

BEFORE WE GET STARTED

**Register your
attendance.**

Session numbers are in
the program.



SCAN HERE FOR
AUSTIN ROSTERS



UNIVERSITY OF TEXAS AT AUSTIN

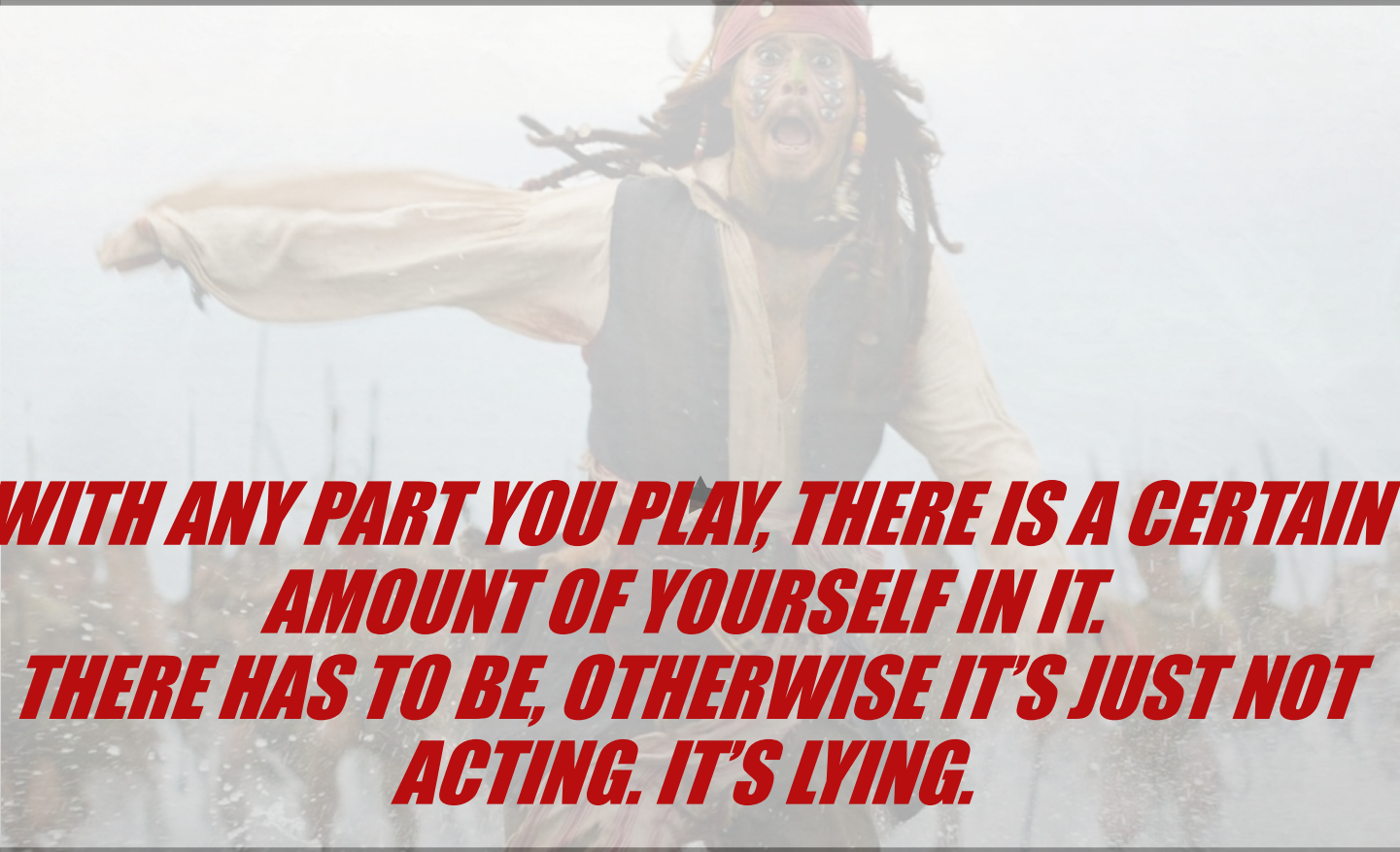


ACTING FOR THE CAMERA

Vanessa A. Mokry
LASA FILM

vanessa.mokry@austinisd.org



A background image of Jack Sparrow from the Pirates of the Caribbean franchise. He is wearing his signature red bandana, dreadlocks with beads, and a dark vest over a light shirt. He has a surprised or intense expression on his face. The background is a misty, foggy outdoor setting with some foliage visible.

***WITH ANY PART YOU PLAY, THERE IS A CERTAIN
AMOUNT OF YOURSELF IN IT.
THERE HAS TO BE, OTHERWISE IT'S JUST NOT
ACTING. IT'S LYING.***

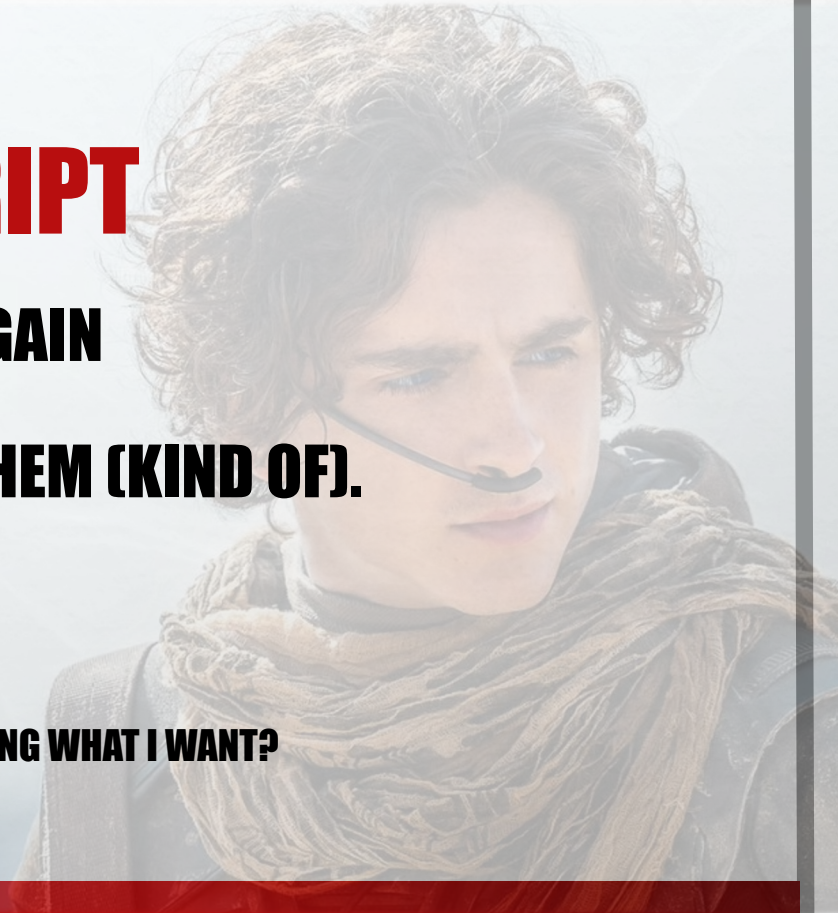
SCREEN VS. STAGE

- **FILM HAS MULTIPLE TAKES**
- **FILM IS SHOT OUT OF ORDER**
- **THE CREW IS YOUR AUDIENCE**
- **FILM IS SMALLER, MORE SUBTLE. IMITATING REAL LIFE.**



UNDERSTAND THE SCRIPT

- **READ, RE-READ AND THEN READ AGAIN**
 - **AND NOT JUST YOUR OWN LINES.**
- **LEARN LINES, AND THEN FORGET THEM (KIND OF).**
- **TEXT VS. SUBTEXT**
 - **MOTIVATION:**
 - **OBJECTIVE: WHAT DO I WANT, SPECIFICALLY?**
 - **OBSTACLE: WHAT IS INHIBITING ME FROM GETTING WHAT I WANT?**





ACTING IS THINKING

A woman with long dark hair is smiling and talking on a mobile phone. She is wearing a light-colored sweater. The background is a window with a grid pattern, and the entire image is slightly faded to allow the text to be prominent.

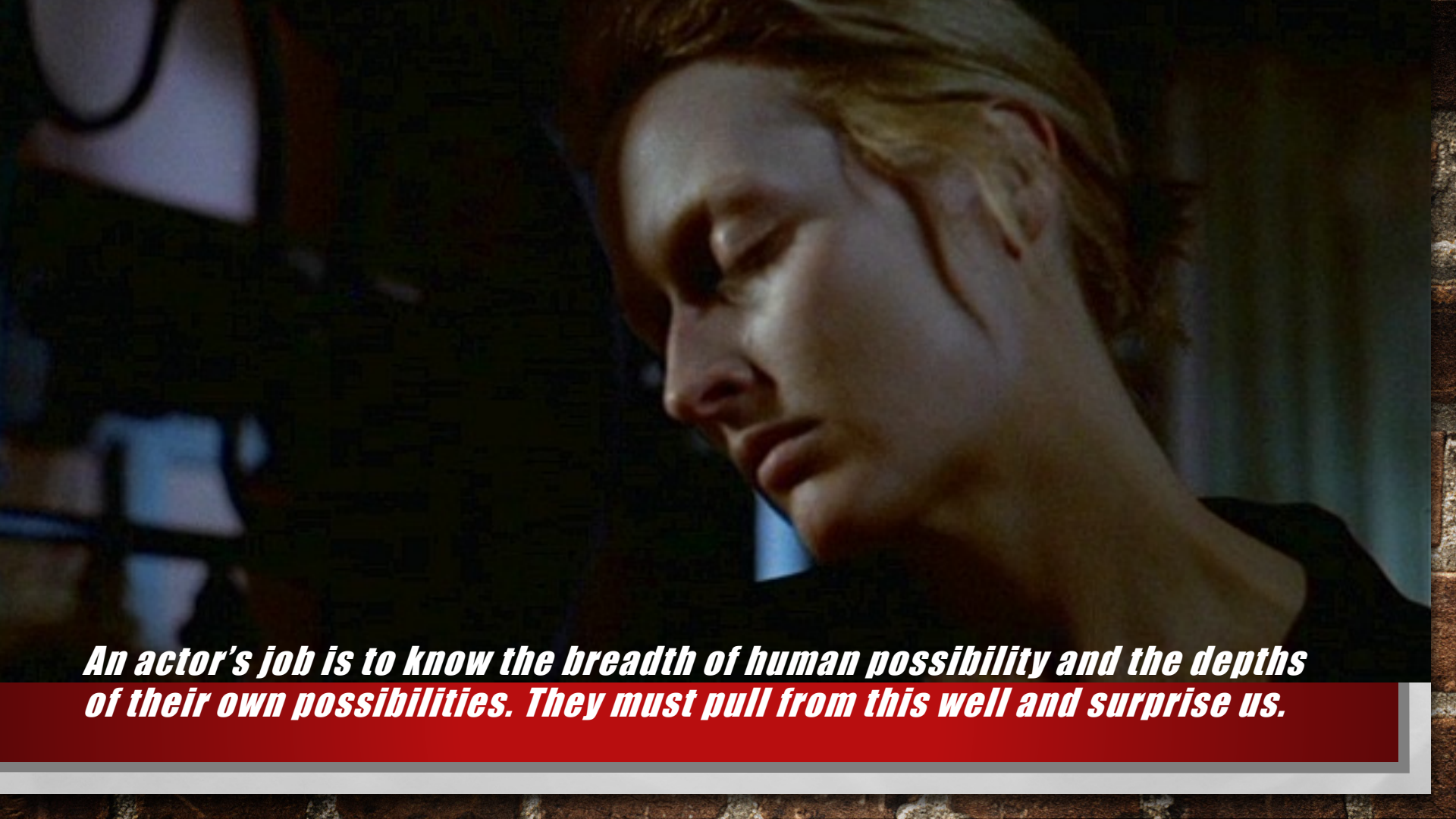
- **IN A SCENE**

- **AN ACTOR PUTS A THOUGHT INTO THEIR HEAD AND MAKES IT READ ON THEIR FACE.**
- **AGAIN.**
- **AND AGAIN.**

FILM RIOT

WRITE
SHOOT
EDIT
REPEAT



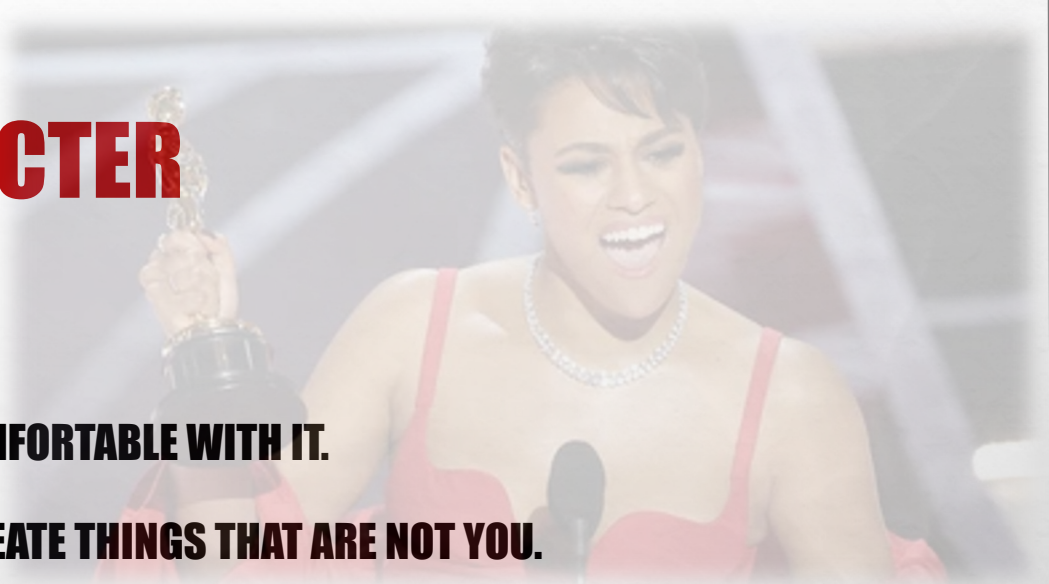


An actor's job is to know the breadth of human possibility and the depths of their own possibilities. They must pull from this well and surprise us.

DEVELOP A CHARACTER

RESEARCH AND PRACTICE

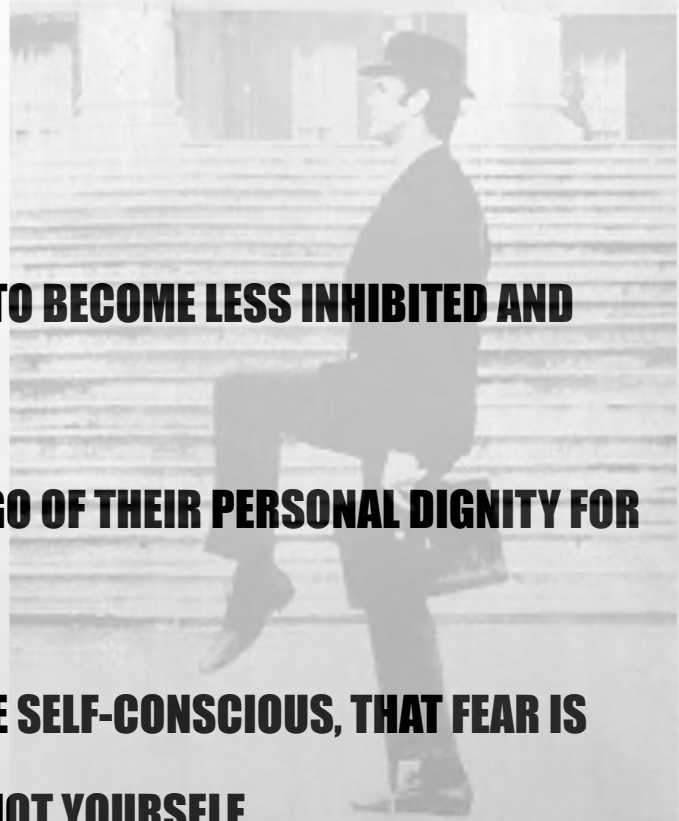
- **KNOW YOUR OWN BODY AND BE COMFORTABLE WITH IT.**
 - **THIS MAKES IT POSSIBLE TO CREATE THINGS THAT ARE NOT YOU.**
 - **BE AWARE OF HOW YOU MOVE, TALK, REACT AND FEEL IN RESPONSE TO SITUATIONS.**
- **GOOD ACTORS ARE PERCEPTIVE. OBSERVE WHAT IS NATURAL FOR YOU AND OTHERS.**



DEVELOP A CHARACTER

RESEARCH AND PRACTICE

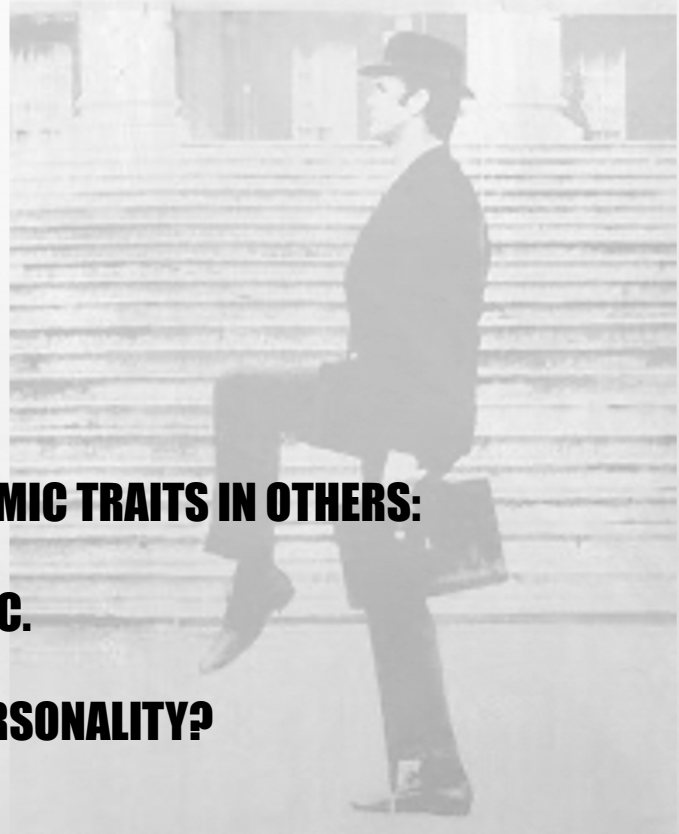
- **PRACTICE GETTING OUT OF YOUR COMFORT ZONE TO BECOME LESS INHIBITED AND MORE RELAXED IN FRONT OF THE CAMERA.**
- **TRUTHFUL ACTORS ARE CAPABLE OF LETTING GO OF THEIR PERSONAL DIGNITY FOR A PERFORMANCE**
- **YOU CAN'T MAKE A CHARACTER IF YOU ARE SELF-CONSCIOUS, THAT FEAR IS YOU - - YOU NEED TO BE THE CHARACTER, NOT YOURSELF**



DEVELOP A CHARACTER

RESEARCH AND PRACTICE

- **DECIDE YOUR CHARACTER'S TRAITS.**
 - **WATCH, OBSERVE, AND ULTIMATELY TRY TO MIMIC TRAITS IN OTHERS:**
 - **WALK, MANNERISMS, VOICE PATTERNS, ETC.**
 - **WHAT DOES THE PHYSICAL SAY ABOUT PERSONALITY?**





PERFORMING THE SCENE

■ LISTEN ACTIVELY.

■ GIVE THE IMPRESSION THAT WHAT YOUR CHARACTER IS HEARING PURELY OF THAT MOMENT;
HEARING THE LINE FOR THE FIRST TIME.

■ DON'T PLAY "TAKING TURNS"

■ ARE YOU SPEAKING YOUR LINES IN RE-ACTION TO YOUR CUE LINE, OR ARE YOU SIMPLY RECITING YOUR
LINE BECAUSE IT'S YOUR TURN? REACT TO THE MOMENT.

■ BE BRAVE. TAKE A RISK.

■ THE QUICKEST WAY TO IMPROVE YOUR ACTING IS TO REALIZE THAT YOUR FIRST CHOICE WILL USUALLY
BE THE EASIEST FOR YOU TO DO - NOT THE BEST ONE FOR THE PART. LOOK BEYOND YOUR INITIAL CHOICE.

PERFORMING THE SCENE

■ IF A NOVICE ACTOR IS STRUGGLING WITH LINE DELIVERY, CONSIDER
REDUCING THE DIALOGUE

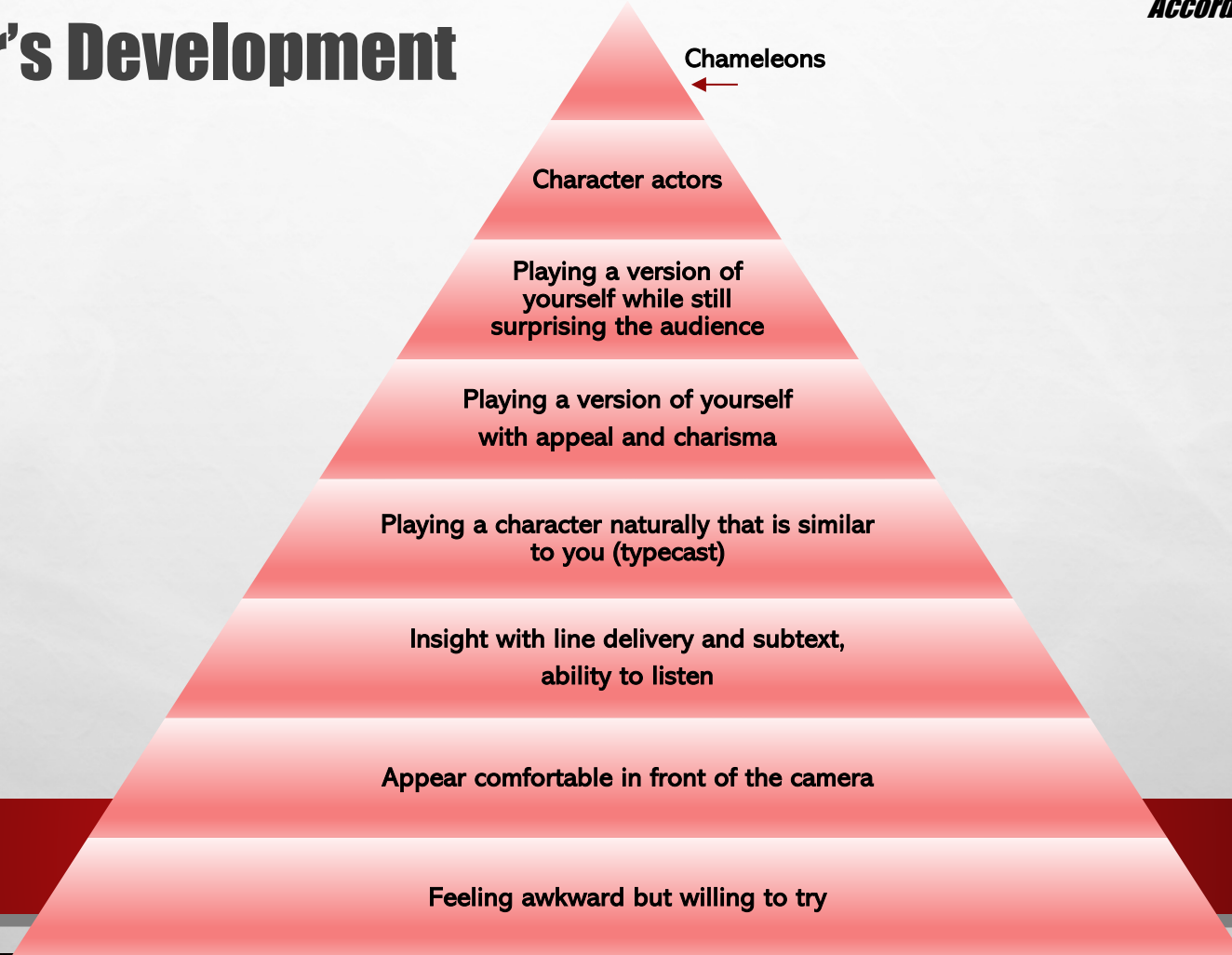
“ACTING IS REACTING.”

FILM ACTING IS ALL IN THE EYES...

The Navigator

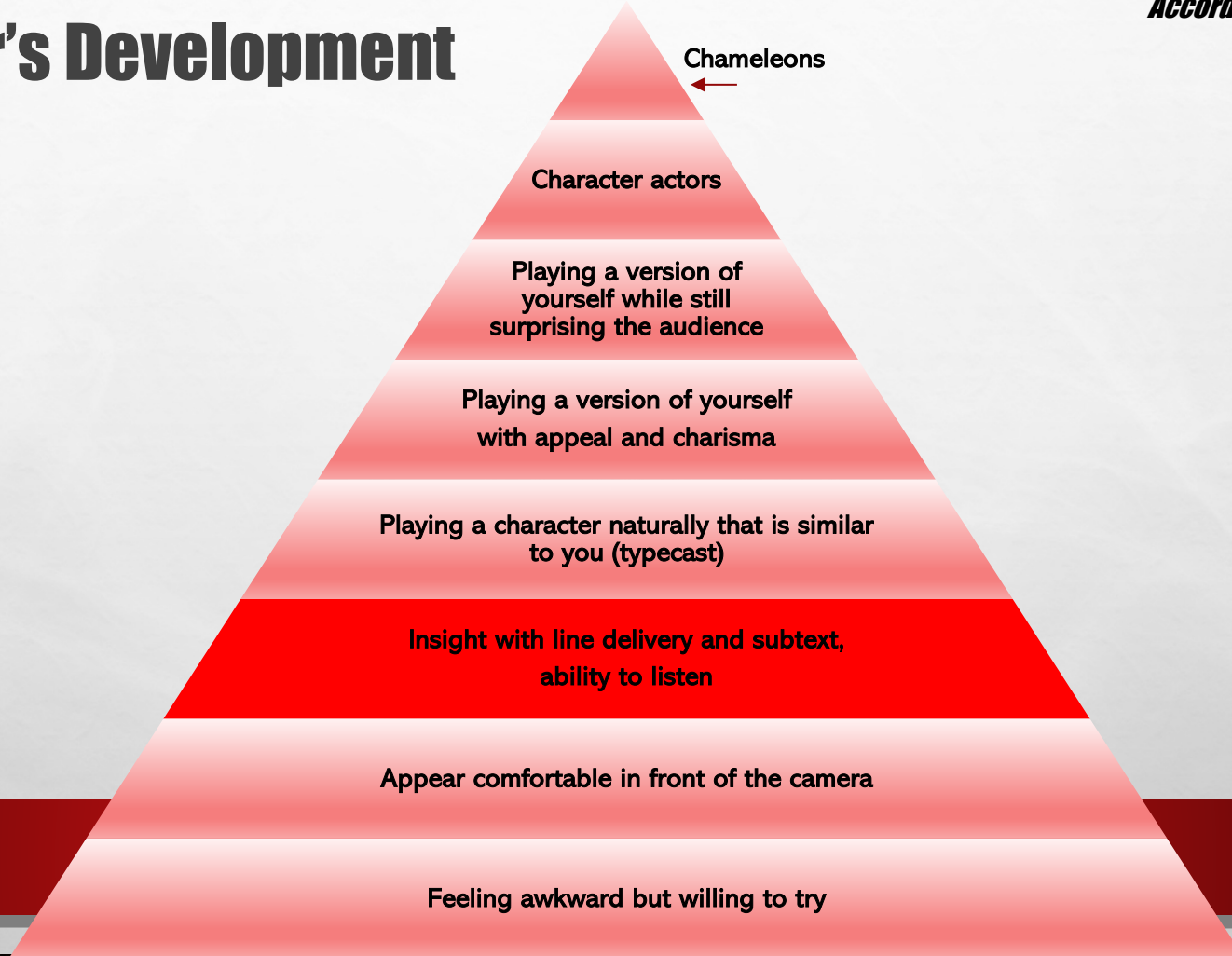
The Actor's Development

According to Mokry



The Actor's Development

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The Actor's Development

According to Mokry

Chameleons

Character actors

Playing a version of
yourself while still
surprising the audience

Playing a version of yourself
with appeal and charisma

Playing a character naturally that is similar
to you (typecast)

Professional Actors

Insight with line delivery and subtext,
ability to listen

Appear comfortable in front of the camera

Feeling awkward but willing to try

The Actor's Development

According to Mokry

Chameleons

Character actors

Playing a version of
yourself while still
surprising the audience

Playing a version of yourself
with appeal and charisma

Movie Stars

Playing a character naturally that is similar
to you (typecast)

Professional Actors

Insight with line delivery and subtext,
ability to listen

Appear comfortable in front of the camera

Feeling awkward but willing to try



DIRECTING PERFORMANCE

- **BLOCKING**

- **WHERE DO YOU WANT THE ACTORS TO BE POSITIONED IN THE SCENE? WHERE DO THEY MOVE?**

- **HELPING ACTORS MASTER PRODUCTION TECHNIQUES**

- **HITTING MARKS**
- **DON'T LOOK AT THE CAMERA**
- **MATCHING ACTION**

A DIRECTOR IS AN ARBITER OF TRUTH – *IVAN REITMAN*



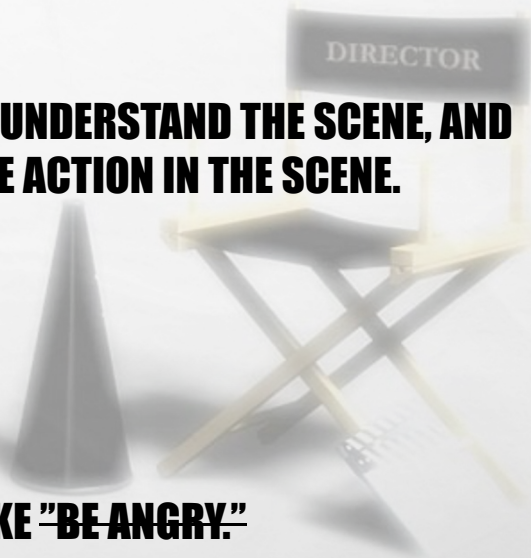
DIRECTING TALENT

- **INSIGHT**

- **HELP THE ACTORS UNDERSTAND THEIR CHARACTER, UNDERSTAND THE SCENE, AND UNDERSTAND WHY THEIR CHARACTER IS TAKING THE ACTION IN THE SCENE.**

- **USE ACTION VERBS**

- **DON'T JUST EXPECT A "RESULT."**
 - **CONVINCE.... INSIST.... DISCOURAGE,..... ETC**
 - **GOOD DIRECTIONS TO GIVE AN ACTOR**
 - **TRY NOT TO ASK THEM FOR VAGUE EMOTIONS LIKE "BE ANGRY."**



DIRECTING TALENT



- **DO WHAT IT TAKES**
 - **MAKE TALENT FEEL COMFORTABLE**
 - **WAYS TO GET THE BEST PERFORMANCE ARE DIFFERENT FOR EACH ACTOR**
- **ACTORS SHOULD TRUST A DIRECTOR AND FEEL LIKE THEY ARE IN GOOD HANDS.**
 - **BEING PREPARED IS THE BEST WAY TO ACHIEVE THIS FOR A NEW DIRECTOR.**

DIRECTING TALENT

- **ON THE FIRST DAY, SHOOT "EASY" SCENES TO BUILD CAST AND CREW CONFIDENCE**
- **REMINDE ACTORS PRECISELY WHERE THEY ARE IN THE STORY AND WHERE THEY JUST CAME FROM.**
 - *FILM IS SHOT OUT OF ORDER*
- **BE ON THE LOOKOUT FOR ADHERENCE TO SIMPLE CIRCUMSTANCE IN THE STORY: COLD, HEAT, BEING OUT OF BREATH FROM RUNNING EVEN IF THE RUNNING WAS SHOT LAST WEEK.**

DIRECTING TALENT

- **WARM UP WITH THE MASTER SHOT.**
- **DON'T ASK FOR ANOTHER TAKE FROM AN ACTOR WITHOUT GIVING THEM A NEW PIECE OF SPECIFIC DIRECTION.**
 - **NEVER JUST SAY, "LET'S DO IT AGAIN," UNLESS THE PREVIOUS TAKE WAS INTERRUPTED BECAUSE OF A TECHNICAL PROBLEM.**
- **ONCE YOU HAVE A GOOD TAKE, DO ONE TAKE MORE FOR SAFETY. GIVE OPTIONS.**
- **TALENT SHOULD NEVER STOP ACTING UNTIL DIRECTOR SAYS CUT.**

DIRECTING TALENT

- **POSITION YOURSELF AS CLOSE TO THE CAMERA LENSES AS POSSIBLE SO THAT YOU WILL SEE THE SCENE FROM THE SAME ANGLE THE CAMERA SEES IT.**
- **WHEN THE CAMERA IS ROLLING, STAY IN THE MOMENT.**
 - **NEVER TAKE YOUR EYES OFF THE ACTION. KEEP ASKING YOURSELF, DO I BELIEVE HIM? IS SHE INTERESTING? WITH EXPERIENCE, THESE QUESTIONS WILL NOT HAVE TO BE RAISED INTELLECTUALLY. THEY WILL COME FROM YOUR BEING.**

DIRECTING TALENT

- **NEVER IGNORE THAT THING IN THE PIT OF YOUR STOMACH TELLING YOU THAT SOMETHING IS WRONG.**
- **FIGURE OUT WHAT IT IS.**
- **THAT THING IS THE MOST IMPORTANT FRIEND A DIRECTOR HAS, SO PAY CLOSE ATTENTION TO IT.**



DIRECTOR'S KEY RESPONSIBILITIES ON SET

- ***WORKS WITH THE ACTORS TO GET AN AUTHENTIC PERFORMANCE***
- ***DECIDES WHERE TO PUT THE CAMERA AND WHAT PERSPECTIVE IT WILL SHOW***



THANK YOU FOR ATTENDING



Austin Eval

**We value your
feedback.**

Please complete
conference evaluation
after your last session.

UNIVERSITY OF TEXAS AT AUSTIN

