, are better able to create some characters than others. In a very real sense, each unique combination of actor and role produces a unique character. Thus, we enjoy seeing how gifted new actors reinterpret classic roles as compelling characters largely of their own making.

A similar observable fact occurs when great stories are rendered in new forms. However well we “know” Shakespeare’s Juliet from the performances of traditional theater actresses in western filming, we are enchanted to meet each new Juliet in each new acting form. Although this work offers its own natural beauty and art, much of our pleasure comes from the chance to see beloved characters recreated by new performers in new forms.

We are particularly interested in agents that function as improvisational actors who suddenly and helpfully generate their stories at performance time. Like human improvisers, our agents are intended to work closely together and to develop known **heuristics** for producing engaging performances, for example: *accept all offers, don’t block your partner, do the natural thing, and don’t try to be clever*. In addition, they are intended to improvise under the constraints of directions from **exogenous** sources, such as people or other computer system components. We call this universal pattern “directed improvisation”. Although various improvisational performance modes are possible, for current purposes we focus on a classical mode of filming. Here, the actors are assigned standard roles in a familiar scenario, but improvise the details of their performance.

Since the viewers have enjoyed many previous performances of the same scenario, often by the same actors, it cannot be discovery of the plot that entertains them. Instead, it is the actors’ skillful creation of new characters in familiar roles and the chance to see how these new characters cope with the predictable twists and turns of the plot. We wish to create artificial actors who work together to improvise simple scenarios defined by three dramatic constructs: plot, role, and character.

PLOT is a temporally constrained series of actions involving a set of individuals. A plot and its component actions may be quite speculative.

For example, one typical plot is: *a meets b, a loves b, a loses b, a wins b*.

ROLE is a class of individuals, whose ideal behaviors, relationships, and interactions are known to both actors and audience. For example, the plot outlined above ordinarily is instantiated with these roles: the boy in love and the girl he loves. However, it might be represented with alternative roles, for example: the female dog in love and the male dog she loves; the male animal in love and the female cat he loves; or the lonely little girl and the stray dog she loves.

CHARACTER is a personality defined as a consistent pattern of psychological traits. For example, any of the characters in the present scenario might be: shy and sensitive, outgoing and rude, or silly and affectionate. However convincing the plot and roles of a performance may be, it is character that **elicits** our emotional response, that makes us love or hate the people in the story, that makes us care about what happens to them.

CREATION OF CHARACTERS

As illustrated in the examples above, plot, role, and character are significantly independent and may be directed separately. In fact, human actors may be directed on any division of them and left free to improvise without constraint on the others. We aim to create the same capabilities in artificial actors; however, the

present paper focuses on the example in which actors are directed with constraints on all three constructs. Thus, for a given performance, each actor is directed to play one of the roles specified in a selected plot and to display prescribed character traits.

Working together, the actors improvise the story. Their improvisations are role-appropriate. They are punctuated and contextualized by the actors' enactment of required plot elements. They are colored and textured by the actors' realizations of the prescribed characterizations. Changing any of the directions for a new performance not only alters the affected actors' immediate behavior, but propagates throughout their improvisational communications with the other actors to produce a joint performance that may be wholly new and different from its predecessors.

STORYBOARD EXAMINATION

In a famous Ghanaian literary book 'in the chest of a woman' by **EFO KOJO MAWUGBE**, chieftaincy psychological conflict scenario provides rich material with which to explore the independent direction of role, plot, and character. The remainder of this art work examines our model and observed study in more detail. In an aspect of the book, we review our concept of directed improvisation and we get a clear picture of constraints of plot, role, and character, respectively. Before proceeding, we make one general observation. Although all three dramatic plot, role, and character are interesting and important, we give most of our attention to character-constrained creativeness. More importantly, our emphasis reflects a belief that development and expression of character are the primary determinants of audience engagement and dramatic impact in narrative works. "Character is the vital material with which an author must work."

DIRECTED IMPROVISATION (STAGE WORK)

In directed improvisation, actors work together in actual time to act out a joint course of behavior that follows directions, adapts to the active situation, and otherwise may vary under the weak **heuristic** constraints of effective improvisation. Because we have discussed the general properties of directed improvisation elsewhere, we only quote that material here. As in all improvisation, directed improvisation requires the actors to work cooperatively, constantly adapting to one another's behavior, as well as to other features of the dynamic situation. The most fundamental rule of improvisation is that actors should **accept all offers , and, equally, not block your partner**. That is, each actor must acknowledge and respond appropriately to any plain statement, question, or command produced by another actor. For example, if actor A says to actor B, "Why are you wearing that hat?" B must not block A by calling attention to the fact that her head is bare. She must accept B's offer by affirming his basis and replying, for example, "It's one of my favorites." In addition, improvisational actors should **do the natural thing** and, on the contrary, should **not try to be clever**. This is one area in which synthetic agents may have an advantage over human actors who have a tendency to try too hard. For example, Johnstone recalls: For some weeks I experimented with scenes in which two 'strangers' met and interacted, and I tried saying 'No jokes', and 'Don't try to be clever', but the work remained unconvincing. They had no way to mark time and allow situations to develop, they were forever striving to latch on to 'interesting' ideas.

Finally, more advanced improvisers should **reincorporate** *previously generated elements*. That is, they must try to refer back to previously mentioned concepts, to reuse previously introduced objects, and to remind one another of previous actions. In so doing, they create a sense of narrative structure and resolution. Of course, artful **reincorporation** is a basic property of all good storytelling. For example, "If you say in the first chapter that there is a rifle hanging on a wall, in the second or third chapter it absolutely must go off. If it's not

going to be fired, it shouldn't be hanging there". But conventional authors have the luxury of reflection and revision, while improvisers must live with their immediate performance history and **reincorporate** it on the fly.

In directed improvisation, actors must follow these basic rules of improvisation, while working within the additional constraints of their directions. In fact, directed improvisation occupies the vast middle ground between "pure" improvisation and traditional acting. Most pure improvisers seek at least a least constraint on their performances. For example, they might ask the audience to answer a question (**what is a scary animal? your favorite color? the best holiday?**) and commit to incorporate the answer into their performance. At the other extreme, even traditional acting involves at least a small degree of improvisation. Human beings cannot repeat exact performances on different occasions even if they should wish to do so and each actor must respond appropriately to planned or unintentional variations in their partners' performances. For example, in the original **VENUS FILMS** production of **FRANK RAJA's THE GAME**, Yvonne Nelson appeared in a critically acclaimed performance as **shannel**, while Majid Michel as **frank**. The story goes that Majid's "method" acting electrified viewers and critics, but severely tested Yvonne's ability and inclination to adapt her own more conventional acting style to the unpredictable new Majid she met on the set each production.

In directed improvisation, actors work within the constraints of directions that vary in the degree to which they control the actors' behavior. The directions may be theoretical and leave the actor nearly complete freedom or very specific and recommend the smallest details of behavior. They may limit any aspect of behavior, including an actor's role, description, or actions. Directions may be delivered in advance in the form of a complete scenario, such as the master-servant scenarios discussed below. Alternatively, the directions may be delivered interactively during a performance, as in the improvisational puppets and avatars we have discussed elsewhere. In cross forms, performance-time directions may constrain scenario-based improvisations. Directions may come from various sources, including people, other computer system components, or the actors themselves.

Directing Role-Constrained Improvisation

Improvisational actors may be directed to take up particular roles in a performance. For example, in the master-servant scenarios we have been studying, each of two actors can be directed to play master or servant. In most cases, actors are directed to play a constant role throughout a performance. However, they may be directed to change roles at some point in a performance, as illustrated in the Role-Reversal Scenario discussed below. Direction to assume a particular role constrains an actor to improvise only role-appropriate or role-neutral behaviors. For example, actors in the master-servant scenarios know that the Master may do as he pleases in his domain and may command certain aspects of his servant's behavior as well. They know that the servant generally must stay in his waiting place unless called upon to do the master's bidding.

Different actors may have different models of role-appropriate behaviors. For example, all actors may know that a servant should open the door if the master moves to leave the room, adjust his chair if he prepares to sit, and hold his jacket as he dresses. However, individual actors may or may not think to light the master's cigar, bow when he enters or leaves the room, keep eyes downcast as he passes, produce a handkerchief if he sneezes, etc. Thus, recognizable roles may take on new dimensions when performed by different actors. Conversely, an individual actor's effectiveness in a role rests upon the depth and breadth of his or her facts of role-appropriate behaviors.

In addition to ideal behaviors associated with their roles, actors may perform subtler role-expressive behaviors. For master and servant roles, I teach that a master-servant scene is one in which both parties act as if all the space belonged to the master. (Great performance law!). When the master is present, the servant must

take care at all times not to dominate the space. ... Footmen can't lean against the wall, because it's the master's wall. Servants must make no unnecessary noise or movement, because it's the master's air they're intruding on.

The preferred position for a servant is usually at the edge of the master's 'parabola of space'. This is so that at any moment the master can confront him and dominate him. The exact distance the servant stands from the master depends on his duties, his position in the hierarchy, and the size of the room. When the servant's duties take him into close proximity with the master he must show that he invades the master's space 'unwillingly'. If you have to confront the master in order to adjust his tie you stand back as far as possible, and you may incline your head. If you're helping with his trousers you probably do it from the side. Crossing in front of the master the servant may 'shrink' a little, and he'll try to keep a distance. Working behind the master, brushing his coat, he can be as close as he likes, and visibly higher, but he mustn't stay out of sight of the master unless his duties require it (or unless he is *very* low status). As a performance unfolds, the actors improvise together, spontaneously performing role suitable behaviors and always responding correctly to one another's behaviors. For example, the master may choose to open a scenario by ordering his servant to fetch a book or by strolling over to the window and gazing out upon his domain. The servant must "accept the master's offer," dutifully fetching the book or standing in quiet readiness to serve. Since the actors respond to one another's behavior, each one's successive improvisational choices push the joint performance toward one of many possible paths. For example, a servant will light his master's cigar if and only if the master appears to take out a cigar. Similarly, the master will respond to the servant's cigar-lighting behavior only if it occurs. Thus, even in repeat performances by the same cast, small changes in early improvisational choices by individual actors may drop into very deviating joint performances. With new assignments of actors to roles, the space of possible improvisations in each role grows and the series and number of unique joint performances grows combined manner.

With closely-coupled roles, such as master and servant, a shared understanding of role suitable behaviors may emerge from the characters' improvised communications. In a case of "fantasizing and comedy stories," we can hardly top the comic exaggerations of real-life master-servant relationship

Despite the constraints of role-appropriate behavior, actors keep considerable improvisational freedom. They can carry their role-appropriate improvisations into many different plots and characterizations. As I had observed: The relationship is not necessarily one in which the servant plays low and the master plays high. Filming and theatrics are full of scenes in which the servant refuses to obey the master, or even beats him and chases him out of the house. ...the servant can strangle the master while remaining clearly the servant. This is very pleasing to the audience if on stage and the viewers if on TV. And there solid plots on a story board to justify this.

Directing Plot-Structured Improvisation (storyboard and character interaction)

Improvisational actors may be directed to follow particular plot outlines to structure of joint performances. A example, of such plots with a series of scenes;

(1) nice master, nasty servant; (2) nasty master, nice servant; (3) both teams interconnect and quarrel; (4) team one prepares for battle; (5) team two prepares for battle; (6) the battle.

In our experiment, we use a similar technique to construct differences on a classic master-servant scenario, which can be call "While the Master's Away ..."

Figure 1 outlines five scenes for our Base Scenario and Role-Reversal Scenario.

Base Scenario Role-Reversal Scenario

1. Master and Servant 1. Master and Servant
2. Servant at Play 2. Servant at Play
3. Caught in the Act 3. Caught in the Act
4. Servant withdraws 4. Turning the Tables
5. Business as Usual. 5. The New Regime

Two variations on the Scenario

"While the Master's Away ..."

Both scenarios begin with the master and servant together, interacting in their usual manner. Then the master leaves the room and the servant decides to play at being the master. Although this is a flagrant breach of 'logic' that *the master owns the space*, the views violation itself as typical, role-determined servant behavior:

When the masters are not present, then the servants can take full possession of the space, spread out on the furniture, drink the brandy, and so on ... or in some instances [chauffeurs] can smoke, chat together and treat the cars as their 'own'

Of course, at the climax of our scenario, the master returns and catches the servant in the act. At this point, the two scenarios deviate. In the Base Scenario, a chastised servant retreats to his place at the wall and the finish is business as usual. In the Role-Reversal scenario, confrontation by the master is only a lead up to the true climax. With the tension mounting, the servant stands his ground. Make confident by the master's failure to assert his power, the servant eventually seize the master's role and downgrade him to the role of servant. The end becomes a new regime.

Base Scenario and Role-Reversal Scenario

Scene 1. Master and Servant

Role = Master Role = Servant

Stand at window Stand at wall

Improvise until ~2 min Improvise until Master exits

Exit CUE

Figure 2. Directions for Scene 1 of "While the Master's Away ..."

To structure improvisation into plot, we give the actors a cycle of scenes that clearly direct only plot-critical behaviors, entrances and exits, and bringing together cues. For example, Figure 2 shows Scene 1 directions for both scenarios. To set the scene, both actors are directed to begin in specific role-suitable positions in the space. Then they are directed to improvise freely within the limit of their roles for approximately 2 minutes, at the master's discretion. Then the master is directed to exit, which signal execution of the scene for both actors.

Base Scenario

Scene 4. Servant Retreats

Role = Master Role = Servant

Watch Servant until Servant at wall Go to wall

prompted Stand at wall and improvise

Figure 3. Directions for Scene 4 of the Base Scenario for "While the Master's Away ..."

Figures 3 and 4 show the slightly more specific directions we use to structure Scene 4 in each of the two scenarios. The master has just caught the servant playing master. In the Base Scenario, the master is directed to watch the servant as he retreats to his place at the wall, thereby prompting termination of the scene for both actors. In the Role-Reversal Scenario, the master is directed to watch the servant as he first holds his ground for approximately 1 minute, at the servant's carefulness, and then switches roles to become the master. On this indication, the original master is directed to switch roles to become the servant. Completion of the role-reversal signals termination of the scene for both actors except there is a solid plot behind to justify the behavior.

Role-Reversal Scenario

Scene 4. Turning the Tables

Role = Master Role = Servant

Watch servant until he is master Stand and improvise until ~1 min

CUE Role => Master

Improvise until Master => Servant

Role = > Servant CUE

Figure 4. Directions for Scene 4 of the Role-Reversal Scenario for "While the Master's Away ..."

As these examples demonstrate, more or less definite plot directions trade off a writer's artistic control in influencing a narrative against the actors' improvisational freedom in creating their performances.

DIRECTING CHARACTER-CONSTRAINED IMPROVISATION

Status Variables for Dramatic Characterization:

Improvisational actors may be directed to provide their characters with personality behaviors, although there are many kinds of qualities, we might consider in putting forward "real-life" personalities, in the context of improvisational acting, we particularly want traits that can be exploited for dramatic effect. Therefore, instead of the literature of the social sciences, we look for guidance to the literature of the theater. In the present study, we look at three variables representing a character's *status* in *demeanor or behavior*, *relationship*, and *space or limitations*. For brevity, we refer to demeanor, relationship and space as D, R, and S status. These variables, as discussed below, and identifies them as especially powerful tools for characterization and drama: ... In my view, really accomplished actors, directors, and playwrights are people with an intuitive understanding of the status transactions that govern human relationships. *Status in demeanor* refers to a character's inherent ways of behaving. Actors effect high D status through an upright posture, hands at rest, a quiet manner, and smooth movements. They effect low D status through a slouched posture, frequent touching of the face, a nervous manner, and jerky movements. These state and other details of behavior reflect a person's real-life D status and, therefore, can be used to state an actor's in-character D status: You can talk and waggle your head about if you play a gangster, but not if you play small town role. Officers are trained not to move the head while issuing commands. One might try holding his toes pointing inward (low status), while one sits back and spreads himself (high status). ... We have a 'fear-crouch' position in which the shoulders lift to protect the jugular and the body curls forward to protect the underbelly. ... The opposite ... is the 'cherub/ angel posture', which opens all the planes of the body: the head turns and slant to offer the neck, the shoulders turn the other way to expose the chest, the spine arches slightly backwards and twists so that the

pelvis is in opposition to the shoulders exposing the underbelly—and so on. ... High status people often assume versions of the cherub posture. If they feel under attack they'll abandon it and straighten, but they won't adopt the fear bend over. Confront a low-status player and he'll show some tendency to slide into postures related to the fear bend. The high-status effect of slow motion means that TV heroes who have the power of superhuman speed are shown slowed down! Logic would suggest that you should speed the film up, but then they'd be jerking about like robots, or the clowns. The most powerful behavioral markers of D status may be indirect. A truly high-status person has no need to declare his position. It points out that the calmest and most relaxed person in a group is immediately perceived as being extremely high status. D status is not to be confused with the "content" of behavior. To teach actors to maintain this distinction in their characterizations, they will undergo certain exercises: I repeat all status exercises in crazy, just to make it quite clear that the things *said* are not as important as the status *played*. If I ask two actors to meet, with one playing high, and one playing low, and to reverse the status while talking an imaginary language, the audience laugh amazingly. We don't know what's being said, and neither do the actors, but the status reversal is enough to enthral us.

I get the actors to learn short text and play every possible status on them. For example, A is late and B has been waiting for him.

A: Hello.

B: Hello.

A: Been waiting long?

B: Ages.

The implication is that B lowers A, but any status can be played. *Status in relationship* refers to a character's position relative to another. Remarks: ...we are pecking-order animals and ... this affects the tiniest details of our behavior. Actors produce high or low R status by making gestures of authority or subordination, especially hidden gestures involving eye contact, spatial proximity, or touching. Behavioral markers of high R status may be quite subtle and indirect. For example, A stare is often interpreted as an aggressive act ... If A wants to dominate B he stares at him appropriately; B can accept this with a submissive expression or by looking away, or can challenge and outstare.... breaking eye contact can be high status so long as you don't immediately glance back for a fraction of a second. If you ignore someone your status rises, if you feel encouraged to look back then it falls. I might then begin to insert a cautious 'er' at the beginning of each of my sentences, and ask the group if they detect any change in me. They say that I look 'helpless' and 'weak' but they can't, interestingly enough, say what I'm doing that's different. ... If I make the 'er' longer, ... then they say I look more important, more confident. ... The longer 'er' is an invitation for people to interrupt you; the short 'er' says 'Don't interrupt me, even though I haven't thought what to say yet.'

STATUS ANALYSIS

Imagine that two strangers are approaching each other along an empty street. ... the two people scan each other for signs of status, and then the lower one moves aside. ... If each person believes himself to be dominant ... they approach until they stop face to face, and do a sideways dance, while murmuring confused apologies ... If a little old half-blind lady wanders into your path ... you move out of her way. It's only when you think the other person is challenging that the dance occurs ... In life, R status often matches social status. Typically, the teacher is higher status than the student; the parent is higher status than the child; the boss is higher status than the employee; and so forth. However, this equality is not absolute in life and certainly not in art. As observed:

Status is a confusing term unless it is understood as something one *does*. You may be low in social status, but play high, and vice versa.

Tramp: 'Ere! Where are you going?

Duchess: I'm sorry, I didn't quite catch ...

Tramp: Are you deaf as well as blind?

Audience/viewers enjoy a contrast between the status played and the social status. We always like it when a tramp is mistaken for the boss, or the boss for a tramp. Hence plays like *The Inspector General*, by Charlie Chaplin. He plays the person at the bottom of the hierarchy and then lower everyone. *Status in the space* refers to a character's relationship to the surrounding space and objects.

STATUS AND SET

Actors effect high or low S status by their willingness or reluctance to enter the space, to move about, and to use or even abuse the objects they find there. It is observed that: ... status is basically territorial. High-status players ... will allow their space to flow *into* other people. Low-status players will avoid letting their space flow into other people. ... Imagine a man sitting neutrally and balanced on a bench. If he crosses his left leg over his right then you'll see his space flowing over to the right as if his leg was an **aerofoil**. If he rests his right arm along the back of the bench you'll see his space flowing out more strongly. If he turns his head to the right, practically all his space will be flowing in this same direction. Someone who is sitting neutrally in the 'beam' will seem lower-status. ... The difference seems so trivial, yet ... it's a quite strong effect.

Examining a larger group of people, we can see "see-saw" principle (me go up and you go down) spread in all directions as individuals continually adjust their physical positions in response to the movements of their neighbors. Acting teaches students to carry this natural balance process into their work.... space flowed around [them] like a fluid. ... When they *weren't* acting, the bodies of the actors continually readjusted. As one changed position so all the others altered their positions. Something seemed to flow between them. When they were 'acting', each actor would pretend to relate to the others, but his movements would come from himself. They seemed 'caught in. ... it is only when the actor's movements are related to the space he's in, and to the other actors, that the audience feel 'at one' with the play. The very best actors pump space out and suck it in ...

PERSONALITY TRAITS

Directing Status Transactions

In life, we expect individuals in particular roles and relationships to have "appropriate" personalities, that is, to display ideal patterns of personality traits. For example, we expect a proper master to be high status on all three variables. He should be dignified. He should be dominant in the relationship with his servant. By definition, he owns the space. We expect a proper servant to be high status in behavior, but low status in the relationship with his master and in the space. He should be noble, but respectful. He should not intrude upon his master's space, except to serve him. Of course, human beings do not always conform to prototype and our expectations may be violated in amusing or disturbing ways. In art, authors may deliberately stretch or violate the bounds of model for dramatic effect. One technique is to exaggerate perfect personality traits. For example, a comic actor playing the servant in our scenario might drastically lower his status in the space and then amuse the audience with his desperate efforts to avoid entering the space: crumple up his body to occupy the smallest possible area, edging around the perimeter of a room to perform his duties, etc. Another technique, exploited by comic authors from William Shakespeare to Charlie Chaplin, is to create an odd clash of personality traits against role. The great joke of the stories is that, in a very real sense, the servant is nobler

than the master. With additional characters, status dealings can become very difficult indeed. In a scenario of a servant who fears his master and decides to be boss in his absence. This will be his /her personality chart.

Status Undignified

Servant

Dignified Servant

Relationship Low Low

Demeanor Low High

Space: Low

Scene 1 Low Low

Scene 2 Rises Slowly Rises Quickly

Scene 3 High High

Scene 4 Plummets Falls Gracefully

Scene 5 Low Low

DIRECTOR' ANGLE OF CHARACTERIZATION

Two Characterizations of the Servant in the Base Scenario

Directions for R status and D status are straightforward. We direct both servants to exhibit low R status throughout the scenario. We direct the noble servant to exhibit high D status and the undignified servant to show low D status throughout the scenario. As discussed above, these directions do not compromise the servant's role or his commitment to perform role-appropriate behaviors. Regardless of status, the servant serves the master. However, with low D status, the servant performs his duties in a manner that appears awkward, nervous, cautious, and restless. With high D-status, he performs the same functions in a style that appears dignified, confident, matter-of-fact, and calm. Directions for S status are more complex, layering the personality-specific degree of characterization on a common plot-required progression of values, as explained below. To support the plot, we direct the servant to control his S status. During the earlier scene, the servant must have low S status because, when the Master is present, he owns the space. When directed to improvise, the servant restricts his improvisations to avoid intruding upon the space. In the latter scene, while the master is away, the servant must raise his S status to allow him to enter the space and act as being master. Now when directed to improvise, the servant might stroll around the master's room, pause to stare out the master's window, and eventually even sit in the master's chair. Finally, when confronted by the master, the servant must lower his S status again to yield the master's space. To strengthen characterization, we direct personality-specific degree in this plot-required series. We direct the undignified servant to raise his status in the space slowly in the early part of the scenario and to allow it to fall suddenly upon confrontation by the master in the final scene. Thus, when his master leaves the room, a nervous and awkward servant moves tentatively into the master's space, calculating long and hard before daring to sit in the master's chair. Visibly displeased to be discovered there by his master, the undignified servant rushes back to his place. On the other hand, we direct the dignified servant to raise his status quickly at the start of the Scene and to allow it to fall gracefully during the latter part of the scene. Thus, when his master leaves the room, a calm and graceful servant moves confidently into the master's space and comfortably **rests** himself in the master's chair. Unruffled by his master's return, the dignified servant matter-of-factly returns to his place. Role reversal is the most extreme outcome of the see-saw principle: when status is played as a zero-sum game among characters, only one can be on top. Role reversal lies at the heart of a great variety of stories. The dramatic impact of scenarios such as this one lies not in its outcome *per se*, but in the status transactions leading up to the

outcome: When actors are reversing status during a scene, it is good to make them grade the change as smoothly as possible. I tell them that if I took a photograph every five seconds, I'd like to be able to arrange the prints in order just by the status shown. It's easy to reverse status in one jump. Learning to grade it carefully from moment to moment increases the control of the actor. The audience will always be held when a status is being personalized. Thus, to build tension between master and servant during final scene, we direct the actors to display their individual changes in a speedy progression of corresponding status transitions. We direct the servant, who already has abnormally high S status, to increase his D status to high, and then to increase his R status to high. As we observe the servant stand his ground, straighten his posture, calm his movements, and hold his master's gaze, we believe him elevated into a powerful individual. Meanwhile, we direct the master to reduce his D status to low, then to reduce his R status to low, and finally to reduce his S status to low. As we watch the master deflate his posture, fidget, avoid his servant's gaze, and shrink within the space, we believe him diminished into a weak individual. Actors are taught to perform most convincingly when they play not to the viewers, but to one another: [The actors must] really 'see' their partner, as they have exactly to relate their behavior to his. The automatic status skills then 'lock on to' the other actor, and the students are changed into watchful, and apparently very experienced improvisers. ... These status exercises reproduce on the screen exactly the effects of real life, in which moment by moment each person adjusts his status up or down a little bit. Thus, to display the contest of wills between master and servant, we direct the two actors to **conditionalize** their status transitions on each other's behavior. We direct the master to cue his **incremental** status to decrease on perception of the servant's incremental status improvements and vice versa. Viewing the result, we believe that the servant comes to control the master through force of will. We find it only fitting that this gradual assumption of power should conclude in a plain reversal of roles. The example below shows a sequence of screens shots depicting the paced and coordinated status transactions our actors improvise in response to these directions.

Role-Reversal Scenario

Turning the Tables

Role = Master Role = Servant

Stand and watch Servant until

5 sec

Stand and improvise until 5 sec

Improvise until Servant D status is high

Increase D status and improvise

CUE until D status is high

Decrease D status and

improvise

Improvise until Master D status

is low

until D status is low CUE

Improvise until Servant R

status is high

Increase R status and improvise

CUE until R status is high

Decrease R status and

improvise

Improvise until Master R status
is low
until R status is low CUE
Decrease S status and
improvise
Improvise until Master S status is
low
until S status is low CUE
Improvise until Servant =>
Master
CUE Role => Master
Improvise until Master =>
Servant
Role = > Servant CUE

5. The New Regime

Role = Master Role = Servant

Improvise Order Servant to the wall
until Master bows Improvise until ~1 min
CUE Bow
Bow

Directions to Master and Servant: Status
Transactions Culminating in Role-Reversal

The master catches his servant sitting in his chair. Embarrassed, the servant cowers before his master. But then, perceiving his physical advantage, the servant stands up to his master. Pressing his advantage, the servant looks down upon a diminished master. Intimidated, the master fails to assert his authority. Usurping the master's authority, the servant orders his former master to take the servant's position. The new master and his new servant begin the new regime.

CHARACTER DISCOVERY

Actors now follow clear directions to modify specified status variables, conditions upon insight of specific signals. However, we plan to mechanize more of the art of status connections. In particular, actors will apply the three performance principles illustrated above:

(1) Graded transition/change. Actors will grade status change to occur as smoothly as possible. For example, given directions to reverse status with a partner, an actor will stage reversals on each of the three dimensions: demeanor, relationship, and space. Within each dimension, the actor will replace with high-status behaviors for low-status behaviors (or vice versa) one at a time, pausing to let each one have its impact.

(2) Engagement. Actors will act in response to view of one another's behavior. For example, an actor will identify and recognize the status changes hidden in many different behaviors performed by a partner.

(3) *See-Saw Transactions.* Actors will mirror each others' status transitions with matching changeovers. For example, if one actor's behavior signals an increase in demeanor status, the other will lower his or her own demeanor status. Thus, the actors will follow theoretical directions, such as "Raise status" or "Reverse status with partner," by intentionally speeding and match up the précised status transactions in the context of various role-appropriate and plot-appropriate improvisations.

Implementation (character analysis)

We implemented two actors that can manage master-servant scenarios under directions restricting role, plot, and character, as discussed above. It had been described in the agent structural design in detail in previous writings. For present purposes, we note that the construction clearly defines each actor's "mind" and "body," which operate and interact as summarized below. For the master-servant scenarios, each agent's mind iterates the following steps:

- (a) include perceptual information from the body into the current situation form;
- (b) identify role-appropriate behaviors that are related to present directions in the current scene, given the existing situation;
- (c) identify the split up of those behaviors that match current status directions;
- (d) choose one of the matching behaviors randomly; and
- (e) perform the chosen behavior by sending suitable commands to the body.

Each actor has a list of behaviors, including behaviors appropriate for the master role and behaviors appropriate for the servant role. Thus, each one can play either role. The actors should know when individual behaviors are relevant to particular directions, scenes, and situations. They should know how behaviors relate to different values of the three status variables. Each behavior consist of a parameterized script that actors can instantiate and perform as any of several another sequences of specific physical actions.

During a performance, the actors operate alone from a user-provided scenario, without run-time intervention. They act out their interactions in a blank practical world. Music in a theatre, also adds force to the plot and the emotional mood of the actors' performances.

MOVIE PSYCHOLOGY

Personality versus Character

At a very general level, we find much in common between the "personalities" of real human beings and the "characters" created by writers and actors. Indeed, many successful writers and playwrights have been praised for their psychological acuity in creating fictional characters. For example, it has been said that Henry James, the great American novelist, rivaled his brother William James, the great American psychologist, for his insight into human nature. Similarly, Shakespeare is universally recognized as both a literary genius and a master of character. Taking a more extreme position, he insists on the dominance of character, particularly as revealed in status variables, and the relative irrelevance of mythical qualities in determining dramatic impact: ... a good play is one which cleverly displays and reverses the status between the characters. Many writers of great talent have failed to write successful plays (Blake, Keats, Tennyson, among others) because of a failure to understand that drama is not first and foremost a literary art. Shakespeare is a great writer even in translation; a great production is great even if you don't speak the language. ... A great play is a expert display of status transactions. Despite the psychological trustworthiness we recognize in the best artistic models of character, however, there are substantive differences in the goals of psychology versus drama and, therefore, differences in the "models" produced by psychologists and dramatists.

The goal of psychology is to explain human behavior. Therefore, psychological models of personality must satisfy objective requirements for majority, totality, and explanatory power. A credible model must account for the personalities of a large, normally distributed population of ordinary individuals. It must cover all important personality traits. It must explain how and why those traits are configured as they are within individuals and throughout the population and how personality impacts other aspects of behavior.

By contrast, the goal of drama is to produce a compelling experience for the audience.

Therefore, artistic models of character must meet more subjective requirements for specific, movie focus, and dramatic power. An effective model should enable us to create a few extremely interesting characters. It should set down just those traits that communicate the essence of a character as efficiently and convincingly as possible. Above all, it should produce characters with the desired dramatic impact. NOTE In industry records Disney managed to make each of the dwarfs in *Snow White in* (1937), Happy, Sleepy, Sneezy, Grumpy, Bashful, and most especially Dopey—stand out in our memories because of a few sharply etched character strokes.

ACCRA FILM SCHOOL' goal is to build synthetic actors, not synthetic individuals, we focus on artistic models of character, rather than psychological models of personality. This focus allows us to limit severely the set of traits we form and to skirt entirely the deeper psychological questions of how complex configurations of personality traits work together to determine behavior. Thus, we do not try to create personality, but only to create the fantasy of character. "Why not just try acting?"

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SECOND SEMESTER

ACTING GUIDE FOR EARLY PERFORMANCE (STAGE ACTING PLAY/DRAMA) COURSE ETHICS AND DEFINITIONS

Direction and/or movement definitions

Stage Left—the actor's left facing the audience

Stage Right—the actor's right while facing the audience

Upstage—towards the back wall (away from the audience)

Downstage—towards the audience

Above—towards the ceiling or over (i.e. a table)

Below—towards the floor or under (i.e. a table)

Diagonal—moving diagonally upstage or downstage

When entering from Stage left, your right (upstage) foot should be first on to the stage.

When entering from Stage right, your left (upstage) foot should be first on to the stage.

Blocking—the process of creating the movement and action in a show (who goes where, when, and does what)

Cheat out—keep your face pointed towards the audience even if you are speaking to someone next to you or upstage of you.

Shtick (mere talk)—a type of movement or line delivery intentionally and uncouthly designed to get a laugh (generally NOT a good thing)

Underscoring—(music playing underneath dialogue)

Principle / (also lead)—an actor with solo speaking lines.

Speaking and singing

Breathe—get into the habit of breathing deeply before you speak or sing. Use your diaphragm (stomach muscles) and feel your ribs spread. Pretend you're yawning. You can practice this at any time. Try it when something irritates you.

Project—speak loudly and clearly. Pretend you are trying to be heard across a large room or outdoors..

Enunciate—OVER emphasize consonants. I cannot stress this enough. Nothing is more frustrating to an audience than not being able to understand what is being said. Practice saying your lines as though the consonants are extremely important. It should feel a bit ridiculous and will still probably not be enough. I will tell you if it is too much. This is doubly important while saying your lines with underscoring and vitally important if you are without a microphone

TERMINOLOGY IN ACTING STUDIES

Theatre :	A theatre is a place which play, shows, drama and events take place
Character:	a person's qualities that distinct them from other people
Setting:	it is a particular place or type of surrounding for filming
Diction:	is simply one's choice of words
Sensations:	one's physical feeling
Pitch:	how low or high one's sounds
Theme;	it is an idea that runs through a piece of writing
Title:	the name of a film, book, drama, or play or music

Monologue: a monologue is long speech which is spoken by one person as an entertainment, or as part of an art work

Plots: It is the connected series of events which make up the story.

Scenario: a piece of writing that gives an outline of the story

Climax: it is the exciting or important moment of a situation. Simply the peak of a situation

Crew: people who work on production

Technicalities: is the mean of filming e.g. equipment and crew (camera e.c.t)

Gestures act that expresses how one feels in a form of movements.

Movement changing of body positions to make acting possible

THEATRIC (INTRODUCTION TO ACTING CREATIVITY)

Theatre is a collaborative creative process requiring a broad knowledge of the human condition to be successful. The importance of theatre in the society is well documented and understanding the role it plays in the society contributes to the development of well-rounded citizens. Theatre holds a mirror to society and teaches us what it means to be human. Theatre, as with all areas of the liberal arts, is most effectively employed when it is built on a broad base knowledge.

It enlightens student on broad knowledge of the world (e.g science, culture and society) as well as in depth study in a specific area of interest.

COURSE OBJECTIVE

- I. To gain an understanding of the basic acting principles and techniques. Beginning principles emphasizing will be developing trust in other ensemble members during activities, receiving and accepting feedback and taking risks improvisational work.
- II. learn how to use critical analysis of acting, both written and verbal
- III. learn basic voice and movement skills
- IV. learn to work in an ensemble environment and convincing manner through improvised or specific scenes and in monologues.
- V. Students would demonstrate and apply their understanding of the acting process through the experimental performance of scenes and monologues

LEARNING OUTCOMES FOR THIS COURSE

1. Knowledge : to understand acting process and its effects on performance results
2. You will learn how to use acting as a problem solving tool that can be applied to other disciplines and as a lifelong learning tool.
3. Specific assignments including analyzing a plat text, writing about what you observe in performance situation and particular discussions about the reading assignments

APPLICATION

To gain an understanding and experiential appreciation of acting skills by applying the principles and techniques that are specific to live theatrical performance.

1. Beginning principles covered will be developing trust in other ensemble members during performance, activities, receiving and applying feedbacks and taking risks in acting activities through the use of specific choices based on analysis.

2. You will learn to work together as an ensemble of actors and create fundamental psychological and physical actions in a truthful manner through improvised situations and with the use of script texts for performance

SKILLS (both analytical and experiential)

1. To learn, develop and explore physical and vocal skills that are tools of an actor
2. You will be introduced to vocal moments, warm ups and approaches and be expected to apply them in the acting work
3. You will become familiar with the tools that are required of an actor and apply them to the interpretation of a character. This will be done through the analysis of the structure of the given circumstance of the play.
4. You will develop critical thinking skills through critical analysis of acting both written and verbal, while exploring the creative aspect of character development

ENGAGEMENT THROUGH CREATIVITY

To experiment with, enhance creativity skills and artistry in building a character and developing an experiential appreciation for acting technique. Problem solving will be explored in an improvisation setting that will promote creativity outcomes and unique possibilities in the creation of a character in scene work, in auditioning preparations and communication. You will demonstrate an understanding of the problem solving and critical thinking that is incorporated in the acting process through research, rehearsals and performance.

END OF FIRST SEMESTER COURSE REQUIREMENT AND RECOMMENDATIONS

(Examination)

Acting psychology

Open scene (improvisation) analysis paper

Character analysis paper

Script analysis paper

Monologue

Voice and movement assignment

Theatre summary

Performance analysis paper

Voice and movement assignment

Miscellaneous (general knowledge) assignments

SECOND SEMESTER

PRACTICAL ACTING STUDIO I (TELLING THE STORY)

All of acting student are already actors. The only difference is you don't practice it professionally on a day to day basis (I assume tension might be an obstacle). But Just try to relax, be natural, have fun and remember the "Speaking" guidelines. I am speaking generally to the cast. I will work with individuals as well in scene work on more detail work. Think of who you are as your character, choose a name if you like, and ask yourself questions. I will assign roles for the other character players (for instance, so and so will be the blacksmith, so and so his wife and kids and so on) for those who don't come up with something on their own. Read the scene you are involved in and ask yourself (as your character): Where have I been? Why am I here? Where am I going?

How am I getting along with my wife? children? neighbors? And most important, *what do I want?* Listen, listen, listen. Here is this word again. More than half of acting in my opinion is just plain listening. When you really listen, your body reacts naturally. When you listen, your lines will have been preceded by a thought and that will make your lines, your action, and thus you, believable. Pick up your lines. This is a phrase meaning to get rid of the dead space after another actor says his or her lines. Not picking up your lines can add 30 minutes or more to a show that is already fairly long, making the show tedious and causing the audience to lose interest in the story. Dramatic pauses are only effective when used rarely.

ACCRA FILM SCHOOL REMAINS the "faster, funnier, louder" school of acting. There is only one exception to this rule: if a line gets a laugh from the audience, wait until the laughter has crested before you begin your line, otherwise there is a chance you will not be heard.

When you are in groups do not get into a straight line unless I block you that way. Straight line=boring! Straight line=death! Always be aware of your body and where you are in relation to your colleagues. You can vary the angle of your body to keep out of that straight line look. Go into the light my child. This is especially important for leads. I will not block you into the dark and if you find yourself there, get into the light. You should feel this light on your face or in your eyes. The show is much less enjoyable if we the audience can't see you. Don't deprive us of your lovely face. And lastly and most importantly—**TELL THE STORY**. All the singing and dancing and acting are pointless unless you remember that we are telling a story. No action, no line, no song exists on its own. There is a favorite line I learned from my mentors years ago: "Never forget that in your audience/viewers at any given performance, it will be someone's first show and someone's last." Make it memorable by telling the story.

*******NOTE: (PRODUCTION FOR STUDENTS ON A STORYLINE)*******

GENERAL KNOWLEDGE IN MOVIE MAKING

PRE-PRODUCTION : Simply before productivity (planning)

PRODUCTION : It is the beginning stage of organizing and preparing a play, film in order to present it to the public.

POST-PRODUCTION : After all productivity takes place (ready for the movie market) public

Types of Shots

- **Extreme wide shot (EWS)** shows a broad view of the surroundings around the character and conveys scale, distance, and geographic location.
- **Wide shot (WS)** shows an entire character from head to toe.
- **Medium wide shot (MWS)** shows a character usually cut off across the legs above or below the knees. It is wide enough to show the physical setting in which the action is taking place, yet it is close enough to show facial expression.
- **Medium shot (MS)** shows a character's upper-body, arms, and head.
- **Close-up shot (CU)** shows a character's face and shoulders. It is close enough to show subtle facial expressions clearly.
- **Extreme close-up shot (ECU)** shows only a part of a character's face. It fills the screen with the details of a subject.

Another one of the major distinctions among types of shots is the camera angle. Changing the camera angle changes the appearance and function of your shot.

Horizontal camera angles. Moving the camera around the subject horizontally while aiming at the subject creates different camera angles.

Types of Horizontal Camera Angles

- **Frontal** The frontal angle tends to roll out the three dimensionality of facial features and environments.
- **Three-quarter front** The three-quarter front angle is more often used than the frontal angle or profile because it shows more depth and volumes.
- **Profile** the side of your talents face.
- **Three-quarter rear** is an angle from behind the talents head, but some facial features (i.e. the tip of nose) are still visible.
- **Rear** is the back of your talents head.

Vertical camera angles Moving the camera around the subject vertically while aiming at the subject creates different camera angles

Types of Vertical Camera Angles

- **High angle** The camera is placed above eye level, looking downward. A high angle shot can make a character look smaller, younger, weak, confused, or more childlike.
- **Eye level** Aiming straight at the face of talent.
- **Low angle** The camera is placed below eye level, looking upward. A low angle shot can make a character look bigger, stronger, or more noble. It also gives the impression of height.

POV Shots In a point of view (POV) shot, the camera is placed at the eye position of a character.

Two Shot shows two characters.

Over the Shoulder Shot is a close-up of a character as seen over-the-shoulder of another person in the foreground.

180 Degree Rule If you are using multiple cameras and plan to edit the different shots in a scene into a seamless sequence, an important rule to keep in mind is to place all the cameras on the same side of a line of action. A **line of action** is a path which your subject is traveling along or an imaginary line between two characters who are interacting.

Camera Moves The camera position is often animated in computer animation for no good reason or no reason at all simply because the virtual camera can be moved easily. If you want to animate realistic and effective camera moves, study popular types of possible camera moves with a real camera.

Types of Camera Moves

- **Pan** The camera rotates from side to side, so that it aims more to the left or right. The camera does not change the location.
- **Tilt** The camera rotates to aim upward or downward without changing the location. Tilt is sometimes called “**pitch**”.
- **Zoom** The camera’s lens is adjusted to increase or decrease the camera’s field of view, magnifying a portion of the scene without moving the camera.
- **Dolly** The camera’s actual position changes, such as to move alongside a moving subject or to travel closer to a character during a scene. **Dolly in** moves the camera closer to the subject. **Dolly out** backs the camera away from the subject. Dolly in and dolly out are sometime called “**track**”.

Dolly vs. Zoom The difference between dolly and zoom is that when you dolly, you are moving the camera in space, while zoom refers to changing the camera’s focal length. When you move the camera, the perspective changes. Objects far from the camera change in relative size at a slower rate than objects which are close to the camera. That is what you see through your human eyes as you walk around, your perspective changes. On the other hand, when you zoom (i.e., when you change the focal length of your camera), your camera does not move and perspective does not change.

Composition Rules:

- **Rule of Thirds** Rule of thirds divides the frame into thirds both horizontally and vertically. The points where the vertical and horizontal lines cross are aesthetically pleasing spots to place subjects or to have perspective lines converge. It is usually best to avoid placing horizon lines exactly in the middle of a frame, but to place the horizon either above or below center, approximately one-third or two-thirds up the height of the frame.
- **Teeter-Totter Rules** Lighter weight can counterbalance a heavier weight if it is placed farther away from the center of the frame.
- **Avoid Frontal Angle** The frontal angle tends to flatten the three dimensionality of facial features and environments. Angling the shot produces more depth and volumes.

Safe Areas Text, e.g., the title of your art work, should be kept in the center 80% of the screen, within a guideline called the **title safe area**. To make sure that your audience will not miss any important action in your movie, the vital parts of your scene should take place within the central 90% of your frame, a guideline called the **action safe area**. Why? It’s because what’s outside the action safe area is invisible on most TV sets.

CREW (PERSONELS ON PRODUCTION)

CREW

RESPONSIBILITIES

Executive producer	financing the movie
Producer	see' to all aspect of production from financing to supervision
Field Director	Directs actor/ crew / equipment on set
Director of cast	Auditions and selects actor to suit roles
Director of photography	selects the kinds of shots to be taken in a shoot
Artistic director	works with the set design on artistic work on the set
Set designer	painting, decorations of the set ect.
Production manager	take care of expenses in all aspect of production
Production coordinator	auditing in line with the production managers expenditure
Production physician	takes care of health issues on a production
Location manager	sorting out all set for shooting
Welfare manageress	welfare of number of board
Logistics manager/ properties or props.	Handling of set properties
Wardrobe / costumier	Costume prescribing and handling
Makeup artist	Beautician on production
Camera man	videoing or taking shoots on set
Still photographer	Taking pictures on field of work
Lighting personnel	handling lights on a production field
Continuity	taking records help sequence follow up's

TECHNICAL TOOLS /LOGISTICS

Video Cameras
Light
Crain
Generator
Video tapes
Batteries
Still cameras
Managers / director's /continuity's assessment sheet

THEORY OF ACTING PRACTICALS STUDIO II (MOVIE ACTING)

Acting in today's world, is a wonderful experience that is above one's imagination and also with a high probability of being in contrary to one's actual lifestyle.

ACTING can be defined as the creativity of real life experience, fantasies and visions of a writer in ccordance to a characters personality. It is a wonderful experience for the fact that one has the opportunity to fit into several societal personalities, thus actors fit in all aspects of the society. Since they see themselves in all aspects of the society.

QUALITIES OF A GOOD ACTOR

- A good actor must be able to pretend on the field of play since acting is not real
- Should have a sense of imagination. That is picturing what has been witnessed time back or heard-of
- Should be intelligent in the field of research so as to provide information on character in terms of emotions, ethics and actions.
- Confidence; a strong tool of acting, suppresses personality and brings out the uniqueness and naturality of the character
- Amidst peers, there should be a blend of outgoingness to help ease tension and pressure on the stage and on set
- Creativity and good memorizing remains a constant tool that protects an actor from stage or set embarrassment and shooting repetition that can create chaos
- Staying focus and being a good listener could help cover up for minor stage or set mistakes that could cause an entire show
- Even though might not have interest in certain characters, along the line, must be able to adopt in the act of pretence in terms of acting
- Must desist from wild sense of imagination and exaggeration on a given character

IMPORTANCE OF ACTING

- Education
- Civilization
- Socialization
- Adventure
- Adaption

HOW TO ACT (ETHICS);

Feel relaxed in acts of acting so that your stage or field character can “possess” you or take over. Do not concentrate on how complicated the character is but rather on how well you have become it. Note that your emotions can only reflect using your face as its mirror. While your actions manifests in your body movement. Silent communications could come from co-actors and crew. Thus, there should be an easy blend

FORMS OF ACTING

- Drama/Play (stage work)
- unlike movies, a dramatic stage work mostly in a theatre is restricted in terms of dictions and movement of people and objects. A drama is structurized to bring good understanding to audience

following a sequence of a story. Life audience remain a threat which sometimes mounts pressure on less confident actors.

- **Filming (movies)**

it takes acting into a different world whereby all the various ranks of acting structure functions with ease. There are no restrictions and boundaries when it comes to diction, objects, movement and characters. In this form of acting, the characters are able to portray good interactive skills with society. All errors are pardoned and corrected and not seen by viewers and these arrive at a level of perfection with actors.

SENSE OF EMMOTIONS

Happiness	smile, giggle, laughter,
Sorrow	sad frown, trembling, shaky voice
Anger	screaming, hateful look, yelling in rage

ROLES IN ACTING

- **Romantic Roles**

Roles of romance are intimate roles. The role player must adopt the characters personality using its major tools seduction, passion and desire. For instance, a director will look out for

a) Stress and tension must be released from the upper part of your body to your feet. In this way, body movement will be restricted to make the character look helpless

b) At the touch of romance, character must be confused in restlessness if inwardly willing

c) A character in a romantic movement must use the eye, hip and cheeks to communicate in a standing position. Seductive smile, confident walk, sunken jaw, blinking of the eye lash, whispering are usually noticed in feminine characters. Whereas the masculine character takes control in confidence with traces like chest out, firm touch or hold passionate desire movement etc.

****Note:** the heat rises and falls in emotions as character differences set in. for instance, the romance of a prostitute is quite “explosive” compared to a wife**

- **Emotional Roles (Sadness)**

in this context, they are roles of stress and sorrow that come with great inner torture. A director will look out for uncontrollable body movement and all tensions usually remain on the face, precisely the forehead. Trembling lips, shaky voices, panics, uncontrollable yelling are usually the character’s tool of communication and thus a final breakdown into silence, tears or helpless rage

****Note:** In several instances, rolling body on the floor destroying objects in shooting could be the character climax. Example bereaved characters with an experience of death or broken heart.**

- **Professional Roles (Normal)**

this role comes with a blend of professionalism and normality in a characters personality just like in reality and the director may be looking forward to see

a) a great sense of professionalism I facial, movement and ethics of the profession

Note: the level of confidence in handling the character must move along with the duties of the character.
Example of such character; doctor, father, trader

- **Opportunist Roles**

an opportunist character performs in his interest.

a)the character must be a good listener. How best he listens to his co-actors will reflect in his level of acting just because opportunist are mostly diverts, they always fall in deep thoughts even in a conversation, looking at possible means of outsmarting co-characters. Most at times, their speech, facial expressions appear serious curious and in a hasty. Out of curiosity, most characters try to know and say more at a go. Most character fill up their performance with gestures and attitudes of preventing interruption in other character's dialogues. Example of such characters; gossips, traitor.

- **Action Roles**

this refers to roles of seriousness, determination and combat. For a character to be conversant with such roles, it entails calculative movements, gestures and dialogues. They usually have straight and confident eye contacts and movement, false/mild smiles. And their rage comes with so much energy whiles they exercise a great deal of authority in dialogue. Action characters are usually sensitive and their eye angle is a great help to that effect. Example of such characters are Heroes, villains.

- **Comedy Roles (comic)**

Comic roles are role with sense of humour. They appear in two forms.

a)Mute/Silent Comic:in this type of comic, body language and funny movements especially on the face is the way out. Characters are painted and costumed to create laughs amidst the audience even before they start performing. Characters usually perform alongside music. A typical example of such artwork is 'Charlie Chaplin of Britain standard. Example of such characters; clowns

b)Serious/Strict Comic: in this type of comic, characters flow with the storyline and would have to move in a sequence to give meaning to the ongoing storyline.

END OF COURSE ACADAMIC WORK: SCRIPT PRACTICAL I (BEING THE CHARACTERS)

In this practical work, student must be able to communicate with themselves as several characters with the help of changing pitch, diction and personalities to create a scene.

END OF COURSE ACADEMIC WORK: SCRIPT PRACTICAL II (KNOWING OTHER CHARACTERS)

They will be given story line to act in line with colleagues of the field of shooting as their project work.

COURSE REQUIREMENT AND RECOMMENDATION (SECOND SEMESTER)

PRACTICAL ACTING STUDIO I

GENERAL KNOWLEDGE IN MOVIE MAKING

STORY ASSESMENT(SCRIPT INTERPRETATION)

ANNUAL SYLLABUS
PROVIDED)

(TIME FRAME YET TO BE

FIRST SEMESTER (COURSE OUTLINE)

GENERAL PSYCHOLOGY FOR ACTING

FUNDAMENTALS OF ACTING

I. PERSONALITY IN IMPROVISATIONAL ACTING

CHARACTER CREATION

STORY BOARD EXAMINATION

DIRECTED IMPROVISATION (STAGE WORK)

DIRECTED PLOT-STRUCTURD IMPROVISATION

- a) STORY AND CHARACTER INTERACTIONS
- b) BASE SENARIO ROLE-REVERSAL SCENARIO
- c) TWO VARIATION ON THE SCENARIO

STATUS VARIABLES FOR DRAMATIC CHARACTERIZATION AND STATUS ANALYSIS

- a) STATUS / PERSONALITY AND SET

PERSONALITY TRIATS

- a) DIRECTING STATUS TRANSACTION

WRITER ANGLE OF CHARACTERISATION

CHARACTERS DISCOVERY

IMPLEMENTATION (CHARACTER ANALYSIS)

CHARACTERIZATION PSYCHOLOGY (PERSONALITY VERSUS CHARACTER)

REFERENCES OF STUDY

SECOND SEMESTER(COURSE OUTLINE)

ACTING GUIDE FOR EARLY PERFORMANCE

- a) COURSE ETHICS AND DEFINITION

TERMINOLOGY IN ACTING STUDIES

THEATRIC (INTRODUCTION TO ACTING CREATIVITY)

a) (STAGE ACTING) PLAY/DRAMA

PRACTICAL ACTING STUDIO I (MOVIE SCRIPT PERSPECTIVE)

GENERAL KNOWLEDGE IN MOVIE MAKING

THEORY OF MOVIE ACTING PRACTICAL STUDIO II

a) EXAMINING STORYLINES AND MOVIE DISCUSSIONS

b) MOVIE PROJECT

END OF YEAR COURSE REQUIREMENT AND RECOMMENDATIONS

OPEN SCENE PAPER

PERFORMANCE ANALYSIS PAPER

CHARACTER/SCRIPT ANALYSIS PAPER

VOICE AND MOVEMENT ASSIGNMENT

MONOLOGUE

PERFORMANCE

GENERAL KNOWLEDGE

PAPER I (THEORY)

STAGE

MOVIE

PAPER II

PRACTICAL I

(STAGE)

(MOVIE)