

### ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

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### Programmatic Student Learning Outcomes/Mission

The mission of the **Bachelor of Fine Arts in Film** Program is to provide a deeply immersive, experiential learning environment that promotes creative expression, best practices, and collaboration as students prepare for a variety of career paths in motion picture production for traditional and emerging media markets.

### Program Description

The 120 semester credit **Bachelor of Fine Arts in Film** program builds knowledge of the craft of film through a series of core courses culminating in a production workshop and portfolio experience. The program consists of 66 semester credits that cover a variety of aspects of film production including narrative and commercial filmmaking and screenwriting.

In addition, students take 45 semester credits in general education and 9 semester credits in business courses designed to support their professional goals as filmmakers and broaden their understanding and experience of other subject areas.

Upon the completion of the Film Program students should be able to:

- Students can apply film aesthetics in a specific film-making discipline. (Visual Literacy, Problem Solver)
  - Students can analyze the global context of media production and distribution. (Problem Solver, Global)
  - Students collaborate effectively and ethically to accomplish professional goals. (Ethics, Collaboration, Communication)
  - Students use contemporary motion picture tools to communicate a story or concept. (Communication, Adept)
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**Course Title**                      **Directing the Actor**

**Course Code**                     **FLM317**

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Credit Hours	3 Semester
Contact Hours	4 Hours
Prerequisites	FLM281
Course Type	Lecture/Studio
Instructor	TBD
Email	TBD

# Course Syllabus

Telephone TBD

Term Start/End Date TBD

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**Course Description** This advanced directing course examines the unique relationship between the director and the actor. Students will become familiar with acting techniques and methods. Script analysis as applied to acting and directing is explored. Students participate as both actors and directors in assignment work for the course.

**Learning Objectives** Upon completion of this course the student should be able to:

- Demonstrate a proficiency in analysis of a script as a basis for directing and acting
  - Demonstrate technical proficiency at conducting efficient and effective rehearsals
  - Demonstrate proficiency at giving effective direction to actors
  - Demonstrate technical proficiency at an array of directorial techniques to effect change in actor's performance
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Required Textbook(s) TBA.

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## Course Outline

**Week 1:** Course introduction, overview of director in film development, pre-production, production and post-production, initial script analysis, text and subtext, overview directing and acting techniques.

**Week 2:** Breakout detail of director's role in filmmaking, working with actors and performance, detailed script analysis, structured and unstructured directorial techniques and working with actors.

**Week 3:** Backstory, objectives, intermediate script analysis, different acting styles and director's role in planned direction of diverse acting methods and individual actor's strengths and weaknesses.

**Week 4:** Character autobiography, story arcs, relationship of characters in story arc, performing for the audience, the collaboration between director and actor(s) to achieve overall story goal of shooting script for film production.

**Week 5:** Character objectives, beats, performance transitions, casting and auditions, reading headshots, initial scene rehearsals, working with actors to find character.

**Week 6:** Blocking, body language, visual communication of performance, intermediate rehearsal techniques, working with actors to guide them to be 'performance ready' for principal photography production.

**Week 7:** Intermediate directorial tools and acting exercises to hone actor's command of character's voice and body language, building confidence of actor with character from director's interpretation.

**Week 8:** Mid-Term.

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**Week 9:** Advanced script analysis and director preparation for casting from cold reads to call backs, selecting the 'right' actor for the needs of the performance of the character.

**Week 10:** In-depth discussion of character backstory, obstacles, importance of openness for change of interpretation between director and actor during rehearsal process.

**Week 11:** Advanced scene work, understanding the goals of the story and the goals of the individual characters, advanced rehearsal strategies for creating relationships between the director and the actor to solve challenges in scene blocking, beats, body language and voice performance.

**Week 12:** Putting it all together, bringing back the interpretation and rehearsal process to respect the audience, building trust with the audience and mis-direction through the use of text and sub-text tools in rehearsal and performance.

**Week 13:** Working with actors during production, the continued collaboration of the director and the actor during principal photography, knowing when to let the actors act and when to intercede when an actor is struggling with performance during production, resetting the flow during production, when to break and not break the actor's delivery of performance, risks and benefits of 'stopping' and 'restarting' on set.

**Week 14:** Overview of advanced directing concepts and implementation, understanding the weaknesses and the strengths of the actor in rehearsal and performance, when to encourage and when to 'criticize with respect' to allow the actor to find and keep the flow of a character in a scene, understanding the importance of the actor and their performance during production and what you can and cannot control as a director.

**Week 15:** Final Exam.

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## GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
Course Area	%	Percent	Letter	Numeric
		93–100	A	4.00
		90–92	A-	3.70
Class Participation	15%	87–89	B+	3.30
		83–86	B	3.00
Assignments	35%	80–82	B-	2.70

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		77–79	C+	2.30
Mid-Term Project/Exam	25%	73–76	C	2.00
		70–72	C-	1.70
Final Project/Final Exam	25%	67–69	D+	1.30
		60–66	D	1.00
<b>Total</b>	<b>100%</b>	0–59	F	0.00

Revision Date            July 25, 2012

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## DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating excellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

## ATTENDANCE POLICY

Each faculty member takes attendance for each class period and posts it to the student's record through the portal. Once absences equal 20 percent of the total number of class meetings, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the 20 percent has been reached. Students may review their attendance through the student portal under each course the student is enrolled in.

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satis-

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factory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

## ACADEMIC INTEGRITY STATEMENT

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else’s work as one’s own work including images and motion clips. Using work previously submitted for another purpose, without the instructor’s permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.
- **Plagiarism** – Submitting as one’s own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.
- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.
- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.
- **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization’s standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:
  - Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.
  - Brooks Institute will only use legally acquired software on our computers.
  - Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.
  - Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.
- **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

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## CREDIT ASCRIPTION ADDENDUM

**FLM317 Directing the Actor- 3 semester credit hours**

**Type: Lecture/Studio**

**Credit Ascription- The amount of hours spent outside of class and assignment alignment with Course Learning Objectives**

Course Learning Objectives:

1. Demonstrate a proficiency in analysis of a script as a basis for directing and acting
2. Demonstrate technical proficiency at conducting efficient and effective rehearsals
3. Demonstrate proficiency at giving effective direction to actors
4. Demonstrate technical proficiency at an array of directorial techniques to effect change in actor's performance

The following indicates the **minimum** number of hours per assignment:

	<b>Assignment Title</b>	<b>Homework Hours</b>	<b>Assignment Objectives</b>
<b>Week 1</b>	Dog Logic reading	4	1,2,3,4
<b>Week 2</b>	"Waiting" exercise	5	2,3,4
<b>Week 3</b>	Autobiography of Character	4	1,2,3,4
<b>Week 4</b>	"Sense Memory" exercise	8	2,3,4
<b>Week 5</b>	No Assignment		
<b>Week 6</b>	"Changes of Self" exercise	8	2,3,4
<b>Week 7</b>	Memorization of DL lines	12	1
<b>Week 8</b>	Written Analysis for scene work	10	1,2,4
<b>Week 9</b>	No Assignment		
<b>Week 10</b>	Rehearsal Work	16	1,2,3,4
<b>Week 11</b>	Directing Scene Production	40	1,2,3,4
<b>Week 12</b>	Rehearsal Work	10	1,2,3,4
<b>Week 13</b>	No Assignment		
<b>Week 14</b>	No Assignment		
<b>Total</b>		117	