**COURSE
GUIDE**

**FMC 221
FUNDAMENTALS OF SCRIPTWRITING, DIRECTING AND
ACTING**

Course Team

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INTRODUCTION

Welcome to FMC 221: Fundamentals of Scriptwriting, Directing and Acting. This course FMC 221 FUNDAMENTALS OF SCRIPTWRITING, DIRECTING AND ACTING is a two credit unit course which is designed for undergraduate students of Film Production. The course is designed to provide you with the knowledge and skill of film production. After reading this course material and giving attention to tutorials, you are expected to have acquired knowledge of fundamentals of scriptwriting, directing and acting and film production.

This course guide provides you with information on the course contents. It also provides you with a list of relevant materials you will need to obtain an in-depth understanding of the subject matter. The course design is structured in a way that would enable you gain insight into the course. It will engage you in productive thinking through the various issues you will study.

COURSE AIMS

The aims of this course are to
offer a higher level of understanding of the principles of screen writing;
offer a higher level of understanding of the principles of directing;
offer a higher level of understanding of the principles of acting;
commence the process of turning students into screen writers, directors and actors for the film medium.

COURSE OBJECTIVES

The objectives of each unit are clearly stated at the beginning of the unit. This will equip you with an expectation as you begin to study. Go through the objectives of every unit and ensure you achieve them at the end of your study period.

STUDY UNITS

 FMC 221 is packaged in three modules of varying units and lengths. The modules and the corresponding units are outlined as follows.

MODULE 1

Unit 1   Imagination

Unit 2   Writing the Outline

Unit 3   Writing the Script I

MODULE 2

Unit 1   Writing the Script II: Music Video

Unit 2   Directing 1

Unit 3   Directing II

Unit 4   Camera Movements

MODULE 3

Unit 1   Framing the Shots

Unit 2   Directing: Narrative Modes

Unit 3   Acting I

Unit 4   Acting II: How to Get It Right

ASSESSMENT

There are two aspects of the assessment of this course, which are the tutor-marked assignment and the written examination. You will be expected to carry out three tutor-marked assignments at scheduled intervals. Each assignment carries ten marks. The three assignments will account for 30% of the final assessment. At the end of the semester, you will be required to write an examination which will account for 70% of the assessment.

REFERENCES
Please consult the following materials in addition to other relevant ones to enhance your knowledge and skill.

1. Rosenthal, A. (2000). Writing, Directing and Producing Documentary Film and Videos Illinois: University Press.
2. Kuney, J. (1990). Take One; Television Directors on Directing. New York: Praeger.
3. Ulmer, E.G. (2013). A Filmmaker at the Margins. Los Angeles: UCP
4. Arnes, R. (2006) African Filmmaking: North and South of the Sahara. Edinburgh: Edinburgh University Press.
5. Dixon, W. W. (2007).Film Talk: Director at Work. New York: Kruger.
6. Keating, P. (2014): Cinematography. London: KUP.
7. Horton A, and Hoxter, J. (2014). Screenwriting. London: KUP.
8. Boardwell, D. (2006). The Way Hollywood Tells it: Story and Style in Modern Movies.
9. Ekwuazi, H.ed(2017). Media: A Production Resource Book. Markurdi: Save Hage.

10. Onabajo, O. and M'Bayo, R. eds. (2008). Fundamentals of Home Video Production. Maryland: African Renaissance Books Incorporated.
11. Ekwuazi, H. (2008). The Television/Film Documentary: A Production Resource Book. Ibadan: Kraft Books.
12. www.futurelearn.com (An Introduction to Screenwriting)
13. www.nyfa.edu
14. www.udemy.com
15. Info.finaldraft.com
16. www.universalclass.com
17. www.domestika.org
18. www.classcentral.com

FACILITATORS/TUTORS AND TUTORIALS

Information relating to the tutorials will be provided at the appropriate time. You are advised to attend tutorials and participate in all learning activities.

Best wishes from us!
Thank you.

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MODULE 1

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Unit 3   Writing the Script I

UNIT 1   IMAGINATION

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6.0 Tutor-Marked Assignment
7.0 References/ Further Reading

1.0   INTRODUCTION

This course clearly indicates its focus as well as scope. At the 100 level, you must have been exposed to the very basic and foundational aspects of Screenwriting, Directing and Acting would have been taught.

The course will play down the principles expected to have been covered previously whilst playing up the practice. This will pay greater attention to "what to do". Suffice it to say that the techniques, process strategies and tactics of screenwriting directing and acting occupy us to a greater degree in this course. This cuts across screen-writing, directing and acting for film.

2.0   OBJECTIVES

By the end of this unit, you will be able to:

- explain what imagination means
- use your imagination creatively, as a screen writer
- discuss "the concept" and "the story".

3.0   MAIN CONTENT

3.1   Imagination

You have been taught the basic and foundational things about Screenwriting. It is now time to step up. Thinking is what we all do in life and living. Deep thinking is however, usually employed in creativity and problem solving situations. The film script or the television script is a product of the imagination. It takes good imagination to bring into being that which did not exist. What is imagination? Simply put, it is that ability to create mental images or pictures. Imagination is achieved through deep and focused thinking. You will need plenty of it to be a successful screenwriter. Try this exercise right now. Stop whatever you are doing. Shut your eyes and imagine that you are at the cinema watching a film that you have never seen before. You have 120 seconds to do this, beginning now.

Stop! Your 120 second is gone.

Here is what to do, write a short story of the sequence of your imaginary film as captured by you in two minutes. Post it in.

As you have seen, imagination is what we do; it is not merely what we talk about. To boost your imagination, I want you to read as many fictitious books and short stories as you can find. In addition, watch the 2017 release of the film Black Panther. We shall be sharing ideas on this film on the group aggregation platform as time goes on. Imagination helps you to delve into a world beyond this one and lift something useful from there. It enables you to go further and further than what we see and know in reality. By stretching your imagination, you would be able to create original as well as outstanding concepts and contents. The Film/TV industry is global and enormous. Only contents that stand out from the crowd will engage the attention of viewers. Such products only come from screen writers who can unleash their imagination.

3.2   The Concept. The Story

The basic idea, theme or subject matter that a screen writer wishes to explore and exploit matters. This basic idea will be stretched and managed until it becomes the entire content of the film. Concept is, therefore, that which is conceived as overriding idea from which other things can spring. It is that thing that is being considered, treated or engaged in. A story on the other hand, is an account of events, incidents and sequences. When a number of events, incidents, activities and sequences come together, they form a story. Writing for film and television is simply the art and craft of turning good concepts into great stories that will register the right effect on viewers. Now, consider the

following examples and let us determine which concept stands out and the role that imagination has to play. Let us imagine that you want to write a film script on a changed world where the roles have changed and values turned up-side down. The logline may say something like this: THE WORLD HAS CHANGED AND WOMEN RULE THE PLANET. A FEW MEN TRY TO TURN THINGS AROUND.

The above entry is not bad. At least it builds sufficient interest and states the concept. However, would it not be stronger, tighter and more compelling to put it this way: OUR WORLD HAS CHANGED AND WOMEN RULE WITH IRON FISTS. SEVEN MEN ARE WILLING TO PAY THE SUPREME SACRIFICE TO RESET THE ORDER.

By choosing the proper words and re-arranging the sentence, the concept is transformed. Without doubt, the second concept is transformed. Without doubt, the second concept line would set the script in a more exciting direction than the first. Can you see imagination and skill at work? You will need plenty of both to become a great screenwriter.

Now, to the story. The concept line will give a strong indication concerning the characters, the challenges, the situations and the solutions. Working with our second example, we can see that the characters to be portrayed are fierce and severe women as well as some brave and determined men. The challenge is how to "tame" the monstrous women in power; while the situations will demonstrate the evil unleashed by these women characters as well as the intervention from the group of seven men. The result of the intervention will determine the solution at the end of the day.

This seems to be a good place for an exercise. Given our second concept line and the analyses/explanation offered, write a two- page story intended to be transformed into a full film script. Do not forget to post your effort online. Good luck!

4.0   CONCLUSION

Imagination is critical to successful screenwriting. This is so because the screenwriter is called upon to create what does not exist. He needs to reach for imagination to find and fabricate the needful.

Both the concept and the story set the foundation upon which the film script would be built. The screen writer must get it right each time and every time if good scripts are to emerge.

5.0   SUMMARY

This unit builds on what you were taught at the 100 level.

Successful screenwriting begins with deep thinking through the use of imagination. Imagination helps you to form mental pictures, sounds and

situations. These are then transported to the world of reality and properly managed to generate good ideas, concepts and stories which constitute the framework for a great film script.

6.0 TUTOR-MARKED ASSIGNMENT
1. What is "imagination"?
2. Why is the imagination important to the screen writer?
3. Discuss the concept and the story, in the context of this course.

7.0 REFERENCES /FURTHER READING

www.futurelearn.com (An Introduction to Screenwriting)
www.nyfa.edu
www.udemy.com
Info.finaldraft.com
www.universalclass.com
www.domestika.org

www.classcentral.com

UNIT 2 WRITING THE OUTLINE

CONTENTS

1.0 Introduction
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    3.1 The Outline
    3.2 Elements of the Script
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1.0 INTRODUCTION

In the last unit, you were taken through the meaning and use of imagination in screen writing; you also learnt how to develop a good and acceptable concept as well as story. In this unit, you will be taught how to turn your imagination as well as your developed concept and story into an outline.

2.0 OBJECTIVES

By the end of this unit, you will be able to:
- describe a script outline
- write a script outline
- discuss the elements of the script.

3.0 MAIN CONTENT

3.1 The Outline

What is an outline? It is, simply, a brief statement of the points and facts in a larger volume. The facts drawn from the larger volume are short and brief, leaving a fuller treatment to the said larger volume. In other words, your outline should only indicate the key aspects and elements of the script. These aspects and elements will be given necessary flesh and detail in the actual script.

Now that you have an idea of what a script outline is, let us attempt a little exercise; imagine a sequence or scene in a film script that you intend to write. Capture in your mind all the characters, dialogues, actions and movements in this particular scene. Then, when you are ready, describe the entire scene in two sentences. You may opt to close your eyes to avoid distraction;

and you have five minutes to do this. Do not forget to share your experience on the group portal.

3.2 Elements of the Script

Armed with your imagination, concept and story, let us proceed to develop the crucial elements of the film script. So far, we have tried to work on general principles and practice. However, this course has a slant towards Music Video and Documentary. It is time, therefore, to apply our general understanding to specific genres of film. A genre is just a classification of a film based on its content and technique. Just as we have feature films such as those that Nollywood is known for, we also have Musicals, Documentaries and Industrial films. These are further subdivided as the case may be.

Back to the moment. The crucial elements of your script should include Dialogue, Characters, Action and the Mis-en-scene. Dialogue refers to what the characters say about themselves or about others. The words put by the screenwriter in the mouths of his or her characters help the viewer to understand and assess such characters. Such words, however play the more important role of steering the narrative of the film from sequence to sequence.

The characters are the individuals who are portrayed in the story. They drive the film through what they say and what they do. Sometimes, what they do not say and what they do not do can be crucial in determining the type of character that they are. There are different kinds of film characters and this has nothing to do with whether they are males or females, young or old, beautiful or ugly, and so on. Basically, there are the main characters and the lesser characters. Usually, the main characters are the Protagonist and the Antagonist. The protagonist is the one whose story is being told in the film. He or she is the one who seeks answers to the many questions posed in the film. By intention the protagonist is the one that the screen writer wants the audience to identify with more than the others. The Antagonist is in the film to antagonize the protagonist and make life very difficult. This character begins to scheme for the downfall or destruction of the protagonist from the very start of the film. Sometimes, he or she may appear to have the upper hand until the final moments if the film. If the antagonist eventually triumphs over the protagonist, the film will tend towards tragedy. If on the other hand, the protagonist overcomes in the end, the films will tend towards melodrama.

There are different levels of lesser characters. Generally, speaking, those who do not come across as the protagonist, antagonist or supporting characters are referred to as lesser characters. For example the domestic nanny who is the confidant to the woman of the house or the driver who is confidant to the man of the house may not be placed on the same level as members of the crowd who danced at a birthday party.

Having said all this, what do you need to do in order to develop your script characters?

Make them fresh and controversial. In making them fresh, you should seek to create characters who are distinct individuals rather than poor copies of existing characters in familiar films. Get them to say things and do things that attest to this freshness. Secondly, make your characters controversial; characters who say and do everything that the audience expects can be boring. Therefore, let no character be thoroughly and entirely good, and let none be absolutely bad. Let there be an overwhelming slant in their value and virtue. For instance, a character that is 97% good is already a good character; one that is 97% bad goes down as bad indeed. A situation where your character is 100% good or 100% bad is questionable.

This is a good point to try another exercise. Falling back on your imagination, extract a good character and a bad character from your story. Write the name of each character and list 8 attributes under each name which make the said character either good or bad. Good luck to you. Just remember to share your answers as usual.

Action has to do with the events and activities in the film script. Something has to happen in every sequence or situation in the film: such an event can be a one man activity, for example a man alone in the house who tries several ways to commit suicide, but gives up in the end as he weeps inconsolably.

Another example is a family crisis in which some of the children support their mother, leaving the rest to support their father. Finally, the arrival of an august visitor causes them to disarm and transform. Note that in the first example, just one character is needed to generate good and compelling action throughout the sequence.

In the second example, many characters are called into action. Their combined voice and activity could elicit attention from the

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audience. However, it may not necessarily be a more compelling and engaging sequence than the first example.

Mis-en-scene is adopted from French. It is actually pronounced in a way that is quite different from what the spelling suggests and it means "fitting into the scene". Originally developed to serve the live theatre, it is also an important element in the overall shape or form of a film. Mis-en-scene has to do with the choice and arrangement of the visual elements of a film such as set, light costume, prop, make-up and so on. It is crucial that a film story is constructed within a given localised environment. This is where "setting" comes in; additionally, characters are incomplete without their costumes, props and make-up. Effective lighting not only offers illumination but enhances mood whilst giving necessary visual effects. The script must set the tone, and leave the details to the film director and his crew.

SELF-ASSESSMENT EXERCISE

Let me give you another opportunity here to do something.. Consider the two examples that I have just shared with you. Differentiate between the two types of action here and indicate which you think would be better received by a film audience.

4.0   CONCLUSION

Preparation is almost as important as the actual scripting. A good outline is a major raw material for the script prepare. The place of Dialogue, Action, Characters and the Mis- en-scene in effective screen writing cannot be over-emphasised.

5.0   SUMMARY

An outline captures the key components of the script as it breaks down the script into its essential parts. As an element of the script, dialogue helps the story telling process, while characters populate the narrative and they come in many shapes and colours. Action is that which happens in the film while the mis-en-scene captures the total picture for the audience.

6.0   TUTOR-MARKED ASSIGNMENT
   1. What is a script outline?
   2. What are the elements of the script?
   3. Discuss the importance of dialogue as an element of the script.

7.0   REFERENCE/FURTHER READING

Ekwuazi, H. (2017). Media: A Production Resource Book. Makurdi: Save Hage.

UNIT 3   WRITING THE SCRIPT 1

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1.0 Introduction
2.0 Objectives
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      3.1 The Documentary Film Script

4.0 Conclusion
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7.0 References/Further Reading

1.0 INTRODUCTION

The documentary is a specialised type of film that presents a certain aspect of reality so as to call attention to it in a heightened form, whilst eliciting action from those concerned (Ekwuazi, 2008). It is, therefore, non-fictitious unlike most of our Nollywood feature films. The fact that it dwells in the realm of reality, brings it in affinity with news presentation.

2.0   OBJECTIVES

By the end of this unit, you will be able to:

- explain what a documentary is
- give a description of how a documenatary script should be written
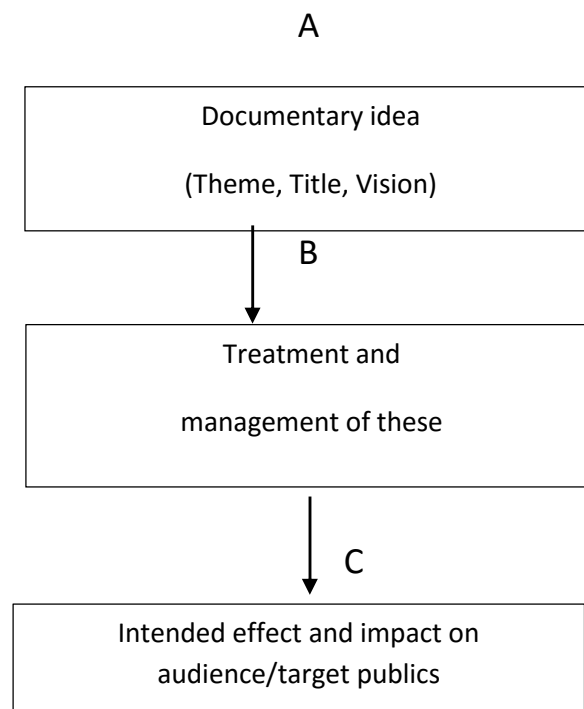- write a documentary script.

3.0 MAIN CONTENT

3.1 The Documentary Film Script

Writing the documentary film script begins with a choice of the right title and theme. Remember that this film genre is more for information and advocacy than storytelling and aesthetic satisfaction. Therefore, you really have to feel like contributing to the wellness of your community, city, state, country or world. There are so many issues currently plaguing every community in Nigeria, for example. There are challenges of poverty, unemployment, under- employment security, divisiveness, education, inflation, health care and transportation to mention a few. See, I just gave you 9 good examples, each of which can be the theme and title of a documentary script. Can you think of

more issues calling for immediate and adequate national attention? Go ahead please, share your responses on our portal .

Once you have narrowed down to a theme and a title, the next is step is research, research and even more research. Recall that the documentary shares features with news. One important attribute of news is "credibility", if your script will be credible, then you must find out the situation of things by going to the source. Your source may be primary; in which case you go to field and find out from those   involved. On the other hand, you may opt for secondary sources. Here online and off-line libraries come in handy. Go out there and get all the information as well as current data needed to craft a good documentary film script.

Another important aspect of scripting a documentary is to do what is generally referred to as Systems Design. This enables the screen writer to approach the task in a cause-to-effect manner. Simply put, the systems design is a planning technique that enables the operative to adopt a problem- solving approach by engendering a cause intended for the desired effect. In other words, the end objective of the documentary determines the strategy as well as input. Graphically expressed, systems design in this particular instance will entail the components of this illustration.

A

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┌─────────────────────────────┐
│      Documentary idea       │
│                             │
│    (Theme, Title, Vision)   │
└─────────────────────────────┘
              │
              ▼  B
┌─────────────────────────────┐
│      Treatment and          │
│                             │
│    management of these      │
└─────────────────────────────┘
              │
              ▼  C
┌─────────────────────────────┐
│  Intended effect and impact on │
│    audience/target publics  │
└─────────────────────────────┘
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It follows that in order to arrive at destination C, you as the screen-writer will have to navigate through A and B successfully. B is critically important because it carries the content intended to deliver the pre-determined effect. Therefore, its expressive elements such as facts, figures, data, featured personalities (interviews), library footages (as indicated), film treatment (as indicated) narration as well as existing photographs must work together to deliver a successful documentary film at the end of the day.

Classically, the film script adapts the 3-Act format which is a carry-over from Ancient Greece. Thanks to Aristotle. Contemporary approaches may stretch the 3- Act template to 4 or 5 Acts. The documentary film script is not left behind in this progression. However, since the documentary is a hybrid of film and news, it may opt to reject or re-create the order of things-suffice it to say that the 3- step flow is still popular.

The first step is the introduction where the subject is laid bare and questions are raised. The second step is the body of the script where attempts are made to proffer answers to the many questions asked at the beginning.

The third and final step attempts to juxtapose the questions with the answers and give the writers a well thought out impression, much in the same way that an editorial opinion page does. When you are ready to commence writing, after you have studied and understood, all the aforesaid, you will split the normal page into two, from top to bottom. On the left side, you will state the Visual Components; on the right the Audio Components. Of course, your title as well as intended duration would have been indicated right at the top.

The visual components will include everything that is intended to appear in the screen. This includes actual or dramatised activities. Actual activities and images can either be captured as it is taking place or taken from existing library footage. Usually, the screen writer does not bother so much with cinematography as becomes the director. At the writing stage, an effective description of what shows on the viewer's screen as well as transitional instructions such as CUT, DISSOLVE, SPLIT SCREEN and SUPER GRAPHICS should suffice. The cut is an abrupt stoppage of camera recording. Cut to means go from the above to another shot immediately. The split screen technique shows the screen divided into 2 or 4, with different actions taking place simultaneously. When the screenwriter gives the instruction

Super Graphics, he or she wants words, names or locations displayed on a running screen image. For example, if a shot of a sea port is seen, the writer may instruct as follows; Super Graphics of Calabar Port.

On the right video components are stated. These include narration (on camera voice or off- camera voice, also known as Voice Over and Music. Also to be included there are special audio effects as well as the voices of those interviewed. The normal practice is to give relatively more space for audio/than video.

Go through the attached example and then do a 3-page documentary script on any topic of your choice. Please, share with the group. Thank you.

Video	Audio
1. Aerial shot of school	School bell ringing
2. Cut to signboard of school	School marching song-up and out
3. Cut to morning assembly in session: school band playing	School marching song –up and a under
4. Principal addresses assembly	Principal speaks
5. School band playing	Music from the school band
6. Again the background students marching off into classes, principles introduces VP (Junior School).	Ambience
7. VP (JS)	VP (JS) talks about the Junior School:
8. VP (JS) leads CAMERA into a few of the classrooms, etc.	• Staff student ratio • Subjects offered • Facilities available • Performance at exams
9. CAMERA holds on a door written: **VP: (Snr. School)**	• etc
10. VP (Snr School) in her office	VP (Snr School) talks about the Snr School:
11. VP (Snr School) leads CAMERA the Snr School: into a few of the classrooms, the labs, including the home economics lab, the library.	• Staff-student ratio • Subjects offered • Facilities • Performance at exams
	librarian introduces self talks Talks about need to cultivate a

12. Libraries	healthy mind in a healthy body.
13. Head coach	
14. Sporting trophies the school has won	Head coach also talks about trophies the school has won; continues on the issue of a healthy mind in a healthy body ends with: the workouts enable them to study better and, at any rate, gives them a robust appetite for food.
15. Students working out in the: gym, football field, basketball pitch table tennis cart, etc.	
16. Students in the dining hall	
17. Snr. Boarding House Master/Mistress	Snr. Boarding House Master Mistress introduces self; talks about how their work impact on the quality of the students' life to ensure that students are at their best.
18. Students in the Truck-shop	Principal talks about the committed staff and how supportive they have been in building a 1st rate school.
19. Students in the dormitory	
20. Group pix of staff with Principal Camera zeros in on principal.	PTA Chairman (addressing the meeting): it is hereby proposed that the PTA provide the funds required for the project… Those in favour say 'Aye!'
21. Prize giving/Founder's Day Ceremonies/	
22. Students writing final exams/UME	
23. University Matriculation ceremony.	PTA Chairman talks about the PTA partners with the school authorities, various PTA projects and how proud the PTA feels about the school.
24. PTA meeting in session. Camera fully establishes the scene then rests on the PTA Chairman as he speaks.	Principal" "… or motto has been derived from our mission: Only the best. We give only the best to our students- and in return they give us the best: only the best.
25. PTA Chairman	
26. Principal (in front of the school gate)	

4.0 CONCLUSION

The documentary differs from the feature and this reflects in the scripting. Whereas the feature film seeks to entertain, the documentary film sets out to inform and to stir. Effective scripting of the documentary will take cognizance of its format and discipline.

5.0 SUMMARY

The documentary film is a comment on reality from a concerned individual intended to draw out the concern of other individuals. Its writing begins with a proper choice of the theme and topic. Research is vital in order to present a credible version of reality. The Systems Design Model enables the screen writer to approach the task as a problem solver. Armed with the discipline and organization provided by the systems design he or she can approach the subject matter from cause – to – effect He or she goes from posing the questions, to proffering solutions; to examining both sides and passing an informed judgment. Actual scripting will arrange contents under Video and Audio compartments. A real life example is also provided.

6.0 TUTOR-MARKEDASSIGNMENT

1. What is a documentary?
2. Give a detailed description of how a documentary script should be written.
3. Select a theme that interests you; provide an appropriate topic and write a documentary script on it.

7.0 REFERENCE/FURTHER READING

Ekwuazi, H. (2008). *The Television/Film Documentary: A Production Resource Book*. Ibadan: Kraft Books.

MODULE 2

Unit 1   Writing the Script II: Music Video

Unit 2   Directing 1

Unit 3   Directing II

Unit 4   Camera Movement

UNIT 1   WRITING THE SCRIPT II: MUSIC VIDEO

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        3.2 Essential Components of the Music Video Script

4.0 Conclusion
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7.0 References/Further Reading

1.0 INTRODUCTION

A good number of music videos are not scripted with the format and discipline ascribed to feature films and documentary films. So, such ''scripts'' are largely improvised; that is to say that they are both semi-scripted and unscripted. The director of the music video simply comes up with spontaneous ideas and plans based on the demands of actual shoot. However, it is advised that rather than developing a full script as we find in drama, film and documentary, a Semi-Partial script which is a toned down version of the Full Script. It states the bare essentials whilst observing the split page approach for video and audio.

2.0 OBJECTIVES

By the end of this unit, you will be able to:

- explain the run down script
- discuss the essential components of the music video script

3.0 MAIN CONTENT

3.1 The Run-Down Script

The Run-Down script is easier, simpler and has been adopted by industry practitioners.

A Run-down script breaks an entire production down into crucial details right from the beginning of the shoot to the very end. The good thing about the music video is that it is a visual interpretation of an existing piece of music. Therefore, it is guided by a piece of music that can be played over and over again for inspiration and guidance. According to Onabanjo (1999), a good Run- shown script must provide all vital information about a production from start to finish. Every item on the outline is expected to indicate the artistes, day, light and camera, as well as approximate running time.

Before we proceed, here is a short assignment to task your imagination Think of a price of music that you have heard but have not watched the music video. Draw a list of 1-15 and state what you would like to see from the beginning of the track to the end. Share your ideas on the group portal.

3.2 Essential Components of the Music Video Script

Let us then proceed by looking at some essential components of the music video script. If upon graduation, you are called on to provide a script for a planned music video shoot, it should be remarkably different from what you have just presented as assignment. Firstly, your video script is expected to reflect a distinct theme. The theme is the subject, topic or idea being put forward. This can range from joy to sadness, poverty to prosperity, crisis to peace, and failure to success. Since the music video is almost always inspired by the sound track, the theme of the sound track should automatically become the theme of the music video. Once theme is identified it must be stated and explored.

Secondly, your music video script has to show a plot. The plot reflects the way that a story develops from one unit to another. The major events and situations of the story are articulated therein.

Thirdly, there is the need for a distinct structure to be spelt out in your music video script. How do the various elements and components fit together? Are some scenes to be busy while others stay relatively relaxed? What is the centre of focus at any point in time? Do you want to emphasise human elements more than non-human elements? All these questions will be answered as you define your structure for the video.

Additionally, your style as a music video script writer should shine through. It may be expressly stated or subsumed in the script itself. Style is a distinct manner of doing any particular thing. This may be work performance, speech presentation or lifestyle. Your style as a music video script writer could be racy or slow; simple or complex; deep or shallow and so on.

Here comes another quick engagement before we come to the end of this unit. Now that you know what a standard music video script is expected to reflect, let us go back to your first assignment under this topic. To your outline of 15 items, add a sentence on the particular style that you would have adopted if requested to prepare the entire script.

Do not fail to give a well thought out justification for your chosen style. Please, do share.

4.0 CONCLUSION

The music video script does not observe the format and discipline of stage plays and feature films. At best, it follows the tenets of the Run-Down script. Under this dispensation the key challenge is to capture the outline, with all the necessary details.

5.0 SUMMARY

Whereas a full script follows the strict professional discipline expected for stage plays and feature films, the semi/partial script does not involve as much detail and complexity. It focuses on primary video and audio inputs as can be seen in the documentary script.

The Run-down script dwells on outlines that state sequence to sequence, situation to situation, scene to scene progression as well as all the necessities. The last example best describes the music video script and regular tasks through assignments will make the student better.

It is also pertinent to add that in coming up with an acceptable music video script, certain components should be incorporated. These include theme, structure, plot and style.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is a run-down script?

2. Discuss the essential components of the music video script.

7.0 REFERENCE/FURTHER READING

Onabajo, O. and M'Bayo, R. eds. (2008). Fundamentals of Home Video Production. Maryland (U. S. A.): African Renaissance Books.

UNIT 2   DIRECTING 1

CONTENTS

1.0 INTRODUCTION

The director is a professional and leader of the film production team. In this unit, we will examine his role and what his job entails.

2.0 OBJECTIVE

By the end of this unit, you will be able to:

- discuss the responsibilities of the director

3.0 MAIN CONTENT

3.1 The Director and His Responsibilities

When a play script is written, the writer's job is done. It will remain a text or document until a director comes around and decides to interpret it into an audio/visual form. This interpretation can see the script turning into a live play, a broadcast programme, or a film. Therefore, both technically and primarily, the director interprets the script into a version that can be seen and heard at the same time. For the Radio medium, however, only audio/aural interpretation is necessary. Responsibility for interpretation of the script, inexorably, leads the director to play a good number of roles towards the realisation of the film project.

Usually working behind the scenes, the director organises and supervises artistic and technical inputs geared towards film production. He or she co-ordinates the many separate aspects of the film production process into a unified whole. As the film project progresses and aspects of the film develop, the director must come up with a style that integrates all the inputs into a final product. Both consciously and unconsciously, the director generates artistic balance, colour, energy and rhythm which fills the entire production.

Contrary to popular misconceptions, the director is not a demigod with sweeping and unbridled authority. The producer is able to overrule the director's decisions if strongly convinced. Star actors and actresses may delete or recast certain lines and phrases of the script. They may also disagree with aspects of characterization and movement. Powerful screen writers and music composers can also be in a position to overturn some of the director's decisions.

Having said this, the director is the one who "directs" the actors, actresses and crew. The director elicits utterance and performance from his actors and actresses. He expects them to say their lines, move and express themselves in a particular way that reflects his creative vision for the film. Camera men, designers and the rest of the crew are also to offer particular inputs acceptable to the director.

The director turns the script into a sequence of shots which when properly arranged and organised transform into the film. A shot is one continuous take of film without any breaks. It can be as brief or as lengthy as the director wishes. For example, if the camera records a book dropping to the flour, that can be a brief shot. But if the same camera is intended by the director to ascertain that the book that dropped is still intact, then one can see a pull in to the book. This particular shot will not be as brief as the earlier one due to the technique employed to realise if as well as the contribution that it makes to the entire film narrative.

In turning the script into a sequence of shots, he director is responsible for deciding camera angles, fields of view, lens effects, lighting, sound, music, design and movements.

We merely mentioned the fact that the director coordinates the inputs from the crew for the overall benefit of the film. In reality, he actual decides what is good enough to be recorded and what is not so good. For example, he or she decides that the framing of every shot is right and proper. The director may decide to centralize the screen image or leave some space to the right or to the left. The director may also decide to replace an all- purpose flood light with a spot light. It may also please the director to have an actor or actress speak louder or softer, for example. He or she could call for the style and tone of make-up or consume to be changed. The whole idea is to ensure that every tiny component of the film fits into the directorial vision. Let us wind up this class with another assignment. Using your camera, do three close selfies of your face. The first should show you as "Happy"; the second should show a "Happier" you; the third selfie must convey the fact that you are in your "Happiest" mood.

SELF-ASSESSMENT EXERCISE

Let us do a quick exercise here. Think of three actions that may warrant brief camera shots and another three that should require more than brief camera shots. Please share your answers on the group portal

4.0 CONCLUSION

Although the director is a member of the film production team, he or she rises above all other members of the team. Due to the fact that the director is expected to turn the script into a film, he or she relies on the individual and collective productivity of the production team; the director calls for contributions from every member of the team and also determines what is good enough to form a part of the production, as well as what is not good enough.

5.0 SUMMARY

The director is a professional and leader of the film production team. He or she only answers to the producer, although in practice, celebrity actors, actresses, directors of photograph, designer and production managers can influence the director's decisions.

The responsibilities of the director include making the script to become the film. In other words, he or she transforms the film idea from a text into a film. Other roles are to "direct" the actors and actresses, to elicit for the contribution of the crew members, to co-ordinate all the artistic and technical energies in the best interest of the film and to stamp the film with his/her vision and style.

6.0 TUTOR-MARKED ASSIGNMENT

Fully discuss the responsibilities of the director.

7.0 REFERENCE/FURTHER READING

www.futurelearn.com (An Introduction to Screenwriting)
www.nyfa.edu
www.udemy.com
Info.finaldraft.com
www.universalclass.com
www.domestika.org

www.classcentral.com

UNIT 3   DIRECTING II

CONTENTS

1.0 Introduction
2.0 Objectives
3.0 Main Content
       3.1 The Camera
       3.2 Camera Movement
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment

7.0 References/Further Reading

1.0 INTRODUCTION

In this unit, we will examine the film camera and its role.

2.0 OBJECTIVES

By the end of this unit, you will be able to:

- explain the role of the film camera
- discuss camera movement in film.

3.1 The Camera

It is true that the film director needs actors and actresses, cameramen, the director of photography, designer and technicians to work with. The film camera, however remains the most important tool, device or instrument available to the film director. This is so because the camera is needed to transform the film idea from text to film. The camera is needed to record the moving images which add up to become the film, eventually. In order to tell the story effectively, the director relies on different camera movements to enable him or her to compose the filmic narrative.

3.2 Camera Movement

Camera movements are divided into two. These are lens movement and spatial movement. The former entails an adjustment of the lens without moving the camera. This adjustment changes the focus of the lens without moving the camera. It changes the focus of the lens and changes the relationship between the screen object and the audience. In essence, the image can become bigger or smaller. When it is bigger, the audience

tends to see it as closer; the reverse is the case when the screen image becomes smaller.

The second type of camera movement involves the physical movement of the camera either along its axis, or from point A to point B. As a director, whatever movement you opt for at any point during the film-making process must spring from a valid reason. The movement must be motivated by an action or the reason for that action. Only then will that particular camera movement be truly meaningful and clearly discernible to the viewing audience. I have always told my film students that in the film business, the audience is the boss; not the producer. The director makes the film with the viewer in mind. The viewer it is, who at the end of the day accepts or rejects the film. As you know, acceptance signifies business success, while rejection points to adverse consequences, business wise.

The implication of all this, is that a thorough knowledge of common camera movements and their wise application should be an obsession to the film director. Popular and time- tested camera movements are as follows:

(1) PAN: The |Pan is a movement by the camera to the left or to the right, along its horizontal axis. To execute this movement, the cameraman simply grabs the handle of the camera and moves it to the left or to the right. The PAN can be very slow, slow, fast or very fast. Whichever the director decides to use will be determined by an established need and reason embedded within the film narrative itself. Usually, film directors use the PAN movement to:
(a) Show the viewer what the screen character sees;
(b) Make an association between the physical relationship of two persons or objects;
(c) Follow an on-screen action;
(d) Select items in a row, one-by-one;
(e) Adjust picture composition by changing what the director wants the viewer to see;
(f) Show reactions on one, two or more faces to a common stimulus.

2.   TILT: The TILT is the movement of camera, up or down along its vertical axis. Here again, the tilt could be slow or fast, depending on the vision of the director. As a camera movement, the filt can be used to accomplish the following:

(a) Adjust picture composition;

(b) Create a dramatic effect. Consider a camera tilting from a suckling baby to a proud and happy mother.

(c) Follow an established on-screen action.

4.0 CONCLUSION

It is an incontrovertible fact that the film director depends on the script as a crucial raw material. Even more so does he or she depend on the camera to capture the moving images, hereby transforming the film idea from text to film. If the director is to use the camera effectively and creatively, then he or she must know the popular movements of the camera, as well as how and when to use them.

5.0 SUMMARY

It cannot be over- stressed that the film director cannot tell the film story without the film camera. The reason is simple- her or she needs the camera to record moving images which add up to become the film.

Camera movements are classifiable into two: lens movement and spatial movement. In camera movement, either the lens moves, through deliberate adjustment or the camera moves from one place to another, from action initiated by the cameraman.

Some of the popular camera movements that have been tested and proven are; the PAN and the TILT. Whereas the PAN represents a movement by the camera to the left or to the right, along its horizontal axis, the TILT is a movement of the camera up or down, along its vertical axis.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is the role of the camera?
2. Discuss camera movement in film.

7.0 REFERENCES/FURTHER READING

www.futurelearn.com (An Introduction to Screenwriting)
www.nyfa.edu
www.udemy.com
Info.finaldraft.com
www.universalclass.com
www.domestika.org
www.classcentral.com

UNIT 4   CAMERA MOVEMENT

CONTENTS

1.0 INTRODUCTION

In the last unit, we began to treat camera movements as an important pre-occupation of the film director. We shall continue along that path in this unit. Then we shall attempt to make the entirety of these camera movement experience an interactive one.

2.0   OBJECTIVES

By the end of this unit, you will be able to:

- explain zoom camera movement
- explain how to accomplish various processes through zoom movement
- demonstrate truck
- explain dolly and its uses.

3.1   Zoom

The Zoom is a camera movement in which the camera pulls into or out of a screen object of focus, within the established field of view. This is a lens movement which enables a pull in or a pull-out. In pulling in, the screen image become bigger and larger; in pulling out, it becomes smaller and less significant in the field of view. The field of view in this instance refers to everything see by the viewer, from the near to the far, as captured in any particular frame of film. This view changes as the camera pulls in or out. When there is a pull –in, less and less of the visual elements are seen as the camera closes in on the screen object/object of emphasis. The reverse also becomes the case when the camera pulls out. More of the set become visible to the viewer. The Director can either use a slow zoom or a fast zoom, depending on what he or she intends to accomplish. Usually, the Zoom is used to;

(a) Adjust picture composition
(b) Change the field of view, for reasons best known to the director. This must, however, be agreeable to the audience at the end of the day.
(c) Achieve a dramatic effect. A good example would be to zoom out on two persons in a confidential conversation, to show an unseen/unwanted witness behind them.
(d) Follow an established on-screen action. The action being followed must be relevant to the story being told at a particular point in time.

3.2 Truck

The Truck camera movement is a spatial movement in which the entire camera moves from point A to point B. This movement is not an arbitrary one, but determined by the director's vision and interpretation of the script. To realise the TRUCK movement, the camera is mounted on a special rail device and then pushed either to the right or to the left of the screen object of focus. The effect that it creates makes the ground to appear to be moving. As in all other camera movements, the director thoughtfully, opts for the TRUCK because he has a good reason to do so. Usually, the TRUCK movement is used to do the following:

(a) Show objects in a row; one after the other
(b) Follow an action that is considered as relevant and integral to the action in focus
(c) Give an increased or heightened feeling of depth within the field of view, as objects appear to be moving either to the right or to the left of the audience.

3.3 Dolly

The Dolly is executed when the camera, mounted on rollers, moves either closer to the object in focus or away from it. Expressions such as "Dolly front" and "dolly back" are used in film making. The camera is said to "dolly, front" when it moves closer to the object in focus; while it is said to "dolly back" when it moves backward and away from the screen object. The DOLLY movement is not to be used carelessly or recklessly by the film director, but in accordance with the demands of the film. This particular type of camera movement is usually deployed to:

(a) Change the field of view; and ;
(b) Follow necessary and relevant on- screen action; and
(c) Give special emphasis to the environment in which action takes place.

SELF-ASSESSMENT EXERCISE

Now, it is your turn to show understanding o what we have done so far in this module.

With your phone's camera, simulate the following camera movements and share with the class:

1. Pan
2. Tilt
3. Zoom
4. Truck
5. Dolly

Remember that this is merely a simulation, so it is essentially experimental. You are at liberty to determine the content of your video.

4.0 CONCLUSION

The director depends on the use of appropriate camera movements to effectively tell the film story. Such movements which may involve only an adjustment of the lens or a spatial movement of the camera have different roles to play. It is important that the film director opts for a specific camera movement which contributes good value to the film content as well as narrative.

5.0 SUMMARY

The zoom camera movement is executed by merely adjusting the lens of the camera. This has the effect of taking the audience closer to the object of focus or taking the audience away from the object of focus. The zoom is usually deployed when the director intends to accomplish a number of tasks.

The TRUCK camera movement on the other hand involves the physical movement of the camera from one position to another. A rail device enables the camera to be mounted and pushed to the left or to the right. It enables the film director to perform certain predetermined tasks as listed before now.

The DOLLY camera movement also involves spatial movement of the camera within a defined space. This technique either takes the viewer closer or further away from the screen object. The DOLLY is also put to use when the film director wants to accomplish the effects listed above.

6.0 TUTOR-MARKED ASSIGNMENT
1. Describe zoom camera movement
2. Identify four processes to which we can deploy zoom.

3. When is the use of dolly employed?
4. Give three advantages of truck.

7.0 REFERENCE/FURTHER READING

www.futurelearn.com (An Introduction to Screenwriting)
www.nyfa.edu
www.udemy.com
Info.finaldraft.com
www.universalclass.com
www.domestika.org
www.classcentral.com

MODULE 3

Unit 1   Framing the Shots

Unit 2   Directing: Narrative Modes

Unit 3   Acting I

Unit 4   Acting II: How to Get it Right

UNIT 1   FRAMING THE SHOTS

 CONTENTS

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2.0 Objectives
3.0 Main Content
      3.1 The Shots
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment
7.0 References/Further Reading

1.0   INTRODUCTION

As has been already established, the film director relies very much on the device/gadget called the film camera in order to tell the story. He or she does this by turning the film script into a series of shots.

2.0 OBJECTIVES

By the end of this unit, you will be able to:

- describe a shot
- identify various camera shots.

3.0 MAIN CONTENT

   3.1 The Shots

A shot is a continuous, unbroken recording of a moving image by the film camera. At the end of the day, the shots are properly arranged and neatly edited to produce what we know as the film.

The most commonly used of these shots are: Close-Up, Medium Close-up, Tight Close-up and Extreme Close- Up. Others are Medium Shot, Long Shot and Wide Shot. Also called CU, the Close-up shot shows a clear identify of the screen object in focus. Using a human being as that object, a close-up will show the head, face and upper chest area. The

Close-Up shot becomes necessary when both the identity as well as facial expression of the screen character is deemed as necessary.

The Medium Close-Up is also called the MCU. Still using our human example, this shot will capture every part of the body already seen in the CU, plus the whole chest and torso, up till the navel area. The director uses the MCU to vary the depth of field by showing more of the same thing. The variation interests the eyes without confusing the brain far as the audience is concerned.

Let us move on to the Medium Shot, which is like the middle ground between all the shots. This shot captures every part of the body already shown in the CU and the MCU. It is framed to show from the head of the screen character to the knees. The Medium Shot is mostly used by the director to introduce major characters in a film and to vary what the audience sees without changing the story. The Tight Close-Up or TCU shows the face but without the top of the head and without the chin. The TCU makes a screen character to come across as strong and intimidating. This shot is used by the director to draw special attention to the face of the screen character. If there are scars, birth marks or abnormalities, the TCU will display them to the viewer.

Even more engaging than the TCU is the Extreme Close- Up or ECU. This shot is framed to reveal just the upper end of the nose and the eyes of the screen character. The ECU makes screen images look larger than life. Directors use the ECU to show a character whose full identity is still being withheld from the viewer. This shot could also request the audience to probe into the mind of the screen character being portrayed. Horror film directors have been known to use the Extreme Close- Up to create fear and suspense.

The LONG SHOT, also known as the LS, reveals the entirety of the screen character. He or she is seen from the head to the toes. It leaves the viewing audience in no doubt whatsoever as to what the individual's full appearance is. Clothes, shoes accessories and jewelries are all captured in the LONG SHOT. When the film director wants to reduce the emphasis and significance placed on a screen character, he or she allows the audience to see other objects in the filmic environment. The WIDE SHOT or WS brings in more of the set or action environment into the picture. A WS of our screen character would show a expanse of space with the individual placed insignificantly at the centre of the screen. The WIDE SHOT can also be used to heighten fear and suspense in a film.

SELF-ASSESSMENT EXERCISE

Now that you have an understanding of the camera shots commonly used in framing and content composition, let us spend the rest of this lecture to identify and document these techniques. It is time for you to go online and watch a Hollywood film; as you watch, identify the following; CU, TCU, ECU, MCU, MS, LS and WS. Describe the screen character and the film sequence where these techniques were deployed. Do, share as usual. Good Luck.

4.0 CONCLUSION

In the task of framing the individual pictures and composing the film story; the director usually finds him or herself opting for the CU, the TCU, the ECU, the MCU, the MS, LS and WS. Some of these shots only reveal a part of the screen character while others show more or the entire body to the audience. They are used and reused by the film director in line with creative vision and necessity.

5.0 SUMMARY

The film director must get the very best from the camera at all times, since that is his primary, work tool. Afterall, only the film camera can help the director to turn a story or a script into a film.

While framing, individual shots for the bigger film story the director composes content by using Close-Ups Medium Shots, Tight Close Ups, Extreme Close-Ups, Medium Close-Ups, Long Shots and Wide Shots, Any technique opted for at any point during the film production must be relevant and germane- it should help to tell the film story in a better and more effective way.

6.0 TUTOR-MARKED ASSIGNMENT

1. What is a shot?
2. Discuss shots which are commonly used by film directors to frame and compose film content.

7.0 REFERENCES/ FURTHER READING

www.futurelearn.com (An Introduction to Screenwriting)
www.nyfa.edu
www.udemy.com
Info.finaldraft.com
www.universalclass.com
www.domestika.org
www.classcentral.com

UNIT 2 DIRECTING: NARRATIVE MODES

CONTENTS

1.0 Introduction
2.0 Objectives
3.0 Main Content
    3.1 Narrative Modes and their Roles
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment
7.0 References/Further Reading

1.0 INTRODUCTION

In the last unit, we studied the commonly used shots used by the film director to frame and compose the film content. This unit examines the functionality of these shots based on the specific roles that they play in the film.

2.0   OBJECTIVE

By the end of this unit, you will be able to explain:

- the roles played by various shots in film.

3.0 MAIN CONTENT

3.1 Narrative Modes and their Roles

Every shot, beyond what it is in itself, or how it is executed, plays a role in the unfolding of the film narrative. These roles are continuing, from sequence to sequence, scene to scene, act to act, and so on. Let us see how shots and other narrative modes play their role in telling the film story.

The expressions hereunder are self explanatory; at the same time, they answer questions posed by the production process itself. Every narrative mode is coined to reflect the role that it plays in the narrative.

ESTABISHING SHOTS are used to identify a location and they have traditionally been used to introduce a scene or situation. The establishing shot gets its name from the role that it plays rather than its composition or framing. As a result, an establishing shot can be a close-up, a medium shot, a long shot or a wide shot.

REACTION SHOTS are usually just close-ups of a specific performance showing a subject's reaction to a particular event. Often a reaction shot can be stolen from a different take, or even a different scene. Brilliant editors have been known to find a few seconds of footage on an actor with his guard down after Director called "cut". Such editors then go ahead to use this clip as a reaction shot somewhere else in the scene.

The fascinating thing about the reaction shot is that it gains its reason for being from the preceding shot. The audience may or may not react the same way as a reaction performance, but in the film narrative the director has found it appropriate. The 20th century Russian film maker-Lev Kuleshov was passionate about the reaction shot, and explored the concept extensively in his films.

INSERTS AND CUTAWAYS: Inserts are close-ups of objects that have already been seen within a scene. They are usually not human objects but properties (props) and set pieces flashed on the screen for reasons best known by the irector and his editor. Cutaways are similar but in this case they are objects that have not been experienced by the audience before its brief introduction. For example, in a restaurant scene, the cutaway could be the attendant or other diners.

AERIAL SHOTS are usually taken from a plane a helicopter, or a person on top of a building. Aerial shots are usually not close-ups, but medium shots, and long shots are usually preferred. Also, aerial shots can be immobile or mobile. It is pertinent to observe that since the arrival of Drone Technology, air planes, helicopters and human climbers have been spared the trouble involved in the execution of Aerial Shots. Drones can now take the execution of aerial shots farther and better.

BRIDGING SHOTS are used to cover a jump in time or place, or other apparent forms of discontinuity. They help the director, working with the editor, to fill gaps which otherwise would have distorted the flow of the film narrative in one way or another. Examples are CU of moving car tyres, newspaper headlines or weather changes and so on.

The CUT in professional analogue film-making is the splicing of two shots together to create a continuing sequence. It is done by the editor at the post production stage of a film. Between sequences, the cut marks a rapid transition between a particular time, space, and another. In digital film- making, the 'cut' merely refers to the temporary stoppage of recording by the camera. It marks the break of one continuous sequence. This effect can also be generated by the film editor in the studio.

CROSS-CUTS are produced by cutting between different sets of action that can be recurring simultaneously, or at different times. Cross–cutting is used to build suspense, as well as to show the relationship between the

sets of action. A good example is (1) Children playing in the sitting room and (2) their parents in a heated argument in the bedroom. Let us do a little exercise here. Based on your understanding of what we have learned in this module so far, think of 3 other settings that can serve as credible Cross Cuts apart from the examples provided by me. Share with the class.

The JUMP CUT is that which shows no match between two back-to-back shots. Within a sequence, or more particularly a scene, jump cuts give the effect of bad editing, although some directors use it to make personal statements. Where the jump cut is not properly handled, it is capable of calling attention to itself, thereby disorienting the audience. It is called a Jump cut because it makes the spectator jump. When the picture jumps, the audience's sensibilities are jarred.

This is the opposite of the MATCH CUT and it is an abrupt cut between two shots which do match each other. It is used as a technique to mark transition in time and space.

POV SHOTS

Conventionally, the film camera represents an unseen objective eye that records images without the subjects being aware that it is there. All shots taken with this understanding are known as objective shots. However, when the subjective view of a character is captured by the camera, the shot seizes to be objective but subjective. POV Shots, therefore, are shots taken by the camera but representing the point of view of a character involved in the filmic action.

4.0 CONCLUSION

The film story is not just told by the dialogue spoke by actors and actresses. To a larger extent the story is told by the film narrative which has to do more with the visual progression.

Shots and cuts play a vital role in the unfolding and progression of the film story. While some establish the action and location others reveal reactions, while others serve as bridges to cover error and flaws that have found themselves in the film. When all the narrative modes play their roles well, the film is greatly enhanced.

5.0 SUMMARY

We have seen how shots and cuts go beyond their mere description to play active roles in the development of the film narrative. This module has explained Establishing Shots, Reaction Shots, Inserts, Cutaways, Bridging Shots and Aerial Shots. It has also covered Cuts, Cross Cuts, Jump Cuts, Match Cuts as well as POV Shots. Working with the editor,

the director ensures the intelligent and creative application of these narrative modes to engender a good film and a satisfied audience.

6.0 TUTOR-MARKED ASSIGNMENT

Give a description of each of the underlisted and the role they play.

a) The Jump Cut
b) POV shots
c) Bridging shots
d) Reaction shots

7.0 REFERENCE/FURTHER READING

1. www.nyfa.edu
2. www.udemy.com
3. Info.finaldraft.com
4. www.universalclass.com
5. www.domestika.org

www.classcentral.com

UNIT 3   ACTING I

CONTENTS

1.0 Introduction
2.0 Objectives
3.0 Main Content
       3.1 Acting
       3.2 Historical Background of Acting
4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment
7.0 References/Further Reading

1.0 INTRODUCTION

    In this unit, we will among other efforts, examine the historical trajectory of acting.

2.0 OBJECTIVES

    By the end of this unit, you will be able to:
        • explain what acting means
        • give a historical account of acting.

3.0 MAIN CONTENT

3.1 Acting

Acting is often seen as the task of representing a character in stage play, a film production or a television programme. It helps to concretise and actualise a drama script, a film production or a television programme. Acting is founded on the Principe of ''Make Believe'', whereby life mimics life. Also pertinent here is the principle of 'Temporary Suspension of Disbelief', which entails the presentation of one thing as if it were another and asking the audience to accept it as that other thing. So it is that film audiences can only enjoy any film if they are willing to accept a representation as a presentation. They are then said to temporarily suspend disbelief in order to enjoy the movie.

Performance is, therefore, at the very heart of acting in order to formalise a play, film or television programme. Men and women who are trained to do the job, must perform by leaving themselves behind, as it were, and then becoming other persons whose characters they have chosen to play. Acting is role play, a situation whereby an individual drops his or her natural role as Mr. A or Miss B., only to take on the role of another person known as the character.

3.2 Historical Background of Acting

Acting or role play has been with humanity for a long time. History, has it that acting was first recorded in Ancient Greece during the worship of the god called Dionysus. The worship consisted, amongst other things, a large orchestra made up of musicians, singers and dancers. On a particular occasion, during one of the worship sessions, a man who went by the name Thespis, stepped out of the orchestra and assumed a role. He began to talk and to carry on as a different person entirely – a character from the Dithyrambs. This was the name given to their long, complex and ritualistic singing and chanting.

Acting soon spread beyond the religious worship of the goods to the entire society. The great works of dramatists such as Aeschylus, Euripides and Aristophanes, to mention a few, attest to the profuse availability of actors, designers and stagehands during that period in antiquity.

As a matter of fact, acting or role play continued to serve both religious and secular purposes from the Ancient Egyptian period, to the Ancient Roman period, to the Medieval period. This was also the case from the Restoration, to the Elizabethan, to the Victorian and on to the onset of early modernity.

According to history, the tools and techniques of acting became more improved during the Elizabethan period. The plays of William Shakespeare challenged actors and actresses to do more and to give more. Soon after that, Charles Mcklin and his student- David Garrick arose to become outstanding actors. Kitty Clive was also said to have emerged as a very good of that period.

The arrival of the first modern age director in 1791 also demanded more from acting. In that year, a German scientist and businessmen- Johann Wolfgang von Goethe took over a play house and its drama troupe in the Weimar region. Being a scientist, he applied scientific principles and discipline to the preparation and staging of plays. Goethe believed that since actors did not see themselves during performances, they assumed that they got their acting right. This was far from the truth. He made it a point of duty to drill the actors and actresses so as to make them more convincing and more believable when they got on stage.

About a hundred years later Duke George – a German royalty also found himself in charge of a performance troupe. He studied the techniques of Johann Wolfgang von Goethe and decided to lift the bar, not only for the actors and actresses, but for all involved in performance under his direction. Under his direction, actors wore real garments put on real jewelry, drank real wine and used real props on stage. As a matter of

fact, battle scenes were realized with actors wearing real armour and wielding real weapons.

Konstantin Stanislavsky, artistic director of the Moscow Art Theatre decided in 1907 that the actors of the day still lacked certain attributes and capabilities. He believed that actors needed to develop a creative state of mind. Stanislavsky was convinced that at the barest minimum, actors could be helped to relive past experiences on the stage. He, therefore, focused on helping actors to re-awaken past real life experiences so that such can be reproduced on stage. Emphasis was placed on preparation; exercises such as aerobics and yoga were brought in. These, the was convinced, would engender relaxation, concentration and self-confidence.

Konstantin Stanislavsky's tradition was continued by Anton Chekhov and Vserolod Meyerhold who were themselves, his students. Stanislavsky's legacy had more impact in the United States of America than it did in Europe. While it greatly influenced post- World War II film acting in the U.S., attacks from Bertold Brecht of Germany and Antonin Artaud and of France, ensured that Europe never really embraced his methods and paradigms.

Jerzy, Grotowski, a polish director introduced new acting styles in the 1960s. He opted for acting techniques that dwell on the external and super-physical aspects of acting. Today, acting does not have to agree with any or all of the traditions discussed. Acting only has to be effective; this is determined by an audience whose philosophy and lifestyles are continually dynamic.

4.0 CONCLUSION

Acting has been with humans right from ancient antiquity. Its growth and development has been propelled by individuals from one age to another.   As an acting student who will metamorphose into a professional actor, a good knowledge and understanding of the historical trajectory is important. Success in the field will, however, rest more on individual creativity as well as diligence.

5.0 SUMMARY

You have been taught that acting involves one individual playing the role of another person in a Role Play scenario. The actor puts away his personality to take on the personality of the character being played.

History is replete with evidence of acting and actors from the Ancient Greeks, Ancient Egyptians, Ancient Romans, the Middle Ages

(Medieval period), Restoration Period, Elizabethan period, Victorian period and on to modernity.

While the types and techniques seem to differ slightly from one period to another due to the influence of certain domineering individuals, the exalted space for actors and acting has not changed. As far as the would-be actor is concerned, what is pertinent is not just the knowledge of the aforesaid but its disciplined, diligent and creative application.

6.0 TUTOR-MARKED ASSIGNMENT

1. Give a detailed explanation of what "acting" means.

2. Give a historical background of acting.

7.0 REFERENCES/FURTHER READING

Microsoft Encarta Premium (2017)

www.futurelearn.com (An Introduction to Screenwriting)
www.nyfa.edu
www.udemy.com
Info.finaldraft.com
www.universalclass.com
www.domestika.org
www.classcentral.com

UNIT 4 ACTING II: **"HOW TO GET IT RIGHT"**

CONTENTS

1.0 Introduction
2.0 Objective
3.0 Main Content

> 3.1 The Film Character

4.0 Conclusion
5.0 Summary
6.0 Tutor-Marked Assignment
7.0 References/Further Reading

1.0 INTRODUCTION

> You will recall that we said that the entire task of acting is a representational one. An individual known as the actor represents a character in a story. That story in our particular instance is told through the medium of film.

2.0 OBJECTIVE

> By the end of this unit, you will be able to:
> * describe the film character and the various levels at which he operates.

3.0 MAIN CONTENT

3.1 The Film Character

What then, one may ask, are the fundamental skills and expectations of the actor?

Since acting involves role pay by persons who represent other persons (characters), the actor's challenge should encompass the various levels of being. We are trying to say here that just as there physical, mental, psychological, spiritual social and economic aspects of a human being, good acting should reflect all these levels of being. On the physical level, the actor must adopt a voice and tone that truly and convincingly represents the voice and tone of the character being portrayed. Does that character have a soft, shrill voice or a loud, booming voice? Does the character have a relaxed voice or a tensed up voice? Why? There has to be a good reason why the actor opted for a soft- voiced character rather than a strong-voiced one. The reasons are in the script itself and in the character. Through what a character says and what he does, the actor can

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determine what his voice would sound like. It is needful to add that a good voice and speech training is absolutely necessary if the actor is to continually portray different voices and tones from film to film. Let me just add that such portrayals must be convincing as well as believable.

In order to make this to sink in, deeper, let us pause for a white and do a brief exercise. Shut your eyes for a while and just imagine that you are about to play a character in your mind's eye and proceed to speak like that character. Choose the situation and dialogue. Do video and audio recording of this exercise and share. You do not have to utter more than 20 words.

Now that you are through with the deliverable, let us continue with the lecture. Apart from the voice, other physical aspects such as height, weight, dress- sense, poise gait and gesture also define the film character. Facial expressions or the use of the physiognomy also counts. A good actor should see all these features and characteristics in the imagination. Only then can he or she deliver that which has been formed and concretised, as it were, in the imagination.

The mental level of a character is also crucial in character representation. As humans, we do not all possess equal mental strengths and capabilities. Some are brilliant others are average, while others are below average. A character that is a representation of real human being, will of necessity belong to one of the above categories. The good actor ascertains the mental level of his character and proceeds to play the role accordingly. Ways to know what the mental level of a film character is can be through what he says, how he says it; what he does and how he does it.

At the psychological level, humans display peculiar behavior through lifestyles, attitudes, desires, emotions and inclinations. Since the film character is intended to represent a real human being, it is expected that a good actor will also delve into the psychological realm of the character in order to known how best to play the role of the said character. If a character is proud and arrogant, it will show up in the script. On the other hand, if a character is polite and down- to- earth, the script will tell. A good study of the script, particularly where that particular character appears or where references are made to him, will help the actor to prepare.

Let in pause again and engage in a 5-minute class discussion. I expect everyone to participate as usual. Each speaker will spend 1 minute to make his or her contribution. The exercise is: how do we know that a person is (1) proud, (2) arrogant; and (3) domineering? Record your contributions and share through the normal channel.

This brings us to the spiritual level of the film character. As human beings, we are either religions or non- religious. The religious ones may be Christians, Muslims or traditional worshippers. Non- religious people are those who do not see the reason to admit that there higher beings; how much more worship any. To the extent that characters represent humans, to that same extent must we assume that they possess spiritual identities.

The spiritual identity of an individual affects every other aspect of the being. Therefore, a good Christian will speak, act and live in a given way. The same is true of a good Muslim. At the other extreme, we find that agnostics or people who do not believe in God present a different picture of life. The actor must attach a spiritual identity to the character being played if role play is expected to be credible in a holistic sense. Here again the guide is the script, it is up to the actor to study and discern.

The social status of a film character will reflect in his occupation, education, exposure and inter- relationships. The type of work that a very well- educated person will do, may differ from what a stark illiterate can do. The cadre of people with whom our educated man hobnobs and interacts, will certainly not be the same as the illiterate man. A good actor should determine the social level of his character and play it accordingly.

Individuals are also known for their economic/ financial status. A rich and wealthy man has substance and can have almost anything that he desires. A poor man has little or no means; therefore, he embraces whatever life offers. The economic level of a film character goes a long way to determine how that particular character is played by the actor. The house that the character lives in, the food that he eats, the place of work, the car/cars that he rides and the way he spends money, all combine to present his economic/financial level in life. It is expected that the good actor will study his character well by studying the script. Only then can he hope to play that role credibly.

4.0 CONCLUSION

Acting involves stepping out of one life, as it were, and stepping into another life. The representational work which the actor has taken upon himself must be convincing, believable and credible. The actor is expected to "truthfully" act out the character at the physical, mental, psychological, spiritual, social and economic levels.

5.0 SUMMARY

Acting entails being able to play a character at the physical level. Here the voice, height, weight, facial expression, gestures and dress sense come into play. Acting a character at the mental level will see the actor trying to recreate an intelligent character in one film, an averagely intelligent character in the next film and a character of low intelligence in another film.

Psychologically, the actor must bother himself about the attitudes, desires, lifestyles and emotions of the characters that he portrays. These aspects of the psychological status of the character will need portrayal. So is the spiritual level of the film character. Good acting should communicate differences in spiritual identity and standing. In acting out the social level of a character, the actor will do well to reflect, occupation, education, exposure as well as inter-relationships. While playing the economic or financial status of the film character, the actor must communicate whether the character is wealthy, rich, middle class, not well- off, or poor, just by acting.

6.0 TUTOR-MARKED ASSIGNMENT

1. Why is the mental level of an actor crucial in character representation?

2.What does playing a character at the psychological level entail?

7.0 REFERENCES/FURTHER READING

      www.futurelearn.com (An Introduction to Screenwriting)
      www.nyfa.edu
      www.udemy.com
      Info.finaldraft.com
      www.universalclass.com
      www.domestika.org
www.classcentral.com