



## MEDIA, FILM AND TELEVISION

SCHOOL OF SOCIAL SCIENCES, FACULTY OF ARTS  
THE UNIVERSITY OF AUCKLAND

### SCREEN 303 / Directing Performance for Screen / 2019

**Professor:** Jake Mahaffy

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Office Hours: by appt.

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Class Time: Tuesday 10AM – 1PM

Class: black box, HSB 201E-149

#### Technical Assistance/Equipment Issues:

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Room bookings/Location Liaising

### COURSE DESCRIPTION

A study of working methods for directing performance of both actors and non-actors as well as non-fiction subjects. The course will consist of workshops, lectures, exercises, rehearsals and discussions. It will provide training and experience in collaboration with professional actors, 'non-actor' performers for screen production. Various techniques for different styles of filmmaking will familiarize students with the acting and blocking processes and build confidence needed for directing. Our class sessions will be spent in critiques of projects, discussions, demonstrations, exercises and screening films.

This syllabus is designed to provide you with the information you need to successfully complete this course. Besides the schedule, which gives a general outline of topics and assignments by date, included herein are the criteria for evaluation and the philosophy of the course. The student must take responsibility for what you learn. You must take an active and participatory role in understanding the material presented in class, each class session. Students will actively engage in the creative process and give and receive constructive criticism. This is an intensive studio course and will require work outside of regular class. This out-of-class commitment is not optional and will be required to complete the projects and exercises assigned.

**Disclaimer-** *This syllabus is subject to change at the discretion of the professor contingent upon performance and overall class progress and special events.*

**Provisional class limits information for 2019:** Enrolment is limited to 20 students. Students must have successfully completed SCREEN 200 and 201. Selection will also be made based on the qualitative assessment of a 250-word statement. This is a resource-heavy course (camera/sound equipment, check-in/out and tech maintenance, access to limited editing and audio suites) as well as project heavy. As an experiential learning course with intensive workshoping, demonstrations and project based teaching, small class sizes are required to adequately attend to each student. GROUP PROJECTS- students are assessed on their individual roles and contributions within these collaborative projects. Individual work and group work is averaged into an overall mark on each project.

#### COURSE OBJECTIVES

During the course of the semester, students will stage five short performance pieces (two of them filmed). Successful completion of the course should provide students information on how to: Communicate to actors in simple and direct ways; Use specificity in giving directions to actors; Create different genres through their actors' performances; Create mood, tone, subtext, and texture through the performances of their actors; Develop a working vocabulary of acting terminology; Provide methodology for working with actors during casting, rehearsal and shooting; Communicate with actors in a real world situation; Opportunity to demonstrate effectiveness as a director through exercises with actors; Exposure to various modes of address, narrative, and structure; Inculcate professional aspects of directing. This includes making and keeping deadlines and consistency, presentation, and standardization of format; Analysing scripts, providing constructive critiques of peer-work.

### THE WORKSHOP METHOD for IN-CLASS STAGED SCENES

THE GENERAL IDEA: The workshop proceeds simply: A director stages a short scene, which is ATTENTIVELY watched by the other members of the workshop. Audience members present their ideas for the scene's improvement and revision.

**THE DIRECTOR'S ROLE:** The director does not participate in discussion of the scene. (The scene, as in the "outside" world, must be its own advocate.) Instead, the director sits quietly, noting ideas for revision as they are presented. The director then takes these notes and selecting the most relevant notes, adjusts performances and blocking/etc for a re-staging of the scene. This shows a director in action.

**THE CRITICS' ROLE:** The critics discuss constructively among themselves the merits and flaws of the scene under consideration, always with an eye toward providing the director with ideas for the scene's improvement. The instructor will guide the course of conversation and contribute as necessary. Be honest, concise and clear in your critiques.

A workshop is the creation of all of its participants. It is a community of mutual responsibility: directors fulfilling the duty of producing compelling, lucid, interesting scenes; critics fulfilling the duty of taking each scene as seriously as the director has taken its creation. You will all fulfill these roles in turn.

## **OTHER COURSE REQUIREMENTS**

### **PEER REVIEWS/ASSESSMENTS**

DUE at the end of the semester. All projects require group members to **CONFIDENTIALLY** evaluate the work and contributions of their collaborators. One paragraph for each group member. Present one printed hard copy with names and project numbers at the last class of semester.

1. did the student offer ideas, energy, commitment, focus, attention?
2. was the student available for project work, were they punctual, reasonably flexible?
3. did they memorise lines as an actor? or present clear, considerate and helpful direction as director?
4. how do you rate/evaluate the student's overall contribution?

**FINAL SELF-ASSESSMENT:** You will complete a thoughtful self-assessment form at the end of the semester wherein you grade and evaluate your own participation, work and progress in the course. This honest self-appraisal will not affect your final grade but is required to receive a grade.

### **REQUIRED READING MATERIALS**

1. Articles and book chapters available on Canvas or by email
2. Class Handouts, as and when required
3. Classmates' work in progress

## **CRITERIA FOR COURSE EVALUATION**

### **Attendance**

*Get here and be here.* Because of the communal nature of the workshop, attendance is expected to be 100%. All absences must be excused, not simply acknowledged by the instructor. Unexcused absences affect the student's participation grade. Be here and be **PRESENT**.

Classes start punctually. Do not be late - be early. If you are not seated when attendance is taken you are marked as absent. Late entrances disrupt the class and show disrespect to your peers and the subject of Cinema, and just generally drag everybody down. Students arrive on time and stay until class is dismissed. Demonstrations, lectures, presentations, projects and screenings will not be repeated. If you have ongoing issues that affect your attendance, let the professor and your guidance counselor know immediately.

### **Participation**

Participation includes but is not limited to a lively interest in and constructive contribution to critical discussion of other students' work, full, respectful participation in the collaborative process, and positive, intense engagement with all aspects of the discipline, from concept to completion of any given project. Participation assessment includes review of student's attendance/timeliness, involvement in class discussions, contributions to critiques, supportive attitude, attention in lectures, fair responsibility in shared assignments, peer reviews, dedication to performance in acting and memorizing lines for scenes.

Participation includes: General attitude of enthusiasm, sincerity and attentiveness; Good cooperation with others; Preparation and organization for productivity during class; Voluntary, inquisitive and insightful class participation; Standard attendance as outlined above; Abiding by the University honor code; Well-considered, committed approach to projects involving original, honest concepts; Work completed on schedule; Quality of assigned work- as indicated in syllabus.

There are different ways of learning. Speaking is one way: articulate your thoughts, ask questions, verbalize abstract ideas, argue an opinion... these are concrete ways of learning and critical to your education and final grade. Don't be afraid to speak up. Your fellow students depend on you to critique and discuss their work. If you don't care or if you're bored - you shouldn't be in the class. *You will get as much out of the class as you put into it.* Group projects depend on creative collaboration. You will be evaluated on your work with others.

**ELECTRONIC DEVICES:** The use of mobile devices (cell phones, etc.) will not be tolerated during class time. No Phone Calls! No Texting! No Emailing! No Surfing! Real learning involves forcing yourself to be interested when it isn't easy. Your own distraction and neglect affects the quality of the class and other students' learning experience. A class can only be as good as the quality of students in it. *There are no recorded lectures in this course and slides are proprietary. You must take notes, not photos.*

## ASSIGNMENTS

**Homework, In-Class Assignments & Participation** Due as per the Course Outline. This breakdown is subject to change dependent on collective progress. PROJECTS are graded overall with each group member receiving an INDIVIDUAL GRADE/MARK for their specified role. PARTICIPATION is marked individually.

**Final Examination:** No final examination for this course.

|                                  |           |   |
|----------------------------------|-----------|---|
| Attendance:                      | credit    |   |
| Scene Analyses:                  | credit    |   |
| Peer Assessments:                | credit    | (end of term)   |
| Self-assessment:                 | credit    | (end of term)   |
| Group in-class scene(s)          | 30        | Script 1 / silent/drama/comedy (group mark)             |
| Group in-class staged scene      | 30        | Script 2 / 3-minute staged in-class (ind role mark)     |
| Group Short film                 | 30        | Script 2 / 3-minute filmed/edited (ind role mark)       |
| <u>Individual Participation:</u> | <u>10</u> | <u>(includes rehearsals/ acting roles/ assignments)</u> |
| Total                            | 100       |   |

## Assessments

**1:** Three: in-class exercises based off of the same script: 30% of final grade. Groups of three will collaborate on three 2-minute versions (Silent, Drama, Comedy) of the one script you select. Students will rotate from acting to directing (each student directs one version). Assessed in class as live performance. Each of these scenes requires a scene breakdown/analysis for credit. SAME script/SAME GROUP/ONE grade.

**2:** One: staged scene: 30% / One staged 3-minute scene that you prepare and direct/assessed in class as a live performance. Scene script requires breakdown for credit. Students take roles as director/actors. NEW script/NEW group/ONE grade.

**3:** One: short (3-4 minute) collaborative edited film with naturalistic performances 30%: SAME script as Project 2 (staged scene) directed and performed by SAME team (as Project 2); presented as a film/screened and assessed in class. SAME script/SAME group/ONE grade.

**4:** Individual Participation: 10% / Includes full attendance, general attitude, degree of preparation, participation in class exercises, contributions to class critiques and conversations, memorization/dedication to acting.

A critical aspect of each assignment is its **deadline** and presentation. Projects are evaluated based on objective and subjective standards, mainly level of craft (technical aspects- does the student understand and properly utilize the tools of the craft?), degree of ingenuity (does the student demonstrate imagination and personal investment in the project?). These aspects will be discussed in class critique as well as in individual conferences with students (to be scheduled by the student).

• Any extensions must be requested for before the due date of the assessment. Requests for extensions must be made in writing and must be supported by appropriate documentation (e.g.: medical certificate, guidance counsellor note). Late submissions without extension will be penalized at a mark per day including those handed in after start of class.

## Project Requirements:

1. You must submit your projects in Quicktime on USB sticks. Hard copies typed/printed of all writing to be brought to class. All project files must be available in Mac Lab for in-class revisions.
2. Maintain deadlines. Assignments are due at the START of class. Late assignments will be penalized. One mark will be deducted from the final mark for each day that the assignment is late, including immediately after start of class. If your assignment is more than a week late, it will not be marked.
3. Any work you submit in this class must be the original work of the student(s) whose name(s) appear(s) on it and must be created for this course. When using photographs, footage, music, or any other material from the creative commons please credit it appropriately. Do not use any material that breaches copyright laws.

## MEDIA SPECS (basic stuff):

1. All film projects must be submitted as completed self-contained quicktime files at START of class
2. 16:9 ratio, 1920x1080 resolution, 25p framerate, no interlacing, .mp4, normal volume/mix
4. stereo audio (without clicks/glitches, no drop out)

5. titles/credits, black slug 5 seconds before and after show
6. all photo images must be hi-rez (no pixilation in the image)
7. this technical craft is critical to your project grade
8. all projects must be uploaded to the server by 10am of due date AND brought to *start* of class on a USB stick

## HELP

As always, ask for it. Email [j.mahaffy@auckland.ac.nz](mailto:j.mahaffy@auckland.ac.nz) to discuss any issues you may have, or to make an appointment for office hours.

## SCHEDULE/CALENDAR

Events- There may be guests coming into classes and for special event screenings. Students are required to attend all out of class events. If you miss a deadline, you forfeit the opportunity of feedback.

### WEEK 1 / MARCH 5

Introduction to course / Tools & techniques / critiques / risk assessment forms, overview on safety/ethics (rehearsals/shooting process) / Student rep/reviews / Acting Exercises/working with feeling: overview (120)

**SCREEN:** "What do you want from a director?" / Venice FF (30)

**Discussion:** Directing Film vs. Stage / practical aspects of directing actors for film / Director's tasks with actors / casting / interviewing actors / steps of directing actors (casting, rehearsal, shooting) (30)

**HOMEWORK:** a) Scene Analysis: EVERY STUDENT INDIVIDUALLY CHOOSES a three-page, two-character dialogue scene from a well-known movie. Scene should also be emotionally challenging and have action and subtext. Download, print and bring 1 hard copy of scene to class. (work in trios = five groups of three / one director, two actors per script). b) \* SELECT COLLABORATORS FOR PROJECT 1 (three staged versions): FIVE GROUPS OF THREE

### WEEK 2 / MARCH 12

**Discussion:** Terms and Definitions overview / application of techniques. (60)

**Discussion:** Director's preparation / roles and responsibilities. (60)

**Discussion/demo:** The Script Breakdown: Scene analysis, detailed instruction on breaking down a scene. Beats/shifts from scripted scene brought to class (in-class workshops/trios). Break up each line from scene into intentions and actions, power shifts, track character arcs. Each director trio selects an actor pair. Instructor selects one screenplay out of three for each group.

**SCREEN:** script breakdown (subtext) overhead / screen A Woman Under the Influence scene (60)

**HOMEWORK:** a) review scene breakdowns from class. Make adjustments for silent performance. Consider blocking. Prepare for rehearsals in class. Decide on one director for each version (silent, comedy, drama). b) bring in a personal object to class.

### WEEK 3 / MARCH 19

**Discussion:** Preparatory Exercises overview (20)

**Exercise:** Hot Object (120)

**SCREEN:** Acting for the Camera short film (20)

**Rehearsal:** Project 1: Staged Scene Version 1: Silent – in-class groups stage, block and rehearse scenes. (Three groups, 30 minutes each). (60)

**HOMEWORK:** a) rehearse with actors/prepare for presentation of Project 1: Staged Scene Version 1: Silent. Assign character traits: animals, sense memory, business, costume, props, etc. for the Silent Scene.

### WEEK 4 / MARCH 26

**Present:** Project 1: Staged Scene Version 1: Silent – adjust performance in class (10-minute/project). (90)

**SCREEN:** film excerpts / Sideways, Jesse James, Thin Red Line, etc (30)

**Discussion:** Brief history of acting theory/styles. Different approaches. Classical training vs Method-based training. What are internal and external approaches to developing character? (30)

**Workshop:** Review Project 1 scripts for breakdowns/adjusting for shifts from drama vs comedy and counterpoint in small groups (30)

**HOMEWORK:** a) Complete script breakdowns for Project 1: Staged Scene Version 2: Drama; bring to class. b) select a new, two-character dialogue, 'un-produced' original, 3-page script/sides for Projects 2 & 3. This script (see links below) must be doable for group members, involve no significant outside cast or production elements.

## **WEEK 5 / APRIL 2**

**Discussion:** Good vs bad performances: analyses/examples; Styles of acting/styles of films (60)

**Discussion:** Rehearsal techniques, process (30)

**Rehearsal:** Project 1: Staged Scene Version 2: Drama. (Three groups, 30 minutes each) (90)

**HOMEWORK:** a) rehearse Scene 2 for presentation in class. b) read Open Calls "Hope For Film" article / <http://trulyfreefilm.hopeforfilm.com/2014/09/open-calss-vs-closed-doors.html>

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## **WEEK 6 / APRIL 9**

**Present:** Project 1: Staged Scene Version 2: Drama - adjust performance in class (10-minute/project). (90)

**Discussion:** Audition practices/techniques; casting sources/process; audition/open call set-up / Casting and Audition process / Read Open Calls "Hope for Film" article (30)

**SCREEN:** Thunder Road single take, Birdman excerpts, Roy Andersson excerpts (30)

**Workshop:** In-class breakdown of Scene 3 scripts, coverage and cam

era work (choreography/blocking). (30)

**HOMEWORK:** a) script breakdown of Script 2 for Project 2. b) rehearse for Project 1: Staged Scene Version 3: Comedy 3. c) Read Filmmaker Magazine: There is No "Right" Way: 14 Things Directors Need to Know about Directing Actors. d) \* SELECT NEW COLLABORATORS: REHEARSE Script 2/PROJECTS 2 & 3: FIVE GROUPS OF THREE. E) Read Filmmaker Magazine: There is No "Right" Way: 14 Things Directors Need to Know about Directing Actors / <https://filmmakermagazine.com/98595-no-right-way-14-things-directors-need-to-know-about-directing-actors/>

## **APRIL 15/22: no class- MID-TERM BREAK**

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## **WEEK 7 / APRIL 30**

**Present:** Project 1: Staged Scene Version 3: Comedy - adjust performance in class (10 mins/project). (60)

**Discussion:** Director's process / shooting tips (30)

**Discussion:** Working around performance (angles, editing, focus, no dialogue, ADR, etc) Scene Adjustments: instruct on what it is like to act and receive direction/perspective on the challenges of giving a performance. Concepts discussed: Partnering, how to deal with uncomfortable actors, tips on importance of playing one action at a time, finding the action, moving the furniture, concept of false exits. What are the two opposing forces colliding in each scene? What new realization/change occurs from the collision? (30)

**SCREEN:** single takes / The Mirror excerpt, The Spielberg One-shot, Five Brilliant Moments of Camera Movement/Cinefix (30)

**Rehearsal:** Project 2: Staged Scene (30)

**HOMEWORK:** a) rehearse Project 2: Staged Scene for staged presentation in class. b) bring script 2 breakdown for Projects 2 & 3 (3 pages).

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## **WEEK 8 / MAY 7**

**Discussion:** Acting Technique Review: tools and process / script analysis, exercises/demo (30)

**Exercise:** Helping build an actor's character. Exercises to develop and demonstrate choices in character work. (i.e. people-watching, wardrobe, emotional life, the 'pen' exercise, etc) before "action" and continues after "cut": emotional continuity. Physical vs. mental objectives. (60)

**Workshop:** script scores and breakdowns for Projects 2 & 3 (30) "Camera and character's emotional journey within a scene." How does character develop within a single scene.

**Rehearsal:** Project 2: Staged Scene (30)

**HOMEWORK:** a) rehearse Project 2 Staged Scene , prepare for class presentation. b) read Moviemaker article on 'Shooting for Salvation' / <https://www.moviemaker.com/archives/winter-2017/free-in-deed-director-commentary/> c) REVIEW SAFETY FORMS/bring completed SAFETY FORMS to class (completed w all details)

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## **WEEK 9 / MAY 14**

**Present:** Project 2 Staged Scene - adjust performance in class (10-minute/project). (90)

Submit SAFETY FORMS for Project 3

**Exercise:** Review of preparatory exercises in-class. Use of objectives/intentions to shape and drive a scene. Opposing actions create conflict or drama. Emphasis on listening and reacting. Showing not telling. (90)

**HOMEWORK:** a) Request equipment reservation with Martin for shooting Project 3. b) find locations, wardrobe, props, etc. c) bring film plans and safety forms to class

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## **WEEK 10 / MAY 21**

**Lecture:** Scene analysis/breakdown excerpts and examples / from script, storyboard, schedule, shoot to edit. Free in Deed timeline and edits, how performance changes the script and the edit (90)

**Workshop:** Short Film scripts/production breakdown for shooting, tech schedule in class (60)

**HOMEWORK:** a) shoot Project 3 (from Script 2, same as Project 2) short film, ingest and edit a rough cut (have ready for editing in Mac Lab in next class).

## **WEEK 11 / MAY 28**

**Review:** rough cuts (in MacLab/premiere projects) of 3-minute Short Films (120)

**HOMEWORK:** Refine and finish final cut of Scene 3 short film, bring to class on USB stick.

Bring in hard-copies of Peer Review and SELF-ASSESSMENT for Oct 16.

**Self-Assessment:** You will complete a thoughtful self-assessment form at the end of the semester wherein you grade and evaluate your own participation, work and progress in the course. This honest self-appraisal will not affect your final grade but is required to receive a grade. Also attach final peer assessment (see below).

## **WEEK 12 / JUNE 4 - LAST DAY OF CLASS**

**Present:** SCREEN completed 3-minute Project 3 short films (bring to class on USB stick (quicktime file- see specs above/below), discuss and critique (120)

Final open topic discussion.

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## **ASSIGNMENTS**

### **PROJECT 1: THREE STAGED VERSIONS: 2-minute scene: SILENT/DRAMA/COMEDY:**

(worth 30% of final mark). Individually select a 2-3 page, two-person dialogue scene from a produced (well-known) movie from online. Print a hard copy and bring to class. We will select from these scripts and choose which to develop in class projects. You will cast (from classmates), block, rehearse, stage, direct this scene for live performance in class. After critique from peers/instructor you will direct/adjust performance and restage. THIS IS MEANT TO BE A CREATIVE REINTERPRETATION OF THE SCRIPTED SCENE (DIFFERENT OR SIMILAR FROM THE FILM AS SHOT/PERFORMED). DUE MARCH 26, APRIL 9, APRIL 30.

- Direct scene (with no dialogue or as drama or as comedy);
- Naturalistic, convincing performances (no pantomime);
- Nuanced and unexpected direction;
- Compelling dramatic stakes, clearly portrayed;
- Clear narrative premise and outcome;
- Character arcs, subtext and range;
- Ability to adjust performance on the spot with positive outcome.

### **PROJECT 2: STAGED SCENE 4: 3-minute scene / Sides/Script 2:** (worth 30% of final mark).

Select a written, available, un-produced short script/scene online: print three copies and bring to class. You will cast (from classmates) block, rehearse, stage, direct and shoot this scene for live performance in class. After critique from peers/instructor you will direct/adjust performance and restage. DUE MAY 14

- Naturalistic, convincing performances;
- Nuanced and unexpected direction;
- Compelling dramatic stakes, clearly portrayed;
- Clear narrative premise and outcome;
- Character arcs, subtext and range;
- Ability to adjust performance on the spot with positive outcome.

**PROJECT 3: SHORT FILM: 3-minute version of Project 2:** (worth 30% the of final mark) Group (same as Project 2) will design their scenes to work as compelling, standalone short films. The challenge is to combine strong performances with the additional elements of locations, props, cinematography, sound and editing to make a real-world (un-staged) version of the scene with a complete dramatic arc. You will film on your own cameras or arrange to check out from Martin at least one week in advance. YOU MUST USE RADIO MICS FOR DIALOGUE RECORDING. DUE: rough cuts: MAY 28 (projects open in MacLab); final cuts: JUNE 4 (bring USB to class).

- Naturalistic performances;

- Technical craft (audio/video/ONLY 5-8 CUTS);
- Selection of camera angles, movement, adjustments;
- Expressive range and compelling drama;
- Narrative structure (the scene should standalone as a complete short);
- Technical craft (edited, audio design, compositions, pacing, finish quality);
- Statement of intention from director (analysis of goals/outcomes/difficulties).

## **BOOKS**

Judith Weston, "Directing Actors," Michael Wiese Productions, 1996  
 Lenore Dekoven, "Changing Direction," Focal Press, 2006  
 Sydney Lumet, "Making Movies", Vintage, 1996  
 Robert Bresson, "Notes on Cinematography", Green Integer, 1997  
 David Mamet, "True and False: Heresy and Common Sense of the Actor", Vintage, 1999  
 Dennis Longwell, "Sanford Meisner on Acting", Vintage, 1987  
 Stella Adler, "The Art of Acting", Applause, 2000  
 Uta Hagen, "Respect for Acting", Wiley, 2008

You may find scripts and sides for adapting/reference books include:

Linda Cowgill's *Writing Short Films: Structure and Content for Screenwriters*  
 Pat Cooper's and Ken Dancyger's *Writing the Short Film*.

## **SCRIPTS and SIDES FOR PROJECTS 2/3**

Select scripts that you can adapt and act in yourselves! Browse through and select a 4-5 page script form these resources. Sides have dialogue with clear dramatic structure and have minimal screen direction or setting. They allow for interpretation.

<http://thoughtsonacting.blogspot.co.nz/2012/05/movie-scripts-and-resources-online.html>  
<http://pennytempletonstudio.com/acting-resources/film-television-script-sites/>  
<http://hollywoodactingworkshop.com/calendar/sides>  
<https://www.talentpages.com/viewsides>  
<http://www.simplyscripts.com/original-short-scripts.html>  
<http://actingpros.com/look-at-your-audition-sides>  
<https://monologueblogger.com/tag/scenes-for-two-actors-free-audition-scripts-and-sides>  
<https://monologueblogger.com/40-acting-scripts-for-female-and-male-actors>  
<https://monologueblogger.com/10-practice-scripts-for-actors>  
<https://monologueblogger.com/72-acting-scenes-and-scripts-for-actors>  
[http://www.theactorsworkshop.biz/monologues\\_\\_scenes](http://www.theactorsworkshop.biz/monologues__scenes)

**PRINT OUT INDIVIDUAL COPIES OF THIS PAGE AND BRING TO CLASS OR USE AS A GUIDE FOR YOUR JOURNAL OBSERVATIONS**

**Review sheets for peers' staged scenes as in-class projects.**

For each character and the director:

1. Was the character communicating clearly? What were they feeling? Thinking? Were there shifts in beats/intention?
2. Were they listening to each other?
3. What were the stakes?
4. Were the actors believable, living truthfully in the given circumstances?
5. How would you do it differently, or improve it?
6. Was the director efficient in giving direction for the re-staging (quick, to the point)? Were the adjustments noticeable in the restaging?

**GUIDELINES for giving criticism**

1. what happened? literally, in simple facts, what physically transpired (denotation)? what was the inferred event or meaning of the work (connotation)?
2. consider form and content. form is the means that give substance to an idea/experience. content is the theme, message or story being expressed. how are the two related? are they working together?
3. what do you think are the director's/actors' intentions? are those intentions being fully realised (ie. intentions vs. results)? if not, how might they be?
4. note your genuine, un-censored, personal reactions to the work. were you bored, confused, humored, anxious, disappointed, excited, offended? how and why? do you trust your own gut reaction/judgement?
5. if you were directing/acting this work, what changes would you make to improve it?
6. how does the work compare to other better or weaker projects? does the work and the execution seem ambitious? do the director/actors seem truly committed?
7. is the work predictable and programmatic? was it engaging or surprising?
8. what was the single best thing about the work? what was the single weakest thing about the work?



# SCREEN 303 / Project I / Staged Scenes I, 2, 3: SILENT, DRAMA, COMEDY

GROUP (I)

NAMES: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

Group Grade:

**STAGED SCENE I: 2-minute scene / Script I** (each worth 10% of final mark for 30% total) You will cast (from classmates), block, rehearse, stage, direct this scene for live performance in class. After critique from peers/instructor you will direct/adjust performance for one restaging. Provide a confidential peer assessment form. DUE MARCH 26, APRIL 9, APRIL 30

- Direct scene (silent, drama, comedy);
- Naturalistic, convincing performances;
- Nuanced and unexpected direction;
- Compelling dramatic stakes, clearly portrayed;
- Clear narrative premise and outcome;
- Character arcs, subtext and range;
- Ability to adjust performance on the spot with positive outcome.

The grid below totals 100% of the assessment for the project, which is 30% of your overall mark in 303.

| SCREEN 303  | Comments |   |
|---|----------|---|
| Script Breakdowns   |          | Quality of breakdown/ research/ beats/ shifts/ creative approach/ clarity   |
| Directing<br>scene 1- silent<br>scene 2- drama<br>scene 3- comedy             |          | Execution of breakdown/ clarity/ creativity/ counterpoint/ blocking/ character arcs   |
| Narrative   |          | Story structure/ juxtapositions/ building expectations and delivering/ change/reveal  |
| Complexity  |          | Allows for a differential in the demands of a complex work/ choice of script and directorial approach   |
| Performances<br>scene 1- silent<br>scene 2- drama<br>scene 3- comedy          |          | Committed performances/ memorization/ ability to deliver on adjustments / service as ACTOR  |
| Adjustments/Restaging<br>scene 1- silent<br>scene 2- drama<br>scene 3- comedy |          | Responsiveness to feedback/ efficiency of communication/ creative choices/ definitive improvement/ clarity/ attitude /SPEED (one minute max.) |

**Actors' memorization:**

## SCREEN 303 / Project 2 / Staged Scene: 3-minutes (30%)

GROUP (2)

NAMES: \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

Grade: Director

/ Actor 1

/ Actor 2

**STAGED SCENE 4 / FINAL: 3-minute scene / Script 2** (worth 30% of final mark). You will block, rehearse, stage, direct and shoot this scene for live performance in class. After critique from peers/instructor you will direct/adjust performance and restage. This 3-minute scene is different from the final short film project material. Provide a confidential peer assessment form. DUE MAY 14

- Naturalistic, convincing performances;
- Nuanced and unexpected direction;
- Compelling dramatic stakes, clearly portrayed;
- Clear narrative premise and outcome;
- Character arcs, subtext and range;
- Ability to adjust performance on the spot with positive outcome.

The grid below totals 100% of the assessment for the project, which is 30% of your overall mark in 303.

| SCREEN 303   | Comments |   |
|--|----------|---|
| Script Breakdown   |          | Quality of breakdown/ research/ beats/ shifts/ creative approach/ clarity   |
| Directing/Director   |          | Execution of breakdown/ clarity/ creativity/ counterpoint/ blocking/ character arcs   |
| Narrative  |          | Story structure/ juxtapositions/ building expectations and delivering/ change/reveal  |
| Complexity   |          | Allows for a differential in the demands of a complex work/ choice of script and directorial approach   |
| Performances<br>Actor 1<br><br><br><br><br><br><br><br><br><br>Actor 2 |          | Committed performances/ memorization/ ability to deliver on adjustments / service as ACTOR  |
| Adjustments/Restaging  |          | Responsiveness to feedback/ efficiency of communication/ creative choices/ definitive improvement/ clarity/ attitude /SPEED (one minute max.) |

**Actors' memorization:**

GROUP (2)

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/ Actor 2

- Naturalistic performances;
- Technical craft (audio/video);
- Selection of camera angles, movement, adjustments;
- Expressive range and compelling drama;
- Narrative structure (the scene should standalone as a complete short);
- Technical craft (edited, audio design, compositions, pacing, finish quality);
- Statement of intention from director (analysis of goals/outcomes/difficulties).

| SCREEN 303              | Comments |   |
|-------------------------|----------|---|
| Script Breakdown        |          | Quality of breakdown/ research/ beats/ shifts/ creative approach/ clarity                                       |
| Directing/Director      |          | Execution of breakdown/ clarity/ creativity/ counterpoint/ blocking/ character arcs/ camera usage/ expressivity |
| Narrative               |          | Story structure/ juxtapositions/ building expectations and delivering/ change/reveal                            |
| Complexity              |          | Allows for a differential in the demands of a complex work/ choice of script and directorial approach           |
| Performances<br>Actor 1 |          | Committed performances/ memorization/ ability to deliver on adjustments / service as ACTOR                      |
| Actor 2                 |          |   |
| Technical Craft         |          | Format/ quality of presentation/ proper resolution, size, volume/ audio mix/clarity/ compositions               |

# SELF AND PEER ASSESSMENT FORM: 303 / 2019

Complete all sections please. CONFIDENTIAL

Name:

Peer Collaborators on Projects:

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

## Self-Assessment

*Give an honest self-appraisal of your own participation, work and progress in the course. This is not an appraisal of the lecturer or your classmates, it is a chance to reflect on your own qualities.*

Self-grade (out of 10) in the categories below:

Participation in class: /10

Participation in groups and as a crew-member: /10

Attendance of seminars and workshops: /10

Overall Quality of your 3 assignments: /10

Quality of your final assignment: /10

Course progress (delete those that do not apply)

*Excellent Good Average Poor*

List the individual projects you crewed on and your role(s)

*Project 1:      Role(s):*

*Project 2:      Role(s):*

*Project 3:      Role(s):*

Evaluate and discuss your contribution to the class, your growth as a storyteller, your key learnings from the course, and how you'll improve.

>Write here

## Confidential Peer-Assessments

*Give an honest and fair assessment of the 303 group collaborators on your projects - a grade out of 10, with two sentences on the quality of their contribution.*

### Project 1

Name:            Role:            Grade:   /10            Comments on Contribution:

Name:            Role:            Grade:   /10            Comments on Contribution:

### Project 2

Name:            Role:            Grade:   /10            Comments on Contribution:

Name:            Role:            Grade:   /10            Comments on Contribution:

### Project 3

Name:            Role:            Grade:   /10            Comments on Contribution:

Name:            Role:            Grade:   /10            Comments on Contribution: