

**COURSE  
GUIDE**

**FMC423**

**ACTING FOR THE CAMERA**

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- Unit 2 Who is an actor?
- Unit 3 Functions of Acting
- Unit 4 History of Acting

**Module 2: Styles and stages of Acting**

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- Unit 2 Acting Styles
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Unit 1 Relevance of Terms

**Study Units:** There are thirty-two study units of nine modules in this course and they are:

**Module 1: The Concept of Acting**

Unit 1	What is acting?
Unit 2	Who is an actor?
Unit 3	Functions of Acting
Unit 4	History of Acting

**Unit 1 What is acting?**

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 What is acting?
  - 1.3.1 Important elements associated with acting
- 1.4 Summary
- 1.5 References/Further Readings/Web Sources
- 1.6 Possible Answers to Self-Assessment Exercises

**1.1 Introduction**

The good thing is that we are here to study a very important course that is fast becoming viable and highly lucrative all over the world today. This course is none other than *Acting on Camera*. You are welcome! Before now, you may have heard one or two things about acting as a career or you might have been involved in acting at any level (drama, film, skits, etc.) but it is important to note that this course would catapult you beyond the peripheral knowledge of acting on camera to a different level.

This unit is intended to intimate students with the concept of acting, which is to bring about further exposition or better still deeper insights of the subject matter. Importance of acting and a brief history of it. It is important to note that acting is an important and integral aspect of film production. There exist acting for different medium which students must understand: acting for the camera and acting for stage. Both may seem similar to students or intending actors but they differ significantly. However, this course focuses on acting for the camera.

**1.2 Learning Outcomes**

At the end of this unit, students are expected to:

- understand and discuss the concept of acting

- clearly define who and actor is and explain why acting is important

### 1.3 What is acting?

It is important to note that *acting* itself has acquired several definitions in recent times. In other words, scholars have given it different meanings and in view of this, students are expected to have an idea about such meanings.

From a simpler perspective, acting can be seen as the art of moving, speaking and assuming characters assigned to him or her quite different from his or her actual person in real life (Lawal, 2010). It is important to state that this definition covers both acting on stage and on camera.

Furthermore, it has been approached from the point of view of impersonation. That is, to be another person temporary or mimic another character in front of an audience for the purpose of entertainment, education, etc.

From a broader angle, acting is the ability to edge your way deeper into one's deepest recess with the intention of exhuming emotions, feelings and to also express them in such a way that portray dramatic essence of a given character before an audience or viewers.

In addition, action is connected with storytelling, where the use of the use of the body, mind, voice and gesture are articulated. Stories incorporate characters (man or animals). For such stories to be enacted before an audience, someone must be ready to play such roles, howbeit, in an acting capacity. To be more elaborate, for acting to take effect, the following elements much be present: a story, space, actors and audience. Space refers to any medium that provides opportunity for dramatic expressions or renditions. Space in this context could mean a theatre stage, television, film, and radio. A story must be available whether scripted or improvised. The essence is to have characters, scenes, time and theme for actors to replicate. Actors in this context are those that play imaginary characters of the character in the story for the purpose of creating depicting the scripted story in real-life context. This is also known as make-belief.

Acting requires a close study of characters in the story. A close study covers the speech, diction, costume, make-up, movement, and also the age of the character. It is through close observation that an actor(s) can perfectly play the character in any given story (script). To say it more precisely, an actor becomes the character by adhering to the various traits observed to interpret. The ability to interpret a role is a skill that actors must possess. It could come as an inert gift,

through rigorous training and, oftentimes, long years of experience in acting. Acting is a structured way of telling a story using characters.

To add to this discussion, it is pertinent to note that acting is a medium of communication. An actor uses his or her body to make gestures, movement, costume, makeup and speech (dialogue with other members of cast) to send a message(s) to members of the audience or viewers on television or film. Although, members of the audience or viewers have an incline that what is seen is make belief, but they can relate with it relying on life experiences and circumstances.

According to Swain (2022), acting is creating an active thought process that ignites an emotion that provokes a behaviour. That assertion tends to give acting another real of thought that is different from earlier discussions. Now, acting can start right from someone's inner thoughts. For instance, someone reflects on an incident in the past, perhaps a horrible road accident, or a heartbreak from a relationship, and then the reflection ignites an emotional outburst which makes the said person cry, and ridden with deep feeling so sadness. If we carefully examine the assertion of Swain, we may arrive at the fact that acting can occur without deliberate audience or viewer. It could begin within the actor inner will. That person is already acting (John Howard, 2022).

### **1.3.1 Important elements associated with acting**

The following elements are very crucial as far as acting is concern:

- **Voice:** the voice is one of the most important possession of an actor especially where dialogue or monologue is concerned. For mime this can be jettisoned. It is the voice that is used to communicate with him or herself (monologue) and other actors on set (dialogue). Through the voice an actor's emotions, passions and frustrations could be perceived. In other words, the voice is a carrier of many traits which defines the role of an actor or reveals him or her to the audience.
- **Body:** the body is the carrier and the pivot of all the actor has. Without it there is no actors as well as action. The voice and gestures go hand in gloves. His emotions, pleas and are predominantly measured though the use of his or her body posture. As such the value of an actor's body cannot be overemphasis. His or her body and gait determines the role to be played, which is significant for an acting career.
- **Mind:** the mind is the realm of an actor's imagination. The entire interpretation of a given role resides in the mind.

- Space: this is another important and crucial element in acting or for actors. He or she must exist in space and interact with other and environment. Locale is vital because man lives in space and space determines time and essence of behaviour and activities. In space, he lives and without it he or she does not exist.

### Self-Assessment Exercises 1

Attempt these exercises to measure what you have learnt so far. This should not take you more than 3 minutes

1. There are several definitions attached to acting. True or false?
2. One of the following does not indicate what acting is
  - a. dialogue
  - b. impersonation
  - c. mockery
  - d. gestures
3. Acting is a medium of communication. True or False?
4. Acting is considered as communication because it is \_\_, \_\_ and attracts \_\_\_\_
  - a. a medium, message and feedback
  - b. a story, potent, feedback
  - c. a message, sender and source
  - d. an entertainment, subject and message
5. Acting is creating an active thought process that ignites an emotion that provokes a behaviour. True or false?

### 1.4 Summary

This unit focused on acting and its definitions and meanings as postulated by scholars and practitioners. It asserts that acting is an act that uses the voice, body, mind and gestures to impersonate a given character. It also made an attempt to emphasise that there must be a story, apace, medium and audience. It has also taken into cognisance active thought process whereby can be ignited and which brings about a certain behaviour.

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## **1.6 Possible Answers to Self-Assessment Exercises**

### **Self-assessment exercise 1**

1. true
2. B
3. True
4. A
5. True

## **Unit 2 Who is an actor?**

### **1.1 Introduction**

- 1.2 Learning Outcomes
- 1.3 What is acting
  - 1.3.1 Who is an actor?
- 1.4 Summary
- 1.5 References/Further Readings/Web Sources
- 1.6 Possible Answers to Self-Assessment Exercises

## **1.1 Introduction**

You must have heard the name actors severally but if you ask many students to tell you what they understand it to be might be a little difficult. They have an idea what it looks like but cannot express it adequately. Here, we will be able to comprehend what the name is all about such that subsequently when we are confronted with the name it would mean so much more than before.

## **1.2 Learning outcomes**

At the end of this, you should be able to:

- define an actor
- understand it from the point of view of the stage and camera
- understand what constitute an idea actors

## **1.3 Who is an actor?**

This question can be very tricky. However, there are several answers to it. An actor must be able to portray the character of another person as written in the script. That means he or she must be able to imagine the state of mind of such a character, the voice, facial expression and gesture that tend to sooth the character (Sofola, 1994). That aspect of being able to become another person is a difficult task that actors carry out.

An actor is someone who has the capacity to interpret a role. That is bring to live before an audience an imaginative character that does not exist in reality. Before this can be achieved fervently, he or she must be knowledgeable enough of the character personality and be, temporarily that character. This can be done through understudying real beings who have the same traits of the character he or she is to play. Observation is key in this art.

Furthermore, an actor is someone who is talent in speech and eloquence, a master of the act of impersonation. An actor is someone who is able to retain lines and put such lines into action.

Not just being able to render lines makes actor, but subjecting such lines into emotional expressions that tally with spoken words.

An actor is someone who is passionate about using characters to communicate with the audience and change society for the better.

### **1.3.1 Types of acting**

Different types of actors exist and it is important that students know and be able to distinguish them. Although, there could be other categorisation but the following could be considered as basic. They include:

- actors (stage)

This set of actors perform live for an audience, usually in theatres such as proscenium, thrust, round, and open air. They have the presence of the audience whom sit directly opposite them or beside them in the case of thrust stage. They maintain one seating position throughout such performances which demands that actors must regular turning for exposure to the audience. No actor must be masked especially those that have major lines to deliver. It means also that the audience must see actors speaking at all times except when it is a style for an actor to be off view.

Emotional disposition must be clearly expressed in such a manner that audience can relate with. Lighting is important here for the purpose of revealing a character because of the distance between them and members of the audience.

Stage geography is used to enhance blockings. Stage geography can be seen below:

The conscious that when lights hits the actors, that there is no room for corrections makes actors to take rehearsals serious and internalize their lines without fault. During acting classes, instructors would always tell you that the actor is entirely left on his or herself once the performance gets on the way. What was not learnt, what was not done cannot be done at this point. The actor knows that the show must continue whether he or she misses lines. This, he or she can achieve by improvisation and any other technique best suitable for that moment, as the “show must go on”

There is not instance of camera angle as people view actors individually. Sight lines are different from on location to another. That is to say, a member of the audience can be on the

left flank and another on the right or middle. Their placement does not make them see exactly the same thing.

- **Acting (camera or screen)**

Actors in this category do not perform before a live audience but perform in front of a camera which records the scenes and after going through necessary editing process is released for numerous audiences across the globe depending on the distribution network of the film, movie or television.

They interpret the story with the help of the camera. What this statement means is that there are certain things that actors cannot achieve without the help of the camera. For instance, facial expressions of an actor is better appreciated from a close range. What a film camera does is to zoom in on the actors face to reveal the facial expressions. Now, the audience can relate with the actors' emotional disposition easily. Whereas, that effort would be difficult to achieve if audience cannot have easy access to actor's facial expressions as made possible by the help of the zoom lens of a film camera. Stage acting does not have this kind of opportunity where audience can clearly enjoy close up shots of cast on stage at any given direction. Thus, the camera becomes the most important entity in this category. The camera helps in satisfying the audience or viewer's expectations such as closing up on a character, revealing certain details that might attract the curiosity of viewers

Furthermore, actors in this category have, perhaps, absolute freedom or opportunity to observe corrections and frequent adjustments as exigencies occurs. In other words, the director can cut a scene and resume again if there is need for corrections or adjustments to make. The purpose of the director cutting could be to establish emotional connection between characters, poor speech projection, incorrect movements, or even technical exigencies.

Acting for the camera requires that actors work with all relevant professionals on set to achieve the production. There is close monitoring of all that is required for an actor.

### **Further classification of Actors**

Apart from the dichotomy between actors on stage and camera, we can further consider actors along professional and amateur levels.

**Professional acting:** is for the big stage, and of course a big deal. It means that acting follows ethics and norms as stipulated and accepted by certain relevant bodies that act as watch dogs

for the acting profession. Also, acting in this category implies that one is dedicated to acting as a career and makes a living from it. Vested with years of experience either on stage or screen.

**Amateur acting:** is for those who have not attended a certain level of acting in terms of experience, full-time engagement and acknowledgment

The following tables show the difference between acting on stage and acting on camera

s/n	Acting on stage	Acting on camera
1.	The audience becomes the first eye to view the action or performance	The camera's lens is the first eye to witness the action
2.	Performance is live before a viewing audience	It is not a live performance. but recorded for later use
3.	Performance cannot be placed back except recorded version (ephemeral)	It can be played back at any point in time
4.	Actors are confined to stage geography, no matter the description of location	Actors are not limited to space and time
5.	Once performance begins, there is no room for stoppage and correction of any kind	There is room for cutting for corrections. They camera can wait.
6.	Actors can feel the response of members of the audience instantly. This happens when actors get applauds from the audience and it serves as motivation.	Such opportunity is not guaranteed.
7.	There is no room for going back to scene or action that a viewer has missed. In an event that the performance was recorded, if it is played back, the essence of psychological immediacy is obfuscated.	There is room for a viewer to rewind if he or she misses an action or scene.

### Self-Assessment Exercises 1

Attempt these exercises to show your understanding of what you have learnt so far. This should not take you more than 3 minutes

1. Acting is the ability to be?
  - a. yourself
  - b. true
  - c. human

#### 1.4 Summary

in this unit, we have been able to discuss the concept of acting as defined in several ways and students should be able to have a clear picture of who and actor is without much difficulty. With what is provided above it is imperative that knowledge of the concept of acting can engender a sense of appreciation of actors as well as acting as a profession. I have been able to draw the line between acting on stage and acting before the camera

#### 1.5 References/Further Readings/Web Sources

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#### 1.6 Possible Answers to SAEs

##### Self-Assessment Exercises 1

1. D
2. True
3. False
4. A
5. False

### **Unit 3      Relevance of Acting**

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Relevance Films
- 1.4 Characteristics of Films
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources

## 1.7 Possible Answers to Self-Assessment Exercises

### 1.1 Introduction

Welcome on board once again. This unit deals with the relevance of acting. When we say relevance, we mean importance, benefits, and if you like, gains. We can only talk about relevance of something when it is of value to people, society and humanity at large. Without mincing words, only a few people can claim ignorance of acting. This is because there is acting in films, stage, television, drama, church, etc. however, because one has witnessed acting in various places mentioned above those not mean that one can easily articulate all the relevance of it. Thus, the highlighting a few relevance of acting in this unit would be of immense benefits.

### 1.2 Learning Outcomes

At the end of this unit, students should be able to clearly understand the following:

- Social, economic, cultural and political relevance of acting.

### 1.3 Relevance of Acting

There are several of them that students must comprehend. Its importance ranges from social, economic and cultural. We will take a look at these one by one.

#### 1.3.1 Social Relevance

The word social connotes a relationship with society and society is made up people, values, culture, norm, and ethics. Others include: human interactions (building relationships) and structures are dominant in a given space and time. Thus, when we make mention of social relevance, we refer to anything that can enhance the aforementioned.

In view of the above, acting showcases and creates opportunity for the understanding of diverse character traits, such that both actors and viewing audience can appreciate human relations. For actors who play the roles, it helps them study human feelings, emotions and reasons for actions and inactions. By so doing, actors leverage on their experience and relate better with others without frictions and conflict. Social conflicts arise when people are unable to tolerate one another as well as their differences.

Acting in movies, television and social media platforms serve as mirrors of the society. This means that real life issues are exposed for viewing audience to see and learn from. Through this medium, human weaknesses and strength are revealed to the society. In several instances, acting reveals the superiority of good over evil acts and that serves as a moral lesson to the society.



Through acting, society has been conscientized in several ways. For instance, many have experienced change of attitude, from practices which have hitherto led to human errors, difficulties, and social menaces.

### **1.3.2 Economic Relevance**

Acting generates a lot of revenue through film, radio, and television online media. Actors earn income from various acting engagements such as film, theatre, television, radio, freelance space and online media (YouTube, etc.). Revenue comes for individuals, government, institutions, and society at large. In other words, the entertainment industry and film industry earn revenue from acting career. From all indications, actors (especially professionals) are some of the most rich and influential personalities in the world today.

### **1.3.3 Cultural Relevance**

It is popularly said that culture is the way of life of a people. Initially before someone can learn other cultures, it is either the person must be within that environment or have very close relationship with people from that culture. Today, physical contact is not entirely necessary. A lot has been learnt through acting in films and television. Cultural elements such as costumes/dressing, eating etiquette, songs, dance, and language can be acquired easily through various media that supports acting as mentioned above. For instance through Bollywood films, many people across the globe have been exposed to Indian culture which are clearly depicted by actors. In view of this, we can boldly say that acting is the gateway of culture.

### **1.3.4 Political Relevance**

In the same vein, acting has served political purposes. Politics is about diplomatic management between people, groups and institutions. It is directly connected to power, influence, conflict resolutions and protection of interest. In this regard, we can see all of these as they play out in acting roles in films, movies, television drama and social media skits. Acting plays a dominant role in mediating political issues and intrigues. Through acting, image laundering, social networking and engineering are possible.

World powers like America, Britain, Russia, China have through acting in movies crystallized their image and political strategies being that films and television are power media of communication. Through acting we have seen nations showcase resilience, courage and characters that spoke volumes of their national character and world views.

While acting has been used to elevate political images, it has also been deployed to denigrate a people. It is a double edged sword. A good example is the early Nollywood movies where ritualistic elements have created negative impressions about the Nigerian states and people. Many, through such movies have branded Nigeria as barbaric, corrupt and fetish. However, subsequent productions have made attempts to debunk such outlooks. To a large extent, this images have affected Nigeria's image. That is the power of film made possible through acting.

### **1.3.5 Educational Relevance**

Through acting in films and movies, a lot has been learnt over the years. As a matter of fact, many people learn global culture, new technologies, inventions, etc. from film which is a direct product of acting. For instance, a host of Africans who have never set foot on the American soil can speak, think, dress, and behave like Americans just by consuming American films. Thus, we can say that film has become a global educational tool.

Acting can, or has stimulated several debates in the past about peoples past and present. It has served as history to the new generation wherewith learning has been clearly acknowledged.

#### Self-Assessment Exercises 1

Attempt these exercises to show your understanding of what you have learnt so far. This should not take you more than 3 minutes

1. The acting career is one of the fledging professions in the world. True or false?
2. One of the following is not considered as an importance of acting?
  - a. political
  - b. social
  - c. economic

## 1.6 Summary

This unit has discussed the relevance of acting with focus on social, economic, cultural political and educational dimensions. It has clearly explained them taking into cognisance the fact that they have overarching effects on the society,

## 1.7 References/Further Readings/Web Sources

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## 1.8 Possible Answers to SAEs

### Self-Assessment Exercises 1

1. True
2. D
3. A
4. True
5. A

## Unit 4 History of acting

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Acting during the stone age
- 1.4 Acting during the Greek period
- 1.5 Action during modern period
- 1.6 Summary
- 1.7 References/Further Readings/Web Sources
- 1.8 Answers to Self-Assessment Exercises

## **1.1 Introduction**

History is an important aspect of any human events, things and construct. Thus, this unit gives a brief history of acting. This is important because acting did not just start in front of the camera. There has been a graduation from one form to another. Although, the focus of this course is acting on camera but at the same time it is pertinent to attempt a root perspective to further enhance proper comprehension of this subject matter.

## **1.2 Learning Outcomes**

At the end of this unit student should be able to do the following:

- understand acting during the pre-modern age
- acting from the modern perspective

## **1.3 History of acting (pre-historic age)**

Acting seems to have existed since man became aware of himself and his environment. At the prehistoric age one cannot expect acting to have been developed as much as it is today. But it is important to note that there were cases of acting or some form of impersonation at some point within this period. During this period, man gradually interacted with his environment (plants, animals, rocks, other humans, etc.) and as his search for food, and hunts certain realities begins to emerge. One of such was during hunting of animals. As man hunted different animals, he unconsciously learns that animals (the lion, antelope, etc.) have characteristics and traits which were not the same. Thus, he had to rehearse possible ways of hunting them without fatality, and casualties. This, perhaps, serve as the starting point, or the birth of what could be termed “crude acting” where hunters mimicked movements of different animals as they tell stories back home.

Man rehearsed how to throw the javelin, dodged fatal claws and blows of dangerous animals and initiate strategies to trap them for a kill. This further transcended into drawing shapes of animals on the wall using clay and blood of animals. Such rehearsals pointed to some sort of impersonation which is the focal point of acting. That is becoming what you are not.

The culture of storytelling by hunters back home during leisure times further advanced the concept of acting. During that period, it was strongly believed that ability to mimic movements of dangerous animals and rehearse killing tactics were instrumental to a successful hunting

outing. Thus, rehearsals became apparent. Aside from deploying rehearsal for the purpose of hunting, it was also seen as war and conquest strategies. These were realities that elevated acting at the prehistoric age.

#### Self-Assessment Exercises 1

Attempt these exercises to show your understanding of what you have learnt so far. This should not take you more than 3 minutes

1. Acting seems to have existed as man interacted with his environment. True or false?
2. Rehearsal was seen as a vital tool to attain \_\_\_\_\_.during hunting?
  - a. success
  - b. conquest
  - c. self esteem
  - d. communal appreciation and accolades
3. Acting during the pre-historic period could be considered as \_\_\_\_\_?
  - a) crude
  - b) complex
  - c) exasperating
  - d) survival strategy
4. Story-telling by hunters helped in advancing acting skills. True or false?

#### 1.4 Acting - Greek/Modern Periods

The Greek era gave formal recognition to acting as one of the greatest human endeavour. Theatre culture was one of the intellectual engagements in Athens, Greece which made acting and actors alike so much elevated to the status greatness in that society. The acknowledgement of the ancient Greece as the cradle of acting and theatre practice was as a result of the documented evidence of plays and scripts by famous playwrights such as Euripides, Sophocles, Aristotle, etc. for theatre festivals in honour of Dionysus.

It is important to note that the first actor was Thespis. It was because of his contributions to acting that earned actors the name Thespians. The festival of Dionysus, the Greek god of fertility flourished in the 16<sup>th</sup> century and up until the Peloponnesian, after which the destruction of the Greek city states became apparent.

It is also noteworthy to mention that the Greek civilisation ushered in different genres of drama namely tragedy, comedy, satire and melodrama. These genre depended on acting and gave rise to different acting styles, which are still used today. From here, the role of directors, designers, costume designers and make-up artist became recognised till today.

The Greek period also introduced acting geography which remain a dominant feature in modern and postmodern theatre and film culture. That is to say that the Greek civilisation encouraged the conscious use of acting space known as the stage. Consequently, acting became a full scale profession during the renaissance period with works of William Shakespeare, Christopher Malowe, and other notable playwrights.

The renaissance period further enhanced the costume, lighting, scriptwriting, make-up, sound, music and set design. These development emphasised or magnified the role of acting which complimented acting. And the advent of the printing press, by Guetemburg, made it absolutely possible for playwrights to have their plays published. Thus, giving impetus to a plethora of plays that literarily crossed borders.

The modern period heightened dramatic performance and raised the stake for actors and other theatre practitioners. Within this period, several innovations of the camera leading to the sophisticated motion picture camera changed the narrative of acting on stage to acting on screen. And that resulted in film being a dominant enterprise in the global entertainment industry.

Eventually, the advent of the film medium pulled acting away from the apron strings of theatre. It gave divergent direction and dimension to acting. This development brought about a new vista, which was not hitherto envisage. Acting on camera thus became an entirely new experience.

Film brought about a more robust adventure to the acting career, which has however attracted more actors than the stage has ever done. As a matter of fact, many actors crossed carpeted to screen in recent times and have become more celebrated and visible to the global audience.

More so, the dominance of television in the modern period makes it possible for films to be viewed across the global space. With film medium gaining popularity, the cinema experienced proliferation, giving many more the opportunity to film and closer acquaintances to acting.

Furthermore, the new media expanded the concept of entertainment and made film accessible to viewers and users in the comfort of their homes. Mobile phones provided additional advantage to viewership. It also creates room for independent skits makers and short film producers the latitude to showcase their works. In all of these, the demand for acting roles and styles became paramount. In today's entertainment enclave, acting has remain even more relevant; a healthy development for the acting career.

#### Self-Assessment Exercises 2

Attempt these exercises to show your understanding of what you have learnt so far. This should not take you more than 3 minutes

1. Acting has been part of early human activities. True or false?
2. The first actor was called \_\_\_\_\_?
  - a. Thespis
  - b. Thessalonica
  - c. Theslow
  - d. Teslim
3. It was during the Greek civilisation that the different genres of drama became birthed. True or False?
4. The Greeks had an annual festival to celebrate \_\_\_\_\_?
  - a. Dionysus
  - b. Diana



### 1.5 Summary

This unit has discussed the history of acting beginning from the prehistoric, Greek period and modern period, where film has made acting on screen prominent. Importantly, it has attempted to reveal various developments within this period and how they have influence acting as a profitable career. In view of this, students can comprehend the dichromic development of acting up until the present age.

### 1.6 References/Further Readings/Web Sources

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### 1.7 Possible Answers to SAEs

Self-Assessment Exercises 1

1. True
2. A
3. A
4. True

Self-Assessment Exercises 2

1. True
2. A
3. True
4. A
5. A

**Module 2: Styles and stages of Acting**

Unit 1 Stages of acting

Unit 2 Acting Styles

Unit 3 Acting methods

**Unit 1 Stages of acting**

1.1 Introduction

1.2 Learning Outcomes

- 1.3 Stages of Acting
  - 1.3.1 Script reading
  - 1.3.2 Rehearsal
  - 1.3.3 On the set (in front of camera)
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises

## **1.1 Introduction**

Acting is systematic and driven by process. Some might feel that it is just being handed scripts and spontaneously acting begins. But it is more than that. This misconception is a far cry of what professional actors experience. In view of the above assumption, it is pertinent to discuss various stages of acting and the processes involved. For the purpose of this unit, we shall emphasize script reading, character analysis, rehearsals and actual production engagements.

## **1.2 Learning Outcomes**

At the end of this unit students should be able to clearly:

- explain and discuss the various stages of acting
- know how to approach scripts for film and television as well as how rehearsals are scheduled
- Understand the import and translation of script reading and rehearsals to actual production (on camera issues).

## **1.3 Stages of acting**

Being that acting is a systematic thing, it cannot be given an “anyhow” approach. What that means is that without having a systematic approach to acting, there would be a possibility of messing things up. As part of the procedure to systematize acting, we have acting stages and in a professional setting, there are three of such stages namely: script reading, rehearsals, and on the set or on the stage. These stages are discussed below.

### **1.3.1 Script reading stage**

The first step, as far as acting is concerned is the reading of script. Every film begins with a script. Within that script is everything from the pre-production to post product. Script is the meat of acting, drama, film and television. Without it, product, even if it can be done (improvisation), would amount to a very cumbersome and clumsy task ever known to man.

Improvisation does not necessarily mean absence of script as many would think but it is some sort of informal structure of drama as against the formal tenets which is the standard for evaluation. At the level of improvisation, there adherence to sequence of actions, movement and dialogue, which in itself constitute some form of performative structure.

The actor must read the script cover to cover several times. Reading at the first instance, is to get acquainted with the story and other elements within. Oftentimes, actors are advised to just enjoy the story without immersing themselves into character at readings. Enjoying the story as if one is not part of the acting make one able to truly experience and understand the entire story, its soul and the relevance to society. Within this context, one can be objective about every character within the play.

After the first reading, seconding full reading of the text is for the purpose of highlights and construction of a mental picture of it in the mind of the actor. The reader, cum actor to be begins to understand the vision of the playwright or script writer as the case maybe and somehow begins to align to it unconsciously. By this time, the reader has formed a sense of understanding of each and every character and how they related to the thematic focus of the script or play text.

After several readings, the director schedules a meeting of cast and crew together to discuss the script and give his or her notes on it. It is at this point that cast and crew can understanding the direction of the direction and vision, which is necessary in driving the enter project or production as the case may be. It is during this meeting that character analysis, thematic focus and style are duly established. Character analysis deals with extensive explanation or autopsy of each character in the text to know the reasons why that behave the way they do, react, and speak. From the analysis here, cast members begin to cross check if what they visualised during initial readings correspond with the director's vision and idea. If it fits perfectly then it enhances their comprehension of their roles. If not, production meetings help them fine tune their imaginations to align with that of the director.

### **1.3.2 Rehearsal**

There is absolutely no production that does not require extensive or intensive rehearsals. The essence of rehearsals is to make sure that both cast and crew can play their roles effectively in

such a way that achieves the creative intention of the director. There are different types of rehearsals that must be carried out before the final blocking. They include the following:

- Reading rehearsal
- Blockings/movement
- Pocket rehearsal
- dress and technical rehearsal

**Reading rehearsals:** means that all the characters in a given production are assembled and they start reading their roles accordingly. The essence of this is to familiarise each character with vocal renditions. Sometimes, this is considered as an audition to fish out those who are good at rendering lines. Rendering lines is important because audience (in stage play) or viewers (film) must clearly hear the words spoken to be able to follow the dialogue and understand the performance. What a director could be looking for at this level is not body movement or facial expression but diction and communication potentials. By this time, each character must have been able to know the kind of voice required, either that of a young lady or man, elderly person, a military man, a street urchin, etc. through the period of character analysis, all these features must have been addressed by the director and so it is expected that characters understand who they are to assume.

Furthermore, reading rehearsal is to also determine the fluidity between one character and the other. At this point, it is expected that emotions can be brought in vocally. That is to say, the characters (actors) do not need to move their bodies or make gestures to show emotional construct but are required to show that in their voice. This is absolutely important in the case of radio drama which is not the focus of this course. However, in radio dramas, listeners can feel emotions, intentions and passion from voices. This, essentially, is what dominates reading rehearsal.

This exercise could take a period of four weeks to enable actors to internalise lines depending on the satisfaction and the willingness of the cast members. Within this period, they could be pocket rehearsals for those characters who have more lines to render. Or those who are not quite ready with their line. This also depends largely on individual capabilities. It is important for students to note that people differ in terms of speaking and retention skills. As a matter of fact, experience comes in handy. Actors who have gone through several productions may have

mastered the art while others might be too disposed. The last category could require pocket rehearsal, which is as good as extra push and extra time of rehearsal.

Once, all the characters are familiar with their line, the next step is blocking. This is discussed below.

**Blocking/movements:** Blocking is very essential for acting either on stage or before the camera. Blocking refers to a period of movement, gesture, actions, reactions and facial expressions. At this point, actors have moved beyond reading and understanding of dialogue. They (characters) are expected to act it out for the director to see and know the level of interpretation of each character. This exercise continuous through all the scenes of the film and can be tasking for both actors and director.

It is also important for students to understand that actions, gesture and facial expressions are done together with dialogue. That is to say, all of these features must go together. Interestingly, it is dialogue (lines) that determine the nature of movement, reaction or facial expressions. This is one of the serious business of acting on camera. Here the actors is not mindful of the audience as it were on stage but mindful of the camera. This is an entirely different experience especially for those who are used to stage acting who later crossed over to film and television acting.

Let us imagine a full length movie of say 1hr 30minutes. The question that may arise is how would the director and member of cast know how to do although the scenes? The answers is perhaps simple. The assistant director or location manager helps out in documentation what movement, facial expression, props, etc. at every scene. At every point, he or she tells the director what movement has be documented especially when actors do not adhere to their blocking. This film personnel is aptly important to any film production. In some cases, they are referred to as continuity.

**Dress/ technical rehearsal:** This another important rehearsal. This means that actors assume their roles with the right costumes. It is pertinent to note that using costumes help actors to interpret their roles better. For instance let us say a particular actor has been acting the role of a king all the while without the use of the royal regalia. He must have achieved vocal assimilation and movement but when he finds himself in the royal robes, it gives him the confidence and the gait of a king. This, invariable enhances his delivery of lines and movement including facial expressions and gesture. This is how important dress rehearsal is. Let us also

look at a situation where a subject has been acting alongside the character of a king without the royal robes, he may have been good in terms of interpreting that role, but once he or she see the king in his royal apparels, the consciousness comes into play and that can change the dramatic responses and impulse drastically.

Dress rehearsal is mainly for cast members and not necessarily with crew. Technical rehearsal is for the technical crew to see different angles of shots, location, costume, lighting and setting. When you have dress and technical rehearsals, it means that all production personnel are involved. It is a mini production; a pseudo of the actual. Once the director is impressed with dress and technical rehearsals then the stage is set for shooting different scenes.

### 1.3.3 On the set

This is the last stage of acting where the actual production takes place and the actors have the opportunity to stand before the camera to act what they have rehearsed in weeks or perhaps months before. It is usually fun for actors and at the same time they experience lots and lots of anxieties.

Once on set, all equipment, gadgets, cast and crew are on standby to render their roles and contribute meaningfully to the success of the project. Each scene is taken according to the sequence, although several takes can be taken to ensure that the shots are super fit for editing. At this stage, the director is solely in charge of all the activities. In order words, every other member of cast and crew follow his or her directives without flaws.

The production can continue for months until all the scenes are duly taken and completed to the satisfaction of the director. It is absolutely important for students to understand that for an elaborate acting project different locations can be used and so, cast and crew keeps moving from one location to another. Sometimes across states and countries.

### Self-assessment exercises 1

Attempt these exercises to know what you have learnt so far. This should not take you more than 3 minutes

1. An actor must \_\_\_\_ the script several times
  - a) sleep
  - b) read
  - c) envision
  - d) observed
2. Character analysis deals with extensive explanation or autopsy of each character in the text. True or false?
3. Script reading is the \_\_\_\_ stage of an acting process.

#### **1.4 Summary**

This unit has been able to take care of the acting stages with emphasis on script reading, rehearsals, and actual production which is all so known as on the set. With this discussions, students should be able to clearly articulate the issues revolving around acting stages and be able distinguish the various stages with ease.

#### **1.5 References/Further Readings/Web Sources**

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#### **1.6 Possible Answers to Self-Assessment Exercises**

##### **Self-Assessment Exercises 1**

1. B



2. True
3. A
4. True
5. False

## **Unit 2 Acting Styles**

- 1.7 Introduction
- 1.8 Learning Outcomes
- 1.3 Styles of Acting
  - 1.3.1 realism/naturalism
  - 1.3.2 Romanticism
  - 1.3.3 Surrealism

1.3.4 Symbolism

1.5 Summary

1.6 References/Further Readings/Web Sources

1.9 Possible Answers to Self-Assessment Exercises

## **1.1 Introduction**

You are welcome to this unit which talks about styles of acting for the camera. It is important for students to understand that acting is not generally done across. There are acting styles as applied to various films. That is to also say that all films are not the same and that also affects the nature of acting and the dialogue, setting and movements. As a matter of fact, the type of film determines the nature of acting. This unit therefore addresses the various styles of acting that are relevant for this level.

## **1.2 Learning Outcomes**

At the end of this unit, student should be able to do the following:

- discuss naturalism and realism
- understand the romanticism and its features
- appreciate surrealism and its applications

## **1.3 Styles of acting**

Acting is not a unidirectional discipline. There are several approaches styles that have been used over the years because the tentacles of acting is broad. It is pertinent to note that some of the acting styles now available for screen, film and television emanated from stage acting in the theatre. As a matter of such styles were also a product of certain movements and ideologies that some artist shared. Thus, in this discuss, we would make mention of such interface.

### **1.3.1 Realism**

This is a style of acting that has become widely used today in film, stage and television. Realism, as the name implies, tries to capture the realistic essence of life. It takes a cue from real life circumstances which are evident the day to day activities. In other words it is a mirror of the society. Within this context, you find actors in film and television productions trying to replicate reality through language, themes, costumes, make-up, set design, sound and music. In terms of language, the use of poetic or elevated renderings is not applicable. Other artistic elements are rendered in such a manner that the viewing audience can relate with without

ambiguity. Thematic preoccupation of realism revolves around politics, religion, health, needs, struggles, agitations, knowledge and challenges of environmental issues, marriage, etc.

The thematic focus or preoccupation of realism as an acting style revolves around day to day activities and experiences of people who are seen as humans with similar attributes. One of the reasons for deploying realism as an acting style is to stimulate critical reasoning and appreciation of what dramatic characters encounter for the purpose of learning entertainment and conscientization. This acting style is unambiguous and directly or indirectly emulates human behaviours in their normal setting without heightened or super human intentions or colorations.

Furthermore, playwrights and script writers attempt to situate actors within the natural environment, which of course create room for easy interpretation of roles as if events are in actual life. Here also, actors can easily get into character, displaying emotions and consciousness as if it were real.

Realism as a movement began in the 19<sup>th</sup> century and reigned to a later part of the 20<sup>th</sup> century in the theatre with the aim of establishing a dramatic tenet that must adhere strictly to real life standards both in performances and play text. This was against other movements that seemed to negate realistic conventions such as romanticism, surrealism, etc. Realism did not only affect the text alone but also set, costume, sound, and lighting) design, performance style, and narrative structure (Harrison, 1998).

Artist who deploy realism are referred to as realists. They depicted people of all classes in situations that arise in ordinary life, and often reflected the changes brought by the Industrial and Commercial Revolutions. The popularity of such realistic works grew with the introduction of photography-a new visual source that created a desire for people to produce representations which look objectively real.

Realism and naturalism have been used interchangeable over the years. Students should not be confused when they come across this in the course of their studies. Although realism and naturalism emerged by Stanislavski in the theatre, but there is slight variation. While naturalism implies the indiscriminate reproduction of the surface of life. Realism, on the other hand, while taking its material from the real world and from direct observation, selected only those elements which revealed the relationships and tendencies under the surface. The rest was discarded (Benedetti, 2005).

### **1.3.2 Romanticism**

Romanticism revolves around heightened emotions, freedom of expression and individual imagination. It does not seek to align with real life circumstance or situations. Many believe that it is actually escape route from reality. Casting a blind eye on the nagging issues of society. And when it picks on any social realities, the tendency of blowing them out of proportion becomes its stock in trade. In view of this, realism fought against its tenets. Romanticism was an artistic and intellectual movement that originated in Europe towards the end of the 18<sup>th</sup> century.

Creative works known to belong to romanticism are those laden with poetic spices. What that means is that the language deploys poetry which is rather different from the regular expression of every society. Today, creative works of this nature, especially films are sometimes seem to be old fashioned and superfluous with elevated language.

Romanticism sought to portray or heighten emotions over issues of social concerns. Instead, pleasure was derived from somewhat irrelevant issues that were of no good to the common man. Writers and creative artists who deploy romanticism do not vest interest in depicting human struggles and triumph but are rather obsessed with egoistic imaginations and superficial expressions. Oftentimes, such representations and expression are shrouded in emotional cocoons and unrealistic cravings.

Furthermore, romanticism tended towards promoting aristocratic lifestyle such as ego, self-centeredness, rebellion, conquest, insatiable cravings for wealth, pleasures and avarice. As a result of this leaning, romanticism was not appreciated within the social space. It was also meant to give a larger than life perspective of royalties and upper class and aristocrats. In real sense it promotes class struggles and widens the gap between the upper and the lower class.

Colleague

Romanticism was also known to exemplify the royal court kind of lifestyle where splendor and pageantries flourished. Court lifestyle naturally reflects extravagance and pleasures. Thus, it reflected a one-sided reality. This period excluded common disposition and embraced flamboyance and lubricant affluence.

Furthermore, Romanticism promoted sublimation and inner expressions, which might be severely unrealistic and distant from comprehension of the common folks. It makes the viewer

ponder and dwell in the world of oblivious eccentricities. It provides an alternative to life and all suggestive in nature throws up new vistas to lives limitations.

Movies that are classified into this styles have similar traits or characteristics as explain above. In view of this, students should be able to after seeing a film be able to tell whether it belongs or deploys romantic styles or not.

### **1.3.3 Symbolism**

Symbolism depicts actors as symbolic representations of something other than themselves. For instance, an actor dressed in rags could symbolize abject poverty, and so on and so forth. Meanings are usually ascribed and sought after beyond actor's physical dispositions. Within this context, viewers must have some level of understanding of decoding coded information. The coded information in this instance is embedded in the actors, and style of acting. It is however takes the minds of viewers to think beyond what they see. This cannot be seen as a straightforward rendition of life but rather a suggestion or projections into the future or a foretelling of the past.

Often, the use of symbolism is actually to hide behind actors and acting to express opinion, and to create opportunity for viewers to critically interrogate issues of common interest. Films in this category abound. Because symbolism is a specialized area, acting in this category require special training. From the script, costumes, sound, dialogue and setting suggest meanings out of what is seen. Students can begin to relate to films and acting of this category.

### **1.3.4 Surrealism**

Surrealism as an acting style emanated from a cultural movement that was pioneered by Andre Breton in Europe in the 1920s. The purpose of this movement was to enable the expression of thoughts and ideas freely without recourse to existing norms or rules. This movement achieved considerable impact in the art, literature, and even politics. Andre Breton was trying to make artist and people to be able to look into their inward minds and be able to pour it out exactly the way they perceive it without any restrains. Although, this movement made waves all through the art worlds, but it was difficult for it to go without serious criticism and interrogations.

The impact of this on acting is perhaps what has created room for improvisations and essentially the reasons why directors do not tell actors or demonstrate to them what they should

do instead they are encouraged to bring out that which is in them. This gives room for originality and, for many, a product of surrealism.

### Self-assessment exercises 1

Attempt these exercises to show your understanding of what you have learnt so far. This should not take you more than 3 minutes

1. Realism is otherwise known as \_\_\_\_”
  - a. eccentricism
  - b. reality
  - c. naturalism
  - d. acting style
2. This is not one of the central thrust of romanticism?
  - a) emotions
  - b) freedom
  - c) individualism
  - d) rebellion
3. Romanticism could be considered as \_\_\_\_”
  - a) construct
  - b) concept
  - c) creative approach to acting
  - d) an intellectual movement and style of acting
4. At some point, realism revolted against the exotic subject matter and exaggerated emotionalism and drama of the Romantic Movement. True or False?
5. Symbolism is a way to hide behind actors to express opinion and to create opportunity for viewers to critically interrogate issues of common interest. True or false?

### 1.8 Summary

This unit has been able to expose students to various styles of acting such as realism, romanticism, symbolism and surrealism. It has further explained the reason for such evolution of acting styles and also certain implications they have brought to acting as a career. It is hoped that student would be able to identify and discuss acting along this styles and see the implications of that to the film medium.

### 1.9 References/Further Readings/Web Sources

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## **1.10 possible answers to self-assessment exercises**

### Self-Assessment Exercises 1

1. C
2. D
3. D
4. True
5. True

**Module 3: Acting Methods**

Unit 1 What is acting methods?

Unit 2 Understanding the Tools required for various Acting methods

**Unit 1 Acting methods/techniques**

1.1 Introduction

1.2 Learning Outcomes



- 1.3 Acting methods
- 1.3.1 What is method?
- 1.4 Examples of acting methods
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.11 Possible Answers to Self-Assessment Exercises

## **1.1 Introduction**

This unit deals with acting methods which have been developed to aid actors to engage the trade effectively. A good knowledge of this is required at all times to better place actors and make them interpret roles effectively. These methods have been tested and known to have yielded professional results over time and have been equally recommended for career actors.

## **1.2 Learning Outcomes**

After going through this unit, students are expected to be familiar with the following:

- 1) what acting method is all about
- 2) examples of acting methods
- 3) importance of deploying acting methods

## **1.3 Acting method**

In the first instance, method is a way through how things can be done or achieved effectively. Generally, it talks about a systematic way through which one can handle an issue and come out with a favourable and perhaps incontestable output.

In view of the above, acting methods indicate a systematic pattern of acting. That is to say acting in line with the stipulated principles which have been experimented and found worthy of emulation and use. Every actor must either be familiar with one or more of these methods in the course of his or her career development. There are several examples of acting methods known so far. However, for the purpose of this unit, it is healthy to examine a few which include: Classical, Chekhov, Method, and Meisner.

### **1.3.1 Classical**

Students must understand that this acting method belongs to William Shakespeare, otherwise called Shakespearean acting technique. This implies that actors must take discrete time to study, analyse and evaluate scripts for the purpose of knowing the characters they are supposed to play. If actors engage this technique judiciously, there is every tendency that they would be

able to connect physically and emotionally to roles. In addition, the essence of this technique is for actors to become like those characters they are to play on camera or on stage.

This acting techniques was made popular by two well-known theatre scholars, directors and playwright: Konstantin Stanislavski and Michel Saint-Denis in the late 1800's. It was not originally made for film because as at the time of development or popularity, film had not evolved. It was developed to be used on stage. According Bentsen (2022).

Classical Acting was originally developed before the advent of film, meaning it emphasizes overly dramatic gestures, exaggerated actions, and slower, drawn-out speech so everyone in the theater (including those all the way at the back) could hear and see. It typically sticks to the words and actions exactly as they're written in the script, meaning little to no ad-libbing or improvisation is taught.

An example that students can easily relate with as far as this acting technique is concern is playing the role of a mother in the kitchen. For an actress to achieve this role and put out a near life performance, she has to remember instances where in real life have engaged in housefly chores or perhaps have observed her mother performing such duties. Through such memoirs she can directly feel the connection and replete similar acts in line with the specification of the script.

It is important to note that although, this acting method worked perfectly with stage acting, but it was not quite suitable for film, which requires a lot of improvisation. Perhaps why it was suitable for the stage was because the audience had no opportunity to see different angles of the actor as it is in film or had to strain to get vocals of spoken words, it became imperative to deploy the technique. Now, film has the capacity to zoom in and out of an actor revealing facial expressions, costumes details of set and even inner intentions, this technique could not suffice in this direction. In view of this, many directors and acting coaches felt it was a bit “over the top” as explained by Bentsen (2022). However, this technique has been used for teaching beginners in acting classes and gives a good starting point for actors to discover themselves in preparation for the camera engagement.

Stanislavski discovered that at some point when film was actively deployed that his classical acting techniques could not worked perfectly and thus developed a new technique known as Stanislavski's System. Bentsen (2022) explains that:

This technique teaches actors how to use a mixture of both Classical and improvisational techniques to better access their subconscious mind and give more natural performances in theater and film. The system requires actors to ask themselves the following seven questions whenever preparing for a role: Who am I? Where am I? When is it? What do I want? Why do I want it? How will I get it? What do I need to overcome?

#### **1.4.2 Chekhov Acting Technique**

Another interesting acting technique is known as Chekhov. It was introduced by Michael Chekhov, who was a student of Stanislavski and nephew of famous playwright Anton Chekhov. This acting technique required that actors work with their internal impulse and feelings which are expected to give them movement and gestures. What this means is that, an actor allows his or her feelings to propel whatever gesture he or she does as well as the kind of movement made. In that case, he or she does not take external blockings from a director but fashioned that out through his feelings and impulse in line with the character he or she must play.

Another interesting aspect of this acting technique is that it blended favourably well with Stanislavski's System, which was popular in the 1950's. Another name for Chekhov Method is "psycho-physical" approach. Students should understand that as the name implies that acting in this case depends heavily on the soul, the mind and how they ignite behavioural characteristics.

#### **1.4.3 Method Acting.**

Classical acting and Chekov acting methods tend to be more valuable when it comes to acting on stage. But Method Acting seems to be more relevant for film and screen. Lee Strasberg developed this technique. It has however, influenced many such as Stanislavski, Robert Lewis, Stella Adler, Sanford Meisner and many more.

The question is what is Method Acting? I am sure this name must have struck a chord for many students in the acting field. Method acting makes it possible for actors to actually become a character either on stage or screen. How those it work? Actors actually experience what characters experience. For instance, a character name *Joan* falls in love and gets jilted by her fiancé. There after attempted suicide and was rescued. For an actor to be able to play that role perfectly a few things are necessary.

- Either she has had a similar experience as *Joan* or she must fall in love and get jilted.
- or she perhaps known some very close to her who has gone through similar experience and she was physically present at that point in time to have a first experience of what it looks like to be jilted by a love one.

Students must note that Method Acting strives on raw emotion and not filtered emotion. What this means is that an actor can learn through observation, but experience becomes the best teacher. Sometimes, all the actor needs to do on screen is remember certain incident and that can trigger the required emotional outpouring such as tears flowing, anger, depression, frustration, laughter and

Once actors live like the characters, they behave, speak, walk and think like them. Then it becomes difficult to disengage easily. So, sometimes, it takes a while for such actors to get themselves back. That is why many actors are boxed into one particular role for a life time. This is because they probably could not disconnect from a character they understudied.

However, one of the disadvantages of Method Acting is that once an actor gets deeply involved in a certain character, it becomes difficult for him or her to be controlled because the impulse comes from within. This can be detrimental to career development in acting.

#### **1.4.4 Meisner Technique**

This technique is thought to actors to make use of their instinct to motivations, excitements to interpret roles given to them. Some practitioners think this acting method encourages improvisation and not director's concept and blockings. The strength of this acting style is in the ability of actors to naturally glide into character without following ready directions.

Meisner observed that actors were unable to get out of their mental loop which he considered as limitations to acting. This style made it possible for actors not to plan or work out their roles but rather rely on instincts. In view of this, an actor must ensure that there is emotional preparation, which helps them to create a story within them and decide on how to achieve them. Research and observation could help in this direction as they can enhance the naturalness of the performance.

Also, actors using this style must see repetition as an important tool to make them master their art. Although, they do not need to follow a particular pattern strictly because instinctively such

patterns could change eventually. However, it serves as bedrock to whatever change that might occur.

It is important for students to note that actors can deploy any of the above discussed style of acting for screen depending on the demands of a screen project. It is also pertinent to note that not all styles might fit into certain productions. However, the director has the capacity to decide what acting style should be used to achieve his or her vision.

### Self-assessment exercises 2

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. The purpose deploying acting method is\_\_\_\_\_ .
  - a. to make acting fall in line stipulated principles and ethics
  - b. to make acting dependent
  - c. to show that acting is a career
  - d. to be sure that results are achieved
2. The following are related to Meisner Acting method \_\_\_\_\_
  - a. Improvisation
  - b. repetition
  - c. emotional preparation
  - d. lack of preparation
3. One of the following is not an acting method/technique
  - a. classical method
  - b. Meisner Method
  - c. Method acting
  - d. Method of methods
4. Meisner acting method favours improvisation. True or false?
5. Classical acting and Chekov acting methods tend to be more valuable when it comes to acting on stage. True or false?

1.

We have been able to discuss various acting methods and techniques. It is expected that students should be able to differentiate various methods as well as when and how they can be applied. It has also been made clear that all the techniques have been used for stage and screen productions. Although, some may be suitable for screen, others might not be appropriate for screen. It is there in the interest of students to figure which method is applied in specific areas. In all, this unit has captured the most important aspects of acting techniques.

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## 1.7 Possible Answers to Self-Assessment Exercises

### Self-Assessment Exercises 1

6. B
7. True
8. A
9. True
10. False

## Unit 2 Conceptualising successful acting and actors

1.1 Introduction

1.2 Learning Outcomes

1.3 Who is a career actor?

1.3.1 What to do become a successful actor

1.3.2 How does acting affect your life?

#### 1.4 Summary

#### 1.5 References/Further Readings/Web Sources

#### 1.6 Possible Answers to Self-Assessment Exercises

### **1.1 Introduction**

Welcome to this unit. It focuses on those things that make a successful acting and actor. It is not every actor that is considered as successful. People may want to consider success in terms of how much is earned, big hits, and so on and so forth. However, what constitute a successful actor or acting goes beyond money fame and the likes. This unit would expose to students to what it actually takes to become successful in an acting career.

### **1.2 Learning Outcomes**

At the end of this unit students should be able to clearly understand and appreciate what it means to be a successful actor irrespective of the acting styles and medium especially before the camera which includes film and television.

### **1.3 Who is a career actor?**

Many often wonder who a successful actor is. Failure to have a clear picture of this is perhaps what has resulted in several postulation of which some are right and others wrong.

A career actors understand the basics of acting and fervently builds on this. It is like a seed which is planted and watered which grows into a tree. That is to say, being successful is not a day's job no matter the talent and skills. No matter the connection and unprofessional sacrifices that many have done to be successful. Considering the above, it is pertinent to note that Just like every other discipline, professional or skill, there is the place of basics. Basic means foundational knowledge that is required for take-off. It is often primary and baseline in nature. This part is very crucial because success is built on this pedestal. An attempt to evade the process of foundation is tantamount to an eminent collapse no matter how sophisticated the story maybe.

The following are some of the basics that an intending actors or actresses must go through in order to be successful in the job:

#### **1.1.3 What to do become a successful actor**

To become a successful actor the following are essential:

- **Take acting classes.**

Taking acting classes forms the core basics of acting. Since actors are not born but made, it becomes imperative that anyone interested in acting must learn the rudiments. There are acting classes in virtually every level of life: primary, secondary, tertiary, and beyond. Several religious bodies encourage acting, because drama is part of religious worship and within it is the aspect of acting which is fundamental. Thus, from primary school students can learn to act and so on through all the levels. However, if this was not achieved early enough, one can still get freelance acting coaches, or register with any acting ensembles which are found in many cities across Nigeria and beyond.

- **understand what is required of character**

Acting depends heavily on characterisation. So therefore, for any actor to play that character he or she must understand what is required of the character. Once this is not established, then there is every likelihood for an actor to miss proper characterisation. This, of course is detrimental to the entire performance. For instance, a character can be happy, sad, or mixed-feelings. This, clearly articulates the emotional disposition of a character. It must be properly understood. Issues like these are often emphasised during character analysis. Another requirement of a character could be age. Is the character a young chap, middle aged, or slightly old? Understanding the age range makes an actor know the kind of movement that is required. An elderly character cannot be seen to move or talk too fast as a young and vibrant person should. Thus, the ability of an actor to understand what is required of the character is one of the basic tenets of acting. And having this understand leads to good acting.

- **Read the entire script**

This requirement is very important because most actors do not have the patient to read the entire script. Oftentimes, they only read what is allotted to the character they are to play. This is not a good way of approaching acting for the screen. The best approach is to read the entire script. There are benefits attached to reading the entire script over and over again. One is that an actors is able to understand the role of other characters which can help him or her to figure out responses, reactions and inactions of others. Then he or she can enrich his or her own content. The important thing to note in every production is that an actor is not an island. He or she must understand that whatever he or she does affect others positively or negatively. Thus, reading the entire script is one way to accept this fact.



It has been observed that a good number of professionals do not adhere to this requirement perhaps because they are involved in different productions and time seems to be of essence. The truth is that no matter the engagements, reading the entire script still remains a better way of understanding the story perfectly.

- **Polish your tools/instruments**

Students must understand that an actor is like an instrument just like other instruments such as camera, riffle, etc. they must be kept in good shape for them to be able to perform optimally. This is very important. For and actors to be top notch, he or she needs to take care of his or her body, voice and mind. These three elements are what an actor must use in his or her career. An actor's body must be nurtured, prepared to serve the purpose or role given. We have seen instances where an actor takes to the gym just to look fit and smart to interpret a given role. This require extreme discipline and care. For the voice, we know how important that is to an actor. He or she cannot afford to be careless with what he or she drinks. That is anything that is capable of jeopardising his or her role should be done away with all seriousness. As far as the mind is concern, an actor needs it. He or she must embark on things and thoughts that would bring about happiness or such that would enhance his or her interpretation of character. He or she must be the best version. No compromise is accepted. The whole of this requires absolute dedication discipline and seriousness.

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. The following can contribute to a successful acting.
  - a. Taking acting classes
  - b. Understanding what is required of a character
  - c. Reading the entire script
  - d. depending on one's instinct
2. The reason why actors should read the entire script is \_\_\_\_\_?
  - a. for pleasure
  - b. to show that they have what it takes to read an entire script
  - c. in order to have a total picture of characterization.
  - d. to give room for role owner

#### **1.4 How acting affects both actors and audience**

It is important for students to understand the impact of acting on actors. This is the benefits of embarking in active acting roles or exercises. This unit goes to buttress the point that acting has equal effects on those involved (actors). A discussion of this nature is to debunk the postulation that acting is art for art sake and that it does not engender meaningful contributions to the actors and the society at large. Acting affects lives in two ways: those involved in the art and those who view the act. We can simply say actors and audience.

##### **The following are the effects of acting on actors:**

- Acting gives room for creativity and makes one to be able to balance the realities of life. Through textual encounters with characters and traits actors are able to relate fervently with other members of the society.
- Through characterization, actors can easily understand intentions, reactions, human values and how to navigate through group and inter-personal interactions which is a requirement for tolerance and patience. This is because acting in itself is a crucial part of everyone's life.
- As far as acting is concerned, there is the aspect of internalizing lines and sometimes lyrics of songs. These have been seen to contribute to memory effectiveness ability to concentrate. It is also a powerful stimulant to the mind,

- Acting can connect the world inside the mind with the world outside, thus, strengthening the understanding of both worlds. This is because acting mirrors the society and life itself.

**The following are the effects of acting on the audience:**

- When audience view acting whether in films or in the theatre, they are bombarded with several messages embedded in the text or script which has been creatively package by a play wright and equally interpreted by the director. This helps members of the audience to come in touch with reality. This is often referred to as catharsis.
- Acting makes it possible for audience to learn new frontiers, ideology, concept and nuances about human behaviour and interactions.
- Acting interprets playwright's or scriptwriter's ideas to the audience. Without the role of acting and actors such ideas could only remain in the deepest imagination of readers; unable to see the light of day in time and space.

**Self-assessment exercise 2**

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. Acting affects audience by \_\_\_\_?
  - a. letting them learn new frontiers, ideology and concepts
  - b. creating fear in them
  - c. giving them leisure
  - d. giving them doubts and uncertainties
2. When we say acting connects the world within and outside, it means \_\_\_\_?
  - a. audiences and actors can relate with inner conscious with reality
  - b. both world are the same
  - c. only two worlds exist
  - d. actors and audiences can be separated from reality
3. Acting is art for art's sake. True or false?
4. Acting affects both actors and audience. True or false?
5. Acting gives room for creativity and makes one to be able to balance the realities of life. True or false?

distinguish between effect on actors as individuals and that on the viewing audience.

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## 1.1 Possible Answers to Self-Assessment Exercises

### Self-Assessment Exercises 1

11. D
12. C
13. D
14. True
15. True

### Self-Assessment Exercises 2

1. A
2. A
3. False
4. True
5. True

**Module 4      General Overview of Camera**

Unit 1          What is camera?

Unit 2          History of Camera

Unit 3          Types of Camera

**Unit 1   General overview of Camera**

1.1      Introduction

1.2      Learning Outcomes

- 1.3 What is the camera?
- 1.4 Purpose/ reason for camera
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises

## **1.1 Introduction**

Camera is a key variable of this course and must be clearly understood by students who wish to have deep insight to its use for the purpose of acting. Camera plays a dominant roles in film, movie and television productions. It remains the main instrumenting through which all films are produced for viewing. Without it there can be no film and the industry relies on it. This singular instrument, because of its all importance have undergone several transformations, innovation and specialization being that the film industry itself is constantly progressive in nature and the need for sophistication has become the dominant feature. In view of this, unit one becomes aptly relevant and necessary as students in this field must have full comprehension to function effectively.

## **1.2 Learning Outcomes**

At the end of this unit, the following would be clear and comprehensible:

- the concept of camera
- purpose of camera
- and how camera changed the world through film production

## **1.3 Conceptualising Camera**

The word camera is commonly used across the world because it has ubiquitous functions and relevance to all facets of livelihood and across several disciplines and professions. However, what it means still remains diverse especially as appealing to various users across board. In the simplest terms, a camera is a device used to take still photographs or motion pictures and is the main tool used for the art of photography and film.

A camera therefore is a device which captures light and records the images by the action of light or other related forms of radiation on a sensitive material. A camera makes use of lenses, mirrors, its own light source, and the media on which the captured image can be saved. So now



The still camera has simple but rather complex components. The following are some of the components found in a camera:

- camera body
- lens
- view finder
- aperture
- film
- flash
- shutter release button
- sensor

#### **1.3.1.1. A brief description of the components is essential.**

The camera body houses all the above listed components. Both external and internal. Without it there is no camera. Camera body are in sizes and shape depending on the manufacturer's design. It also depends largely on the purpose of the camera. You can find a pocket size camera and those that are larger.

The lens is a common feature of a camera. It is made up of glass elements which collects light to be focused on the sensor. It is important to note that lens comes in different sizes and capacities. Some are fixed, and others can zoom in and out. Some are wide angle or mid-range. Its usage is to bend and focus light according to specification.

The viewfinder. This is a little window on the camera that is used to view the picture frame of a scene or image. It uses mirrors and helps the user to see what the lens sees.

The sensor is another important component and its function is to record light. It is placed directly behind the lens. The sensor records light coming into the camera and thereafter turns it into an image.

Aperture contracts and expands according to focus setting which is important for picture exposure. Exposure in this sense means the amount of light that enters the camera in order to brighten or reduce the intensity of an image.

Also, shutter release button is the exact button that is pressed to take a picture. It opens and closes to allow light to travel to the sensor for an image to be captured. It is noteworthy to state



that there is speed attached to the shutter. Speed here connotes the time the shutter opens and closes.

Flash is a good component of camera use for the illumination of a scene or object to be photographed. Flash can come in two forms: inbuilt and external. Still camera mostly makes use of external flash while digital camera have inbuilt flashes.

Still camera is of two types namely: analogue and digital. Understanding the difference is important for students at least for historical purposes being that analogue cameras are fast becoming irrelevant in respect of technological advancement and the digitalization being a reality. The table below would be of help:

	<b>Analogue Still Camera</b>	<b>Digital Still Camera</b>
1.	Uses plastic film strips to store images	While digital cameras makes use of sensors which captures images and thereafter stores them in the camera.
2.	Film cameras hold a much smaller amount of photos per roll (typically 36 per 35mm film roll).  Photos taken with a digital camera are more affordable than those taken with a film camera.	Digital cameras can hold hundreds, or even thousands, of photos via memory cards,
3.	Once a picture is taken and captured by the film it cannot be deleted	Pictures taken by digital camera and stored in a flash can be deleted easily.
4.	There is no opportunity to directly transfers pictures to a laptop or system except if it is scanned.	There is technology to help adjust the picture quality of images taken by digital camera. Pictures can also be directly transferred to a laptop and editing.
5.	It uses analogue signals to transmit data	This uses digital signal to transmit the recorded images
6.	Film sensitive to light is used	Sensor is used to take the photo
7.	The time and cost of	

8	With a film camera there is no opportunity to have an idea of the printable version of the image to be taken. you must have your eyes on the view finder	There is an LCD to view the scene or image before taking the picture
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*Table 1: showing the difference between still and digital camera*

At this point, it is important to mention a few types of still camera. We might not be able to discuss them. They include: Single-Lens Reflex (SLR) Cameras, Twin-Lens Reflex (TLR) Cameras, Rangefinder Cameras, etc.

### **1.3.2 Motion Picture Camera**

Unlike the still camera which takes motionless photos, the motion picture cameras, as the name implies, capture motion pictures because recording a continuous sequence of images directly onto a reel of film or digital memory. The film or video camera capture images in frames. That is, it has the capacity to capture different frames of pictures, which give the impression of motion when they are played back. Motion picture cameras are used for films, video and television productions.

Motion picture cameras have distinct feature from still cameras. However, it is important to discuss them briefly. They include: lens, view finder, microphone, recorder, controls and battery.



Fig. 2. picture of a motion picture camera (video camera-digital)

The lens is a vital component of a motion picture camera which is sometimes seen as the eye of the camera. Although, the lens is also found in still cameras. This is one of the common features shared by both. What makes the lens important in both cameras is because it collects light reflected from the scene or image in front of it and from there it gets to the image sensor. You might wonder why the camera's image sensor is important. Actually, it is uniquely important because it fetches colors and intensity of the light rays as it emanates from the camera's lens, which it turns into the exact image of the object or scene before the lens by through the camera's viewfinder or LCD screen when the camera's shutter release was pressed.

Another important part of the camera is the viewfinder. As the name implies, it is meant to provide access to the image that is before the user. You may have observed that when a user points the camera at any given object or scene frame, the lens is covered by the viewfinder since it is directly attached to the lens. When it opens, light rays enters the lens. Also, there is microphone; another important part of the motion picture camera, which captures the sound from the environment where the camera is used. It is important to note that, while the lens captures the visual images, the microphone picks up the sound. This however, means that motion picture camera is built to capture both visual and audio signals. This is a complete departure from still camera, which only captures visuals. One can observe that the microphone is built closed to the lens in such a way that both can be in sync.

Here comes the recorder which is built to process both image and sound captured by the lens and the microphone and then transmits them to memory. This is usually known for digital camera. The same cannot be said of motion pictures cameras that are analogue in nature. Here, visuals and sounds are stored tapes. This type of motion picture cameras are becoming oblivious as digital system have overtaken it. Although, they still exist but are not used for contemporary film and television productions.

Also worthy of mention is camera controls. Basically, what this means is that for a user or operator to be able to navigate the functions of the camera, there must be some form of control mechanism to make it effective. These includes: power button, record button (play, stop, rewind, fast forward and pause. these are just the basics that students have perhaps been familiar with. sophisticated movie production camera have more and it varies from product to product. lastly, for this module, we have battery. every digital camera has rechargeable battery

pact which can be change if it runs down. but, for emphasis, some of the battery can last for a time frame of 1 hours before running down.

#### Self-assessment exercises 1

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. There are two types of camera namely: \_\_\_\_\_ and \_\_\_\_\_?
  - a. Still and motion picture camera
  - c. Functional and dysfunctional camera
  - d. Small and large camera
  - d. Range and Viewfinder camera
2. One of the following does not belong to still camera?
  - a. microphone
  - c. Lens
  - d. Viewfinder
  - d. Aperture
3. A camera is a device which captures light and records it on a sensitive material. True or false?
4. Viewfinder is for the still camera while LCD is for the digital camera. True or false?
5. The lens is a vital component of a motion picture camera which is sometimes seen as the eye of the camera. True or false?

#### 1.4 Purpose of the camera (still and motion picture)

Camera is perhaps one of the most popular equipment and well known all over the world. As popular as this equipment is, it is pertinent for students to still familiarize themselves with basic purposes. In view of this, the following might be useful and value laden:

**Documentation purposes:** Through the instrumentality of the camera, several events have been documented. For instance, the Nigeria independent celebration in 1960 was a memorable event in the annals of Nigeria's history. A million of people witnessed the event in real life but millions more only had the opportunity of seeing it on television. Let us assume that there was no such documentation, a lot of Nigerians would not have had the opportunity of knowing how it was and the key actors involved as at that time. This goes to validate the purpose of camera.

Let us also take a look at the September 11 bombing of the twin towers in the United States of America, which was captured by the camera and shown to the world. Many who saw the incident were never born or found around that space and time but can relate with the ugly situation with equal emotion as those who were present at the time. As a matter of fact, the camera painted a better picture for those who were not present more than those who were present at that moment. Many people who were around had to rely on the footage from the camera to understand the actual situation as fear and shock could not perhaps allow them to have a comprehensive picture of the moment.

-another example of camera serving the purpose of documentation can be seen in family pictures, marriages, high school pictures, reunions, etc., where many can use as evidence after several years. There is saying that pictures don't lie. Authentic pictures actually because the level of development in computer has provided creative opportunities for pictures to be doctored or tampered with easily.

**Helps to expression inert talents:** camera has given the creative impetus to several artists to showcase their skills and talents as well as the opportunity to exhibit their creative works. This has been seen in photographs and motion pictures (film, videos and television). Invariably, still photographers have helped historians and nature photographers to capture photos of the highest mountains, seas, forests, and animals. These feats would not have been accomplished without the help of the camera. The wild life films have provided an amazing and entertaining spectacle over the years.

**Used to present facts and evidence:** this is essential in the court of law where evidence is required often to lay claims and get justice. Photos and videos are often used as substantiated evidence and remain valid across the world. As earlier said, photos do not lie but can be used as evidence. For instance in many homes, offices and malls, hidden cameras are strategically placed to monitor events and people going in and out of the building. This becomes a security apparatus to track robbery, theft and misbehaviours.

**Creates leisure and entertainment:** students can attest to the fact that they have been entertained by movies in the comfort of their homes and everywhere. Mobile phones have become personal cinema medium where movies can be stored, downloaded and watched at the pace of the user or owner. Facebook provides space for movies, comedy skits, etc. this to a large extent has kept many users busy all day long, averting boredom.

**As source of knowledge:** just imagine that someone mistakenly stumbles on a hidden reality such as a large snake, caves, strange beings, etc. and decides to take pictures or videos. Let's also think that such moments was not capture. How on earth would the person be able to explain to the world what has been found? Today, we have cell phones that have inbuilt cameras that can take pictures and videos easily and storage facilities to keep them safe. This goes further to show the relevance of camera and its ability to capture special moments. It is apt to acknowledge that so many people across the globe have not visited Lagos or other parts of the country but can easily identify Lagos traffic by pictures. Through this means, we can live in one town and appreciate the world. This has been made possible by the use of the camera.

**Helps expose behind the scene matters:** both still camera and motion picture cameras are useful for film, video or television productions. While high-tech motion cameras and equipment are used to capture actual performances of actors on set. A low budget camera or equally high-tech can be used to record behind the scenes activities. Students must understand that both still cameras and motion picture cameras are used on set for recording actual performance and taking photos of important events and scenes that require documentation.

### Self-assessment exercises 2

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. One of the following is not a purpose of the camera
  - a. helps expose behind the scene matters
  - c. helps for documentation purposes
  - d. for the expression of inert talents
  - d. to tarnish the image of people
2. Special moments can be preserved without the camera. True or False?
3. The camera has made it possible for certain records to be documented. True or false?
4. Behind the scene activities would not have been possible without the help of camera dedicated to that. True or false?

## 1.5 History of camera

Understanding the history of the camera would be an added advantage to students in respect of acting. However, the history of camera is broad. Although, there are undocumented history of the early attempts, but from what we have officially, camera *obscura* seems to have been the precursor to the photographic and motion picture camera. The name *obscura* emanated from the Latin word for “darkroom”. That is to say, the viewer must have his or her head covered to be able to see the image from the pinhole. Cameras at that period were room-sized, with space for one or more people inside.

Operational wise, camera *obscura* sees an image at the other side of screen that is projected through a small hole and forms an inverted image (left to right and upside down) on a surface opposite to the opening. The challenge of camera *Obscura* was its inability to capture and retain images or scenes. Images projected could only be traced. The reason for this inability was because no photographic retentive elements were using. As at that time, it was not discovered. Nonetheless, this invention was a step in the right direction.

However, the need to preserved images from *obscura* camera ignited studies and experiments. Although, there were evidences that silver salts, darkened when exposed to sunlight.

Early photographic camera became available in the 18th–19th centuries). According to Gustavson (2009). Gernsheim, Helmut (1986) asserts that the first person to use this chemistry to create images was Thomas Wedgwood.[9] The first permanent photograph of a camera image was made in 1825 by Joseph Nicéphore Niépce using a sliding wooden box camera made by Charles and Vincent Chevalier in Paris.[10]. The first camera that was small and portable enough to be practical for photography was envisioned by Johann Zahn in 1685, though it would be almost 150years before such an application was possible

The first photographic camera developed for commercial manufacture was a daguerreotype camera, built by Alphonse Giroux in 1839. Giroux signed a contract with Daguerre and Isidore Niépce to produce the cameras in France.

The use of photographic film was pioneered by George Eastman, who started manufacturing paper film in 1885 before switching to celluloid in 1889. His first camera, which he called the "Kodak," was first offered for sale in 1888. It was a very simple box camera with a fixed-focus lens and single shutter speed, which along with its relatively low price appealed to the average consumer. The Kodak came pre-loaded with enough film for 100 exposures and needed to be sent back to the factory for processing and reloading when the roll was finished. By the end of the 19th century Eastman had expanded his line-up to several models including both box and folding cameras.

Apart from capturing still images, technological advancement made it possible for the capturing of motion pictures also. Thus, we can see that the development of photographic and celluloid films, with video cameras led to the establishment of cinematography which grew the movie industry by the end of the 19th century. You can read more about history of camera on

### Self-assessment exercises 3

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. Camera Obscura had a major challenge and that is\_\_\_?
  - a. images were only viewed and traced but not recorded.
  - c. It was for rich men
  - d. It was too large
  - d. you had to wear a hood to view image
2. Early cameras were room-sized, with space for one or more people inside. True or False
3. Apart from capturing still images, technological advancement made it possible for the capturing of motion pictures also. True or false?
4. The use of photographic film was pioneered by George Eastman, who started manufacturing paper film in 1885. True or false?
5. The name obscura emanated from the Latin word for “darkroom”. True or false?

### 1.3 Summary



This unit has been able to conceptualise the camera both at the level of still and motion pictures. It has explained motion pictures and still camera with emphasis on the formative components, their functions and a brief history of the camera. All of these are meant to give students the overall picture of what a camera is, and it is expected that students would be able to explain the subject matter appropriately.

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#### 1.7 Possible Answers to Self-Assessment Exercises

##### Self-Assessment Exercises 1

16. A

17. A

18. True

19. True

20. True

### **Self-Assessment Exercises 2**

6. D

7. False

8. True

9. True

10. False

### **Self-Assessment Exercises 3**

1. A

2. True

3. True

4. True

5. True

## **Module 5 Behind the scene personnel for acting benefits**

Unit 1 Conceptualising behind the scene?

Unit 2 Behind the scene personnel

Unit 2 other business Casting processes: auditions and referrals

### **Unit 1 Conceptualising behind the scene**

1.1 Introduction

1.2 Learning Outcomes

1.3 Conceptualising behind the scene

1.3.1 The essence of behind the scene

1.4 Summary

1.5 References/Further Readings/Web Sources

#### **1.1 Introduction**

It is not only inform of the camera that matters as far as acting is concern. That which happens intron of the scene is a product of behind the scene processes. And this is very crucial for

students who must understand acting on camera. A lot is involved before an actor resumes acting in front of the camera. This unit is to conceptualize this stage of acting and acquaint students with relevant issue herewith.

## **1.2 Learning Outcomes**

After going through this unit, students are supposed to have a grasp of the following:

- understand what behind the scene is all about
- the essence of behind the scene

## **1.3 Conceptualising behind the scene**

Behind the scene as the name implies refers to activities that happen behind the camera. This is an idiomatic expression that seeks to give recognition to those who have contributed to the success of a performance, film or other projects who themselves are not object of focus but have made others subject matter.

It also means something done in secret and obviously out of public view. Behind the scene does not stop at those involved on set or location but even at post production stage the editors do some magic with special effects that could not have been achieved on set.

Behind the scene shows those personnel who work assiduously to bring a film script to live and they include: directors, cinematographer, camera men, electricians, script writers, producers and production assistance. Others are set designers, costume designers, make-up artist, editors, special effect, etc. These personnel would be discussed in details in subsequent modules.

It is not only limited to film, music and theatre alone, but it covers all other discipline that relied on many other professionals to achieve success.

We see actors perform in very fantastic ways and style and it seems that they have never made mistakes or are super humans and thus we relate with them as super star. But before they became super stars we need to understand that several people worked with them to make theory status worth the while.

(Idiomatic, theater, film) behind the scenery and stage area; backstage; among the actors; during the production or rehearsal.

We have also seen movies that focus on behind the scenes. It is a way of demystifying the art of film making or other seemingly difficult task

### Self-assessment exercises 1

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. Briefly explain the concept of behind the scene
2. Clearly discuss how we can see what takes place behind the seen
3. Explain the use of motion and photographic cameras behind the scene
4. How does behind the scene recording helps to illuminate film production processes

reasons. Firstly, it is believed that showing behind the scene makes viewers to de-appreciate the mystery of film creating and that it has a way of watering down the relevance and the art. Because once people get to know the secret of how things are done they do not uphold such in high esteem anymore. This is why most trade secrets are never revealed. For instance when buildings are erected, engineers enclose the surrounding environment of the building so that people cannot see the structural design at the beginning. It is often when the building is done that many can see and appreciate its aesthetics.

Another reason for subjecting behind the scene to the public is to appreciate how much work has gone into the project. Most people take film production to be an easy task and as such many believe that a slice of the production process should be made open and available for public consumption to debunk such claims.

Also, revealing such behind the scene is to showcase the hi-tech equipment used in film production and also some of the personnel for perhaps the purpose of selling their expertise. Although, this might not be the case but many still believe that it is a way of selling talents of those behind the scene. It is as good as blowing their trumpets to the world to acknowledge them.

**Self-assessment exercises 2**

Attempt these exercises in order to affirm that you have a clear understanding of the subject matter.

1. What is the essence of subjecting behind the scene to the public?
2. Revealing pictures/ videos of behind the scene makes audience appreciate the mystery of film making. Discuss.

**1.5 Summary**

This unit has been able to discuss behind the scene and what it stands for in respect of acting and film production. We have also explained the essence of it to show that it is not just a cultural practice but there are basic reasons for such practices also. It is hoped that students would have full grasp of the subject matter.

**1.6 References/Further Readings/Web Sources**

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**Module 6: Film personnel that aid acting/actors**

Unit 1 Conceptualising film production

Unit 2 Production personnel and their contribution to acting

**Unit 1 Conceptualising production personnel**

1.1 Introduction

1.2 Learning Outcomes

1.3 What is production?

1.4 Production personnel and their roles

1.5 Summary

1.6 References/Further Readings/Web Sources

1.7 Possible Answers to Self-Assessment Exercises

**1.1 Introduction**

This unit deals with the issue of film production with affinity towards acting. Film production itself has been greatly espoused by many scholars but here, the focus would be in relation to acting. Students would learn a great deal in this regard and be able to articulate issues within this domain.

**1.2 Learning outcomes**

At the end of this unit, students should be able to discuss film production in relation to acting

**1.3 Understanding Production**

In this context, production refers to film. The essence of emphasis is because the word production is widely used to denote different things apart from film. Production in this instance depicts the idea of story development to a full blown film made ready for the audience. The story we are referring to can be a personal experience, creative imagination, observation, arising from real life circumstance. To further buttress this point, a story could border on biographies or autobiographies of important leaders or acts of courage, resilience and hope. We have seen several of these examples in existence as film, television drama, text, etc. biographies are stories about people whose lives have touched a million others as written by others. Autobiographies are written by such great men and women all by themselves.

Furthermore, any idea could be developed into a script for film or television drama. The script is then interpreted by a director who makes several arrangement to get cast and crew, location for various scenes and what have you. Students should not be confused with the word

interpretation. As far as film, theatre and television production are concerned, interpretation connotes setting of the story, costumes, lighting, makeup, characterization, moods, equipment, and crews that would actualize the story.

After the film has been shot (footages of several dedicated scenes), the process of editing must be carried out with the intention of putting them (footages) together for audience to view. The entire production must clearly tell the story in such a way that communicates the intention of the scriptwriter as well as the visionary interpretation of the director, producer and executive producer.

It is important to note that production in the filmic sense is a conglomeration of different professionals who come together and work as a team to actualize it. Conventionally, screen productions have become a major source of inspiration, learning aid and source of entertainment all over the world, racking in huge revenue for individual, corporations and governments across the globe.

Production does not stop at the threshold of actors, although acting is an important but integral part. The point here is that every arrangement is to make cast members interpret their roles which is what is seen by viewers and not necessarily what happened behind the scene. That is why emphasis is placed on acting. In view of this, acting is therefore the central focus of this course.

### **Self-assessment exercise 1**

Attempt these exercises to show your understanding of what you have learnt so far.

1. Production is not only limited to film. True or false?
2. Production begins with \_\_\_\_\_
  - a. idea or storyline
  - b. director
  - c. interpretation
  - d. editors and crew
3. Editing is the beginning of a film production. True or false?
4. A film is considered as autobiography when.....
  - a) when the story was written by the author
  - b) interpreted by a writer
  - c) directed by a professional
  - d) acting by the author
5. It is important to note that production in the filmic sense is a conglomeration of different professionals who come together and work as

## **1.4 Production personnel**

Actors alone cannot achieve his or her role in any production whether film or on stage. There are professionals who aid the actor achieve the best and they include but not limited to script writer, technical director, director, prompter and costume designer and makeup artist. These professionals work directly with the actors on set and help them interpret their roles effectively to a large extent. However, it must be understood that despite the help of these personnel, an unskillful actor can still not be able to interpret his or her roles. This implies that the work of the personnel can be effective when an actor is good at his trade and is able to constantly up his game with experience and practice. Students must understand that being acquainted with the contributions of these persons would amount to their comprehension and further appreciation of the actors in front of the camera. We shall take the contributions of the personnel as mentioned above.

### **1.4.1 Director**

This refers to someone who oversees the entire production process of a film. He or she has the overall picture of the project and every other member of the production team work towards actualizing his or her dream. The entire interpretation of the script or story lies on his creative ability. The general director is pivotal to the completion and creative rendition of a film project. He or she understands the dimension and image of the film to be enacted. To say the least, he holds the yam and knife in terms of creative inputs that are absolutely required to begin and end the film project. As a matter of fact, he or she helps in the interpretation of the roles that each actor and other member of the team are to play.

Usually, the director is handed the script that has been written by a script writer or further developed by a screen writer. He or she studies the script and visualizes the story, understanding the thematic focus, dialogue, characterization, lighting structure, set design, costumes, makeup, movements and composition. After he or she has mastered the script, the job of recruiting cast and crew begins, which is generally through the process of auditions especially for cast member. The role of a director is tasking, especially as he or she must work with other members of the



team to achieve a project at hand. The ability of the director to recruit able hands and to work in synch with them is a rather herculean task. In view of this, a director is expected to possess certain qualities and we have to clearly examine these qualities.

#### **1.4.1.2 Qualities of a director**

A few examples of qualities that a director must have are discussed below:

- **Patience**

Working with cast and crew is a tedious task that must require absolute patience and consideration. Generally speaking, it is difficult to work with creative persons especially those who fall within the category of professionals. Professionals are cast or crew members who have limitless knowledge in their fields and also earn a living from it. Hence, for a directors to be able to work with them and earn respect and following, he or she must also have good knowledge of the areas of specialization. Lack of knowledge in this regard could mean that the director might not have control over the project and this could be detrimental to the outcome.

Patience is and remains a great deal of virtue for the director in the sense that he or she must carry all the professionals along as they help to shape his vision of the project. Many film projects have to a large extent failed in the past as a result of lack of patience on the part of a director.

- **Creativity**

Creativity is another important quality that a directors must possess. Without a doubt, a paramount and instrumental virtue for the achievement of a wide range of production issues. As the overall boss (director), he or she must show absolute knowledge, imagination and skills to not only convince the rest of the team but to make them follow his passion. This is essential because the entire film production revolves around his or her idea. His or her creative talent should not be in doubt at any time throughout the project. Any outer of inability on the part of the director could obviously jeopardize the enter project.

- **Ability to bring out the best in others**

Since the director is solely the visionary of the project, one cannot expect all the members of cast and crew to just easily connect automatically. The need to be worked in or through, and that is usually done from the first production meeting where he or she creativity articulates his vision for the project. Even after several production meetings, working with cast and crew remains a vital project in order to bring out the best in them to the taste of the director. This is usually not a simple task.

This attribute is very essential for a director at all levels of film production, especially as it relates to actors. Although, many actors are trained and out rightly skilful in their trade but there is always that aspect where the director must make them come out of their shells. Many actors have that tendency to be dormant until they are instigated to do be young themselves. For example a film project can have new entrants as actors and this require that the director must be able to work with such people to bring out hidden talents and ability. How this can be done depends on each director and the level of experience he or she has acquired over the years working with cast.

- **Interpretative ability**

As expected, the director interprets the film script and as expected must give wings to the story. He or she can hardly achieve this feat without the ability to see beyond the script. We often hear that the script itself is “dead” “lifeless” and dwells in the imagination of the writer. The director is the one to give it life and wings to fly in realistic terms. This requires depth of interpretation and it is through interpretation that form is built. It is considered as one of the major role of the director and often is responsible for the quality of films produced in recent times.

- **Doggedness and determination**

A director might not envisage challenges at the early stage of production but with time, there is always challenging moments. This cannot be ruled out in a film production. It is part of the business of directing. However, a director must be ready to surmount all obstacles and advance the production. Failure to have determination and doggedness could undermine the success of a production. If a director, who is saddled with the responsibility of driving the ship is found wanting, then, there can be serious consequences. Many film projects have end mid-stream and never saw the light of day. This places premium on the need for a director to be highly determined to achieve his vision despite numerous huddles and hitches.

- **Smart and healthy**

The job of a director does not require a feeble and unhealthy personality because of stress and rigour involved. In view of this, a director must be healthy and smart to bring a project to an end. Thus, a healthy director is a sign that a film project is likely to be completed within the time given.

Health plays a crucial role in the delivery of a director being that working on set for hours does not require a feeble personality but agile and strong director. If his or her health fails, then the project is likely to be stalled. You can be sure that a couple of projects have experienced delays or inconclusive because of the absence of a director on health grounds.

- **Good Interpersonal communication skills**

How the director communications is actually crucial to the success of a film project. Types of directors. Cast and crew are difficult to manage and the director must understand how to communicate with them to make them contribute their best. Most directors are bossy, some nonchalant, careless, angry. These can have both positive and negative impacts on cast and crew.

This is also a very tricky aspect of the job because every member of cast and crew respond differently to different communication approach or style. The director must understand his or her team. Usually, at the early stage, this could constitute a great challenge but as the project progresses, both directors, crew and cast get to understand one another and because the film project is beyond all of them, oftentimes, the interest becomes the binding force for all concerned. This aspect leads us into discussing types and well as directorial styles of directors as stated below.

### **1.2.1.2 Types of director**

It is essentially important for students to understand that different types of directors exist and the impending consequences such typology could have on a project. There are directors who are technically inclined and that means they are great and versatile with technology and are conversant with understanding how images are captured and how they appeal to viewers. With this knowledge, he or she can work absolutely well with the crew, but might not be able to work perfectly with cast members (actors). This could affect acting roles since he may not be conversant with acting and what it entails.

There are directors who are performance incline, which means they have knowledge and depth of acting. They could have been actors before venturing into directing. Directors in this category may focus on actors and abandon the technical crew and this might just be a vacuum in the technical angle which might not be good for the production, especially when the technical director is not well experienced.

Arts & Crafts Director are those that are versatile both in the technical and performative aspects. They are rare but with experience they make the best directors for motion pictures. This is essential because motion picture requires a smooth marriage between technical and performative aspects. <https://cjpowersonline.com/2017/09/05/3-types-of-skilled-movie-directors/>.

Directors can be dictators. This means that assert their roles being rather dominant without little or no contributions from member of cast and crew. This could have an overbearing effect on the production because other members of the team observing that the director is dictatorial may keep certain contributions to themselves which could have given an advantage to the project. As such this style of directing might not be overtly encouraged because a director might not have it all in terms of creative skills. This does not in any way suggest that a director should not have control over his set.

A director can be a negotiator. Meaning that carries ideas from his team to advance his vision. In this regard, a director might know exactly what he or she wants but decides to test the waters with others ideas. This does not make him or her short of ideas but makes the team to know that he or she is open to contributions. With a director like this on set, the team are more relaxed to contribute meaningfully. He can take their contributions or rejects them if he feel otherwise.

Again, a director might be creative artist who sees other team members are creative elements that he can use to achieve his or her dream.

- **Executive Producer (EP)**

He or she is a top manager of a film production. He or she supervises the creation of the movie. Students must understand executive director is not a set kind of person. What this means is that he or she might not be seen on set during production. However, he or she is responsible for bringing in the finances required for the film production and handling logistics that require connections. He or she can make things happen without too much pressure on the cast and crew. Like many in the professional cadre would say “he or she pulls the strings”. He or she takes credit for the success of the film as the overall manager of the project.

- **Producer**

The job of a producer is interesting and demanding. Usually they are hired by executive producers to create and monitor production logistics. They ensure that film production

continues to the end without any hitch and that the production achieve the purpose for which finances were committed to. That is to say. The production is worth the investment. They are also considered as the project managers, preparing the initial budget and making sure that it runs through smoothly.

- **Assistant Director**

As the name implies, assistant director helps the director keep track of all events taking place in a film production. He seems to have a clear comprehension of the director's visionary mission and can tell or advice accordingly if the directors forgets any important part. His or her role is prominent during blocking of scenes. He or she takes stock of all movements, adjustments and corrections, and keenly reminds the director in event where such corrections are not duly implemented.

The job of assistant director also includes: like logistics, daily call sheets, and makes sure that every cast and crew member reports and functions as expected. A great deal lies on the shoulders of assistant director for a successful acting and entire film production.

- **Script Writer**

Virtually all screen acting must require scripts. Hence, a script writer creatively envisions the movement of all scenes, locale or performance environment, language, characterization, body posture, facial expressions, etc. This is a whole lot of creative work that the script writer must bring to lime light for a performance to come alive in time and space. Screen writers understand how to write for the camera which is different from those that write for the stage. He sees the entire action from the eye of the lens and thus write to achieve it. He or she is a master of the art, ensures that viewers stage glued to the screen from the first plot to the last. He or she writes for the camera to tell the story. This is quite challenging and at the same time interesting profession.

- **Prompters**

A prompter acts as remainder to actors who tend to have missed lines or failed to be consistent with lines. They are very relevant doing reversals as they follow each line that must be said by actors. In some cases they also serve as continuity making sure that every aspect of the production schedule is dully followed to enhance consistency.

- **Set designer**

These are very important to acting and film production because a story must be situated within a given environment. That is to say actors cannot be performed in a vacuum. They are responsible for setting the locale of a performance. A set could be built from scratch to finish or a location can be picked and worked on to suit the purpose.

- **Costume designer**

This personnel is in charge of choosing the right costumes for all cast depending on their characters. He or she is very important as costumes help in interpreting the story line. He or she studies the script to know the exact costumes to be selected. Costumes are either sewn or hired depending on the film budget. It is said that once an actor is in his or her costume, characterization becomes easier to interpret. Testing of costume is usually done during dress rehearsal where actors use costumes. After this period, if the director is satisfied, actual shooting begins.

- **Make-up artist**

These artists are crucial to screen performance in the sense that actors must wear makeups to fit their characters. Actors must appear in such a way as to enhance their characters. At this point make-up becomes essential. Make-up covers a wide range of things such as beards, etc. it helps to accentuate a character. It goes a long way in supporting costumes. For instance an actor playing the role of an old man makes use of make-up to enhance the appearance. In this instance a middle aged man can be made up to look like an old man. One can only imagine how actors can be like the characters they represent without make-up. This makes make-up artist very important to screen acting.

- **Lighting designers**

A lighting designer is in charge of illuminating a scene. Natural light cannot often enhance a particular scene as such there is need for artificial lighting. For instance, a living room needs to be properly lit to expose facial expressions and important furniture for a perfect set to be accomplished. This is the work of a lighting design.

- **Boom Operator**

The work of a boom operator might not be seen as so technical per se, but it is so crucial to the success of a film production. If you have seen most behind the scene video or photos, you would see the guy holding a boom microphone above actors to make sure

speech is audible. He or she is also known as production sound assistant. He captures actor's dialogue, monologue and sound communication generally on set. He is never seen in the actual finishing work but he or she is ever there extending a log pole carrying boom microphone over the heads of actors.

- **Camera Operator**

This operator is directly involved with the camera and ensuring that the right shots are taken at the right angles. Without them, film production can only be imagined and never actualized. He or she is always supported by a camera assistant who makes sure that other relevant and related equipment (tripod, battery, charger, lights, etc.) are on set and ready for use.

- **Cinematographer**

This personnel is also known as the director of photography (DP). He or she is totally in charge of all camera and light related issues on the set. Students should not be confused between camera operator and director of photography. Confusion is actually in practical usage. For instance, for low budget movies you can find that the camera operator is the one answering Director of Photography. Whereas, for high-tech productions, the Director of Photography is a separate person who directs all cameras as well as light directions without personally mounting any himself or herself.

- **Gaffer**

This film personnel carries out all electrical works on the set and that is why, he or she is also referred to as Chief Lightning Technician, this person knows all about the electricity on the set. He or she takes instruction from the director of photography. Without him or her if there arise any electrical challenges, shooting activities on the set may likely come to an end. He or she is one of the below the line professionals but highly important to the success of a film production.

- **Film Editor**

This film production personnel comes after all the footages have been taken. In other words, he may not be readily important during the production phases of the film. He or she is needed most in the post production stage where film editing is done. His or her job is to put together all the shots into a creative mesh to creatively tell the story as captured by the lens of a camera. He or she makes the film ready for the audience's viewership. Without him or her, a film project remains in piecemeal.

- **Sound engineer/Mixer**

The importance of this film production personnel is that all audio recordings are carried out by him or her on the set. As easy as it might sound but it is actually a difficult task that requires extra expertise. This is because understanding and being able to manipulate sound appropriately is a great art. Imagine the frustration of straining to pick up audio signals from a movie. Or struggling to hear conversation by actors. It kills whatever is left in the movie no matter the quality of the visuals and effects. Sound is highly essential for a film production, especial mixing audio signals in real time situation or on the set.

### **Self-assessment exercises 2**

These questions are to show to what extent you have understood the unit

1. Film production can be achieved by the singleness of the director. True or false?
2. One of the following is not a film production personnel.
  - a) Director
  - b) Cinematographer
  - c) Gaffer
  - d) Security personnel
3. A director takes instruction from actors. True or false?
4. Film editor must be involved from the beginning of the production. True or false?
5. The role of a cinematographer includes the following except\_\_\_\_?
  - a) determining camera angles
  - b) all directives pertaining to light on the set
  - c) preparing production budget
  - d) In charge of all camera works
6. The communicative and relationship status of a director and his or her cast and crew are important for a successful film production. True or false?



## 1.4 Summary

This unit has been able to discuss film production and personnel involved, especially in respect of making the job of an actor come to reality. It has discussed various film personnel in details and how they have materialize the concept of acting. also, it has focused on film production process from idea to script and how the director recruits cast and crew to advance his or her vision and interpretation which results in a full movie for audience. It has detailed the roles of the major players in the production with emphasis on directing, types of directors as well as the style. It has however re-enforce the fact that the directors controls the production process as someone who has the total idea of how the film should look like. Armed with this information, students can conveniently engage discussions relating to film production and how personnel impact positively on actors.

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## 1.5 Possible Answers to Self-Assessment Exercises

### Self-Assessment Exercises 1

1. False
2. D
3. False
4. False
5. C
6. True

## Module 7: Production stage and acting (Film)

Unit 1 Production stage

Unit 2 Camera as a tool for Communication

### Unit 1 Production stage

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Production stage
- 1.4 Summary
- 1.5 References/Further Readings/Web Sources
- 1.6 Possible Answers to Self-Assessment Exercises

#### 1.1 Introduction

Production is an important stage in production that involves actors and all the crew members. It is considered as the congregational stage where all hands must be on deck to achieve the collective task of making film or television production of any kind. This unit would discuss the production stage and how it connects actors and camera in one fell swoop.

#### 1.2 Learning Outcomes

This unit would help students understand

- a) production stage related to film
- b) and its workings

#### 1.3 Production stage

In film production there are stages which include: pre-production (development stage), production and post-production. Although there may be other categorisations but these are considered as the major stages. It is important to state that the production is in the middle of pre-production stage and the post production stage. All the stages are creatively connected and one cannot stand alone without the other. For instance the production stage is a fall out of the pre-production. What does that mean?

It is during the production stage that the camera and actors actually interacted with the purpose of making film. It is the coital point between cast and crew. This is not to say that during pre-production rehearsals between actors and crew does not take place, but actual taking of shots comes in the production stage. Rehearsal before now is to ensure that actors and crew have a perfect understanding of their roles.

Emphatically, the use of the camera comes in at the production stage and only. At the preproduction stage, the initial arrangements take place; that is getting the script ready, reading the scripts for proper interpretation, getting cast and crew, rehearsals, putting production budget in place, arrangement of location, costumes, logistics and so on and so forth. It is after the above listed have been secured that going on set begins and that is the point that the cinematography begins. But before then, it is important to point out clearly that the director of photography must have had access to the script and near perfectly understood the entire concept of camera angles, shot description and lighting schedules. This brings us to the various schedules that are required or perhaps essential in film production.

Once on set, actual production commences. Becket makes it rather explainable when he says that in screen play, the camera is possessed of life and vigour; it is a living, vigorous presence with the all-seeing eye of Big Brother". To further explain this statement, we can say that once a film production is puts on a journey, the camera becomes the eye of the director, cinematographer and viewers wherever they are. A key factor in the defining who, how, where, when an actor journey through the entire period of the film business.

The camera, though inanimate can walk. This it does through the instrumentality of the dolly. An important device that moves it, raises or lowers its 'head' by tilting; it observes a scene by panning; moves up and down and can even climbs as if it has limbs by a crane. It can be dizzy by swish-panning and faints when it goes out of focus (Huss and Silverstein, 1982: 106). To

say it more simply, the camera can breathe and sleep, when it is idle. And ultimately dies when the film ends.

It is a storyteller. An active participant and like in the court of law, it is a trusted witness. In all these, the actors knows consciously or unconsciously and that guides him or her to do the needful at all times.

### **Self-assessment exercise 1**

1. The use of the camera comes during the production stage for serious business because it takes valid shot. True or false?
2. The production stage makes actors to know....
  - a. the show has begun
  - b. the rehearsal is still on
  - c. they can do any how they like
  - d. there is room for corrections
3. Two words are important during the production stage
  - a. action and cut
  - b. take it easy and resume
  - c. relax and come again
  - d. focus and continue
4. The camera assumes the role of a human being. True or false?
5. The camera can move up and down by the instrumentality of \_\_\_\_\_.
  - a. poles
  - b. crane
  - c. dolly
  - d. shoulders

### **1.3 Summary**

This unit is about the production stage of a screen production. It has been able to describe certain crucial parts of it such as it affects actors. Here the relationship between the actor and the camera is explained in details. And also, a few characteristics of the camera that helps in bring an actor's work into reality before viewers has been examined to enable students to have a clear view. It has further laid emphasis on the fact that at this stage every other production phase get its reward.

#### **1.4 References/Further Readings/Web Sources**

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#### **1.6 Possible Answers to Self-Assessment Exercises**

Self-Assessment Exercises 1

1. true
2. A
3. A
4. True
5. B

### **Unit 2 Camera as Communication Tool**

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 Conceptualising communication
- 1.4 Camera as a tool for communication
- 1.5 Summary
- 1.6 References/Further Readings/Web Sources
- 1.7 Possible Answers to Self-Assessment Exercises

#### **1.1 Introduction**

Welcome to this unit which discusses the camera as a tool for communication. Being that film is a strong medium of communication which the world has come to acknowledge without a

doubt. It has become pertinent to discuss this for students to understand be able to relate in like manner.

## **1.2 Learning Outcomes**

At the end of this unit students would:

- i. understand the concept of communication in relation to camera and film production
- ii. appreciate and discuss camera as a tool of communication

## **1.3 Conceptualising Communication**

Communication is an important term in today's world replete with several technological advancements. It means a whole range of issues being that it is one of the frequent activities of man. In other words, every human being engages in one form of communication or the other (Folarin, 2006). Communication occurs when a message is transmitted through a sender to a receiver through a channel. This is done in such a way that the receiver at the other end can understand and, if need be, sends feedback or response in return (Moemeka, 2002).

Importantly, communication occurs through various means such as interpersonal, intrapersonal, mass media, indigenous, cross-cultural, intercultural, and etcetera. Looking at it closely, we can say that film cuts across these various forms of communication. For instance if we take interpersonal communication it exists between different character in a film. That is to say within a given scene you find one or more characters interacting. Sometimes we find group interactions as in crowd scenes. That could also be called group communication.

Intrapersonal communication occurs within oneself. A character can communicate with self. This is a frequent occurrence in films whereby a character tries to make decision to do something or not. In the process, he or she talks to self to convince it to carry out an action. Usually we see conflict within oneself.

Interpersonal communication is between one person and another. Like, between a character and another within the same movie or film medium. Just like we have in real-life situation, films provides a vast possibilities for character engagements by way of dialogue, gesture, signals, facial expressions and space management.

Mass communication is such that messages sent can get to a wider audience (reach out to millions of people at the same time). This type of communication is media based. For instance television, radio newspapers, and film become imperative. Programmes on air tend to tell viewers about a particular issue. We have news, entertainment, dialogue, comedy, etc. the

intention of the producer is to make known to people a particular message which could be ideas, knowledge, or to conscientize them. Film is seen as a viable medium for this sets of communication. There is no film that does not pass across a message to viewers in one way or the other.

To actually understand what communication is, Harold Lasswell (1948) suggests that a few questions be answered. For instance: Who says what? In what channel? To whom? With what effect? In answering these questions we can see a sender, receiver, channel and effect (response or feedback). It is vital to note that communication without response and feedback is assumed as one-way traffic, which is less productive.

### Self-assessment exercise 1

Attempt these exercises to measure what you have learnt so far. This should not take you more than 3 minutes

1. Every human being engages in one form of communication or the other. True or false?
2. Which of these is not synonymous with communication?
  - a. sender
  - b. receiver
  - c. medium
  - d. time
3. Reaching-out to a million or more people is considered as \_\_\_\_?
  - a. media
  - b. healthy communication
  - c. mass communication
  - d. interpersonal communication
4. Intrapersonal is communication is within one's self. True or false?
5. In order for communication to take place, there must be decoding of the message sent. True or false?

#### 1.4 Camera as Communication tool

Camera has served as a tool of communication for decades now. It is considered as a unique medium perhaps because it is next to the human eyes in terms of function, relevance and perfection. Often times, it is seen as a sophisticated eye. An improvement of the human eyes being that it harbour special features which is essentially absent in the human eyes. Whichever

way we look at it, the camera is an upgrade version of the eye, which also makes the eye to see differently and less of limitations.

It communicates both visuals and audio at the same time. Visuals in terms of the scenes, objects in focus and things around it including the ambient or specific sound made by the object in focus. Take for instance, a cat in focus and the mew sound it makes is both communicated. The emotions of the cat, whether it is hungry, in fear or anger is also communicated.

While humans can tell a story through dialogue and perhaps actions, they cannot say exactly it in pictures. But the camera can communicate what it seems both in pictures and audio. Even the intentions and inner drives is easily communicated. The script tries to explain an inner drive but fails to show in pictures. The camera takes it from here and shows more than required.

However, the camera cannot be operated without the help of the human eyes. Both entities must be in constant synch to function effectively and that, in itself is a form of communication, which must be clearly understood. That is to say, it takes the human eyes to make the camera lens see effectively. The camera has inbuilt functions which the human eyes does not have. For instance zoom, no matter how good the eye is it cannot not zoom in on an object. It can focus but not zoom. Such capacity does not exist in the human eye. While the human being might have the longing to experience that without the camera it cannot occur.

Communication means that a sender sends messages or information to a receiver through a medium or media. The most important aspect of this process is the ability of the receiver to receive the message and decode it appropriately to be able to, if not totally but partially understand the intended message and thereafter react to it. That is the entire process of communication. The message could be inform of visual, audio, nonverbal codes, etc.

What does the camera communicate? The camera is known to communicate several things such as emotions, expositions, gestures, hidden truth, facts, fiction, reality, imagination, creativity, etc. in the first instance, stories or if we sum it up as film is replete with several emotional impulses. As the viewer sees the unfolding of the stories or events, there is the tendency for him or her to experience emotions which comes from the characters and that is revealed by the camera. In this situation, the use of camera shots such as close up (medium, extreme, etc.) can be used to add the viewer to see facial expression of an actor and be able to relate with the inner feelings. This can also be achieved through special effects, colours filters.



Exposition of certain scenes are some of the things that the camera often captures. For instance a cave scene. The camera can give a long shot, revealing the perhaps the entrance of a cave with the ambience, which prompts palpitations in the viewer to want to see the how the inner part is like. To quench such a thirst, the inquisitiveness of the viewer, the camera slides into the cave and achieves the exposure of the inner chambers. At some point, the camera can pick a portion of the cave and zoom in to reveal more. Lighting comes in to play in this part. With the use of the right colour filters, it can paint several pictures in the minds of the viewer and sometimes create tension also. The idea is to expose hidden realities by taking the viewer into the unknown.

#### Self-Assessment Exercises 2

Attempt these exercises to measure what you have learnt so far. This should not take you more than 3 minutes

1. Which of the following is not communicated by the camera?
  - a. emotions
  - b. time
  - c. gesture
  - d. Movies
2. The camera can be relevant on a film set without actors. True or false?
3. The camera can reveal the intentions of a character. True or false?
4. While humans tell stories in words and gestures, the motion picture camera shows pictures and sound. True or false?
5. The motion picture camera can be seen as an upgrade version of the human eye. True or false?

#### **1.4 Interplay between production, actors and camera**

There is a strong connection between camera and actors at the level of film production stage. From that point onward, the relationship between camera and actors is nothing but cordial. As far as film production is concern, camera seems to be the paramount tool. It is through the lens of the camera that the magic of film production is realised. Without it, there would not be any film production. Perhaps, something else would have mad that possible but I doubt much.

At the production stage serious business takes effect. Unlike the rehearsal, the actor knows that he or she owns the set. All eyes and focus are on him or she and she cannot afford to miss out. Usually, there is no time to waste on frivolities as rehearsals are over. This mind-set puts the actor in check as the director would not take it kindly if an actor continues to make mistakes and draw more of “cut” and action. He or her life depends on it and the fluidity of the film also.

The lens of the camera becomes the eye of the world through which the inner intentions of the actor is seen. The actors on its own cannot tell what the camera sees or decides to see. Thus he or she is left to interpret the role in such a way that best fits the purpose and viewers can understand clearly. This moment is such a crucial point for actors that no matter the experience and skill, actors have palpitations and anxieties.

At this point too, the camera becomes more than just a piece of equipment. It assumes the human eye or perhaps what many calls animate device through which everything is seen. It is not a respecter of persons as it zooms into, zooms out, pans, runs after an actor or actors during flight, looks at them in any given direction that enables the story to be told appropriately. This realisation makes the actor be at the hot spot and the ability to manage that marriage is one of the most intriguing part of acting before the camera.

With the camera on set, the actor has no hiding place. It is a godlike instrument that follows the actor like his or her shadow. It does not leave an inch, but must capture all the actions as prescribed. Unlike stage performance, where viewing focus of an audience can shift from one character to another, the actor does not know when such a shift in view happens because he or she does not know who sees him or her. By so doing, he or she is bound to be the best that he or she can so. Every business he or she becomes extremely conscious that someone is watching.

Viewers all over the world can see him or her at any point in time. Film production is not time bound and ridden with specific audience. But in the comfort of someone’s a move can be assessed.

### Self-Assessment Exercises 3

Attempt these exercises to measure what you have learnt so far. This should not take you more than 3 minutes

1. The camera becomes more than just a piece of equipment. It assumes the human eye or perhaps what many calls \_\_\_\_\_ through which everything is seen.
  - a) animate device
  - b) instrument
  - c) sophisticate imagery
  - d) machine

## **1.5 Summary**

In this unit, camera as a communication tool has been discussed. In the same vein the concept of communication has been discussed to further show how communication works. We have been able to examine the nexus between camera, actors and production in respect of how they play out in communication messages of performance. It is hoped that students should be able to discuss these issues with ease

### **1.1.1 References/Further Readings/Web Sources**

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### **Possible Answers to Self-Assessment Exercises**

#### **Self-assessment exercise 1**

7. true
8. D
9. C
10. True
11. True

#### **Self-assessment exercise 2**

1. B
2. False
3. True
4. true
5. True

#### **Self-assessment exercise 3**

1. A
2. True
3. True
4. True
5. True

**Module 8: The Concept of cinematography**

Unit 1 Conceptualising Cinematography

Unit 2 Elements of Cinematography

**Unit 1 Conceptualising Cinematography?**

1.5 Introduction

1.6 Learning Outcomes

1.7 Conceptualising Cinematography

1.8 Elements of Cinematography

1.5 Summary

1.6 References/Further Readings/Web Sources

1.7 Possible Answers to Self-Assessment Exercises

**1.1 Introduction**

The essence of this unit is to closely examine the concept of cinematography which is an important factor in the education and entertainment industry across the world. We will be looking at the consent of cinematography as well as the elements that make it realistic.

**1.2 Learning Outcomes**

At the end of this unit students should be able to discuss

- the concept of cinematography
- elements of cinematography

**1.3 The Concept of Cinematography**

Cinematography is the act or process of filming movies. It also stands for motion picture photography. Many also refer to it as film craft or film making. This nomenclature covers a wide range of issues such as the total composition of a scene, lighting of the set or location, the choice of cameras, lenses, filters, and film stock. It also includes the camera angle and

movements and the integration of any special effects. From this explanation, one can see the importance and relevance of the concept of cinematography in connection with film production.

A film cannot come into reality if scenes are not composed. It is how the sequence of scenes are arranged to creatively tell a story which is captured in the script. This obviously makes scene a crucial component of film. In order to make each scene come alive, the set has to be created, well lit for actors to play their roles in. the set helps the actors to achieve their roles and interpret the story effectively. Furthermore, the choice of cameras and lens becomes essential in determining interpretation of the story. In consonance with cameras and lens, the idea of camera angles and positions cannot be over-emphasised as they add to the colour of scenes and acting for viewers to appreciate the pictures. To also enhance the story of a film, addition of effects becomes pertinent. They are special transitions that which are creatively manipulated to give meaning and flavour to scenic compositions. They can be natural or special effects. This is oftentimes achieved during the post-production stage (editing). They are obviously seen in many films which students must be able to clearly tell their additions to the interpretation of the film story.

### **1.3.1 Cinematographer**

I am sure you must have heard the word cinematographer before now which is regularly used alongside. It means a photographer who over sees the operations of the cameras and lighting in the production of a film. He or she may also do the job of a camera operator of the movie camera. Also, someone who makes projections of motion pictures can be considered within this category. In some cases, a movie director is also seen to be in this position even though he or she is not directly involved in carrying the camera during film production but has the capacity to determine and envision the kinds of shots to be taken.

### **1.3.2 Role of the cinematographer**

The functions of the cinematographer can be distilled to make it understandable in this module. The cinematographer's responsibilities include reading scripts and liaising with the director and visiting locations to take test shots. You should suggest suitable lighting, angles, filters, and techniques to the director, and also work with the processing lab and post-production team. Mostly, they are responsible for crafting the look, color, lighting, and framing of every shot. And on larger films, they will do exactly that. The role of a cinematographer will be strictly focused on composition, lenses, exposure, and shot sizes

## 1.4 Elements of Cinematography

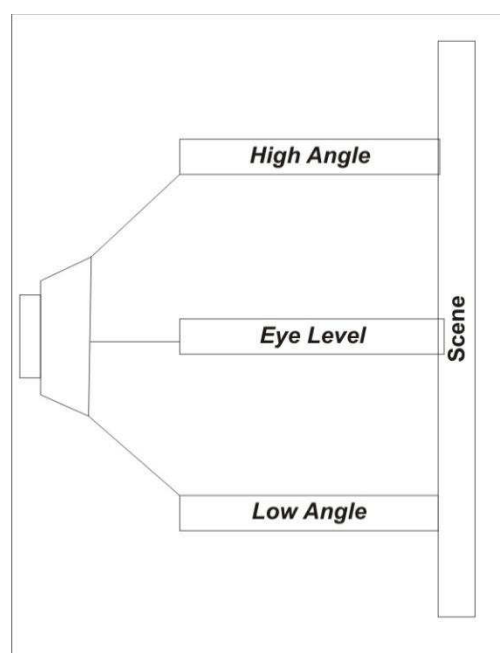
What is considered aptly important in the study of cinematography is its elements. When we talk about elements we are looking at the following:

- Exposure,
- composition,
- camera angles,
- movements and
- Colours.

However, camera angle and shots would be discussed here as they have direct impact on acting and the total appearance of the performance.

### ▪ Camera Angles

An important aspect of cinematography with full benefit on acting is camera angles. The understanding of this is essential for students, actors and cinematographers. For students, it would help them do a critical analysis of film and video in terms of shots taken and general composition of shots. The following are some of the important camera angles in film: A camera angle is the position of the camera when a shot is taken. Different angles can add and induce different meanings and level of engagement for the audience. Selecting the appropriate camera angle for each shot can add moods to the recorded picture and create powerful relationships with your audience



- Eye Level

This obviously means that camera points straight ahead. The sole reason for this camera angle is when there is need for a balance view between the upper and lower angles of a given scene. Intention is to be objective. Some film makers believe that eye level camera angle gives the impression of objectivity and a concise imagery of a scene. The camera position makes it clear for viewers to see an evenly distributed scene without necessarily making overbearing references to either the low or the high camera view. The diagram above can help in illustrating the 3 camera angles mentioned so far (High, Eye-level and Low angle). The Eye level can also be referred to as mid-point range.

- **Low Angle.**

From the word low, one can easily make it out that the camera angle is below the mid-point. That is, its focus comes lower than the eye level. It is the eye level that forms the central pivot of the 3 levels (high, middle and low). For it to be low, it means the focus of the camera goes down below the mid-range point to reveal the scene downwards. For instance, if the scene that the camera wants to capture is the knee part of the legs, and the camera was initially focused on the head, it means the cinematographer must bring down the focus of to the mid-point and then from there scroll downwards to the knee portion.

- **High Angle**

In this instance, the camera points down from a higher angle. Two things are crucial here; the camera can point from the high angle to the low angle as well as from the low angle to the high angle. This is dependent on the purpose and the aesthetics of the shot intended to be taken. Aesthetics of a shot talks about the arrangement of shots to properly or professionally reflect a particular scene which, however, makes the picture beautiful within the confines of what is expected. A high angle shot is usually deployed to establish the head shot or aerial view of skies, trees, mountain, high rising buildings, and poles, etc.

- **Tilted Angle**

This refers to a tilted angle or tilted shot. It also means for a shot to slope, incline or slant. In several instances, the cinematographer might obviously see the need to create a slanting image of a scene. Tilted angles are important for several reasons. It makes the viewer try to adjust his or her head with the intention of maintaining a proper balance of the shot for reason of comprehension and clarity. It creates a pulse.



**Self-assessment exercises 1**

Attempt these exercises to measure what you have learnt so far. This should not take you more than 3 minutes

1. One of the following does not belong to elements of cinematography
  - a) exposure
  - b) colour
  - c) compositions
  - d) storytelling
2. \_\_\_\_\_ means a shot that slopes, or slants.
  - a. tilted shot
  - b. slanting shot
  - c. above the shoulder shot
  - d. long shot
3. Aesthetics of a shot refers to the arrangement of shots to properly or professionally reflect a particular scene. True or false?
4. Eye level means that camera points straight ahead. True or false?
5. The Eye level can also be referred to as mid-point range. True or false?

**1.5 Camera Shots**

You must have heard of the camera shots before. What it means is the angle or angles that a given motion picture camera can capture a scene from. This also describes the shot that is taken and help in the analysis of shots. A lot of messages are embedded in shot descriptions and they are to be used to create the right effect to the storyline. In production, a shot is the moment that the camera starts rolling until the moment it stops. In film editing, a shot is the continuous footage or sequence between two edits or cuts. A shot, scene, and sequence together make up

the larger dramatic narrative of film. Also, scenes are composed of shots, sequences are composed of scenes, and films are composed of sequences.

- **Long Shot**

This means that the camera is positioned about a sizeable distance which the gives it the opportunity to take a full view of the image or scene. The most important thing is that a large chunk of the scene to be taken can be captured using long shot. For instance, a camera is to take the scene of a man standing in front of a building. The long shot would mean that the picture of the man is shown in full including the foreground before him as well as the background behind him to a considerable distance.

Within the domain of long shot, you can also have wide shot (WS) and extreme long shot. Wide shot covers a wider environment within which an object is situated. Extreme long shot shows greater distance than long shot. This shot makes human elements present to be so small because of the greater distance covered.

- **Medium Shot**

In the instance of medium shot, the picture frame is further brought closer than that of the long shot. You see, in every picture, there is a target frame or object where the focus is placed. The object in a medium shot is always made closer and more revealing than the long shot. A medium long shot, also called medium full shot, is a shot that frames a character around the knees and up. A medium full shot falls between a normal medium shot and a full shot. The medium full shot is also referred to as a medium long shot.

Medium long shots are commonly used for group shots, two shots, and emblematic shots, because they provide enough room in the frame to include several characters or visual elements simultaneously. While the long shot emphasizes the body language of a character and the surrounding area, the size of the medium. Long shots (also commonly called Wide shots) show the subject from a distance, emphasizing place and location, while Close shots reveal details of the subject and highlight emotions of a character.

- **Close Up**

Close up is the big picture of the scene. The focus is given majorly to the object that remains most important in the composition. A close-up shot is a type of camera shot size in film and television that adds emotion to a scene. It tightly frames an actor's face, making their reaction the main focus in the frame. The director of photography films a close-up with a long lens at a close range.

What is a close-up shot in film called?

Close-ups communicate to the audience that they should pay close attention to what's on the screen. An extreme close-up shot, also known as a detail shot, helps the viewer focus on one particular area of the character. For instance, it can be the blood coming out of a character's nose after finishing a fight. A close-up shot is a type of camera angle, focus, and design that frames an actor's face. The close-up shot is usually used to: Express a significant emotion. Identify a moment of extreme importance to the story. There can also be medium close up and extreme close up. The close-up is considered a simple enlargement of an object or human being in the image, and is as old as cinema itself. Georges Albert Smith (1864 - 1959) uses shots in different values for the first time in film editing. Big close up

### Self-assessment exercises 2

Attempt these exercises to measure what you have learnt so far. This should not take you more than 3 minutes

1. Camera shots refers to different\_\_\_\_\_?
  - a) descriptions of shots to explain a scene or scenes
  - b) angles of the camera
  - c) views of camera
  - d) platforms to capture a scene
2. The close up is a big picture of a scene. True or False?
3. Close-ups communicate to the audience that they should pay close attention to what's on the screen. True or false?
4. A shot is the moment that the camera starts rolling until the moment it stops. True or false?
5. The object in a medium shot is always made closers and more revealing than the long shot. True or false?

### 1.4 Summary

This unit was able to discuss the concept of cinematography, and the roles of cinematographers to acting on screen and film production as a whole. It also discussed the various elements realigning to cinematography with reference to camera angles and shots. After exploring these

areas, it is hoped that students would be able to discuss further issues arising from cinematography as an important aspect of acting for the camera.

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### 1.7 Possible Answers to Self-Assessment Exercises

#### Self-assessment exercise 1

1. D
2. A
3. True
4. True
5. True

#### Self-assessment exercise 2

6. A
7. True
8. True
9. True

10. True

## **Module 9: Film/Acting Terms**

Unit 1 Relevance of Terms

### **Unit 1 Film/Acting Terms**

1.1 Introduction

1.2 Learning Outcomes

1.3 Film/Acting Terms

1.4 Summary

1.5 References/Further Readings/Web Sources

1.6 Possible Answers to Self-Assessment Exercises

#### **1.1 Introduction**

##### **Terms that are relevant to acting for the camera**

There are a plethora of terminologies that are used during film production which are relevant to actors and those interested in screen production. In respect of this, students must be familiar with this terms and also know their meanings.

#### **1.2 Learning outcomes**

At the end of this unit, students are expected to know some or all terminologies relevant to acting on screen and be able to discuss them appropriately.

#### **1.3 Film/acting terminologies**

The following are some of the relevant terms in acting on screen

- a) **Action:** this term is used by directors to instruct actors to and cinematographers to begin a scene. Every actor knows what this call to duty means. As a matter of fact the anxiety of waiting for this term is what makes acting on camera unique. This term can be used as many times as possible on a particular scene. The essence of many usage could be that the interpretation or action of the actors is not satisfactory to the director. For an actor, “action” means start acting.
- b) **Cut:**

This is another important terminology in acting that everyone on set should be familiar with. Even a novices who has not been on set can understand this terms and perhaps what it stands for. The essence of this is for the actor to stop acting or the cinematographers to stop recording a scene. Oftentimes, it is used by the director when something is not right to give room for corrections or adjustments. It also means that the scene has come to an end and there is no need for continuation.

c) **Rehearsal:**

This refers to a given period where actors (cast) and crew are to practice their roles. Rehearsals make room for actors to play their parts for the director and the crew to see and make comments. It is also an opportunity for actors to show readiness to move to the set. It is used to measure the level of progress and work done by. It also shows readiness for the actual shooting to begin that is the director is satisfied with work done. This cuts across all parties in a film production and not only cast members. There is also camera rehearsals to see camera angles position, tilting, etc. It is an opportunity for the director to make adjusts in terms of blockings, body posture, facial expressions movements, and gestures. There is hardly any film production where rehearsal is jettisoned even when improvisation is the case. In other words, it is key to the success of a film project.

d) **Director:**

This is considered as the most important person on set. He or she has the enter picture of the production and is completely in charge of a production. A director gives various interpretations of all the scenes as scripted. In most cases, he or she is referred to as the captain of the ship as far as film production is concerned. Everyone on set strives to follow the leading of the director. Without him or her, a film production is rudderless.

e) **Blocking:** this stands for established movements and actions that a director gives actors and camera men in a given scene. Actors are to maintain those postures, movement and actions all through the various scenes in other to achieve the vision of the director. It is important to note that every scene in a film is blocked. The stage manager makes sure that the movements are recorded for every scene and not forgotten by actions and camera men.

f) **Tracking shot:**

This term is important as it talks about camera movements. Usually, a camera is set on tracks to move towards an actor or any object that the director want in focus. The essence of a dolly is to make sure that shots are not shaken. This is because human

hands might be unstable especially during hurt pursuit where the camera held might shake as the camera man runs towards the actor or object. Where the camera is set up on tracks.

g) **DOP**

An acronym for Director of Photography which is also known as Cinematographer. In many quarters he or she is seen as the second most important person on the set. The DOP fashions out the camera angles, lighting and the appropriate lenses to use to capture the director's vision.

h) **Cutter**

Otherwise known as the editor. He or she gathers the various shots as selected by the director and builds the final composition which is to be made available for the audience. e.g., the movie.

i) **Establishing shot:**

This term stands for a shot that is used at the beginning of a scene to tell the audience where an action is taking place. In most cases, this shot is that of an exterior showing the environment.

j) **Hot set:**

This term is used when props, set pieces, are ready for a given scene and there should not be need for readjustments.

k) **Mark:**

This is used to refer to a place where an actor stands or a [place he or she is to move to.

l) **Scriptie**

m) This is used to refer to a continuity person that ensures that all the "business" actors embark on must be done in the same place and the same time according to the sequence of being shot. Actors' business in this context included smoking, drinking, standing/sitting, etc.

n) **Martini shot:**

This term refers to the last shot of the day. However, in theatre usage, it means day performance.

o) **Number one:**

Refers to the positions an actor must return to during each camera take in order to get ready for the next take.

p) **Pick up:**

Usually, it is used when an actor makes a mistake or something goes wrong. At that point, the director uses this term to tell the actor and the camera man to pick the line up without stopping the camera. In this case, the camera man picks up from where the mistake was made by repeating the camera move.

q) **Reaction shot:**

**This means a** shot of an actor responding to another actors using non-verbal cues. For instance thinking, shaking a head, hand akimbo, etc.

r) **Running order:**

This refers to an order which is to have a particular scene shot.

s) **Shooting script:**

This is arrived at after several drafts have been corrected and the final one is approved.

t) **Take:** it means a continuous recording of a scene or performance.

u) **Wrap:** this is the end of a shooting exercise. It could mean the end of the entire production or the end of a day's work.

#### Self-assessment exercises 1

These questions are to show that you have a clear understanding of the above terminologies

1. Explain briefly the difference between establishing shot and reaction shot with an example.
2. "Action" and "cut" are two important terms used on the set. Establish the connection between these two.
3. In your own words explain the importance of blocking to actors and how it enhances film production
4. What does the word rehearsal mean to you? How does it enhance acting?
5. Of what consequence is "wrap" to a film production? At what point is it used?

### 1.6 Summary

The unit above considered various terminologies that are directly related to acting and the set. These are the likely terms that an actor must be familiar with in order to function effectively



on the set because they are often used. Students must also have full comprehension of these terms and their meanings.

### 1.7 References/Further Readings/Web Sources

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