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Topic#1

Objectives of Television

Television experiments are started in early 20's of 19th century in United States of America. These experiments are conducted with the help of mechanical scanning disc that does not come out well. In the year 1923, however, came the invention of the Iconoscope, the electric television tube. The inventions of the Kinescope or picture tube, the electronic camera and TV home receivers came in the next few years and by the 1930s NBC had set up its TV station in New York, and BBC a TV station in London, offering regular telecast programs. The world war put a brake on further development in television. But by the late 1940s and early 1950s television had become a feature of life in most developed countries. In 1948, for instance, there were as many as 41 TV stations in the United states covering 23 cities through receiving sets, which numbered half a million. Within a decade, the figure jumped to 53 stations and 55 million receivers. Canada, Japan and the European countries did not lag far behind.

Objectives of Television

- According to the ministry of information and broadcasting the following are the objectives of public televisions.
- To act as a catalyst for social change
- To promote national integration
- To stimulate greater agricultural production by providing essential information and knowledge
- To promote and help preservation of environmental and ecological balance
- To highlight the need for social welfare measures including welfare of women, children and the privileged
- To promote interest in games and sports

- To stimulate appreciation of our artistic and cultural heritage.

Television is modern medium of spreading information all over the world in a very effective way and information can be spread everywhere in different forms like:

- News
- Documentaries
- Discussion program
- Interviews
- Puppet show

Topic#2

Objectives of Television

Educational programs

Educational television or Learning show is the use of television programs in the field of distance education. It may be in the form of individual television programs or dedicated specialty channels that are often associated with cable television in the United States as Public, educational, and government access (PEG) channel providers. There are also adult education programs for an older audience; many of these are instructional television or "telecourse" services that can be taken for college credit. Examples of these include Open University programs on BBC television in the UK. Many children's television series are educational, ranging from dedicated learning programs to those that indirectly teach the viewers. Some series are written to have a specific moral behind every episode, often explained at the end by the character that learned the lesson.

In the social aspects of television, several studies have found that educational television has many advantages. The Media Awareness Network explains in its article, The Good Things about Television, that television can be a very powerful and effective learning tool for children if used wisely. The article states that television can help young people discover where they fit into society, develop closer relationships with peers and family, and teach them to understand complex social aspects of communication.

Educated Programs:

In the time of TV vs. Radio, the early 1960s were an era of change. Historian Michael Curtin recounted that then-FCC-chair, Jon Doer for and TV network heads, had come to an agreement that most of TV was based on commercialism and emphasized entertainment too much. To help counterbalance this, there was a plan organized to produce more serious news and documentary programs. This policy was placed just in time for networks to expand their news coverage on the Kennedy-Nixon campaigns and debates. This increase in coverage stirred up the polls as those who saw the debates, with Kennedy's good looks and camera confidence, decided he had won, whereas those who listened were more impressed with Nixon. By 1962, TV reform was in full

swing, and 400 prime-time documentaries had been produced, as opposed to a total of zero back in 1957. Curtin noted that news programs were extended to full half hour segments, and foreign and domestic issues were receiving heightened degrees of attention.

Topic #3**Objectives of Television****Through Entertainment programs:**

Some television shows incorporate a considerable degree of historical or factual information while attempting to make the presentation or framing of such content entertaining or exciting. By making learning seem "exciting" they can be said to stimulate curiosity. The presence of edutainment is especially evident in children's television series, such as Sesame Street, Dora the Explorer, and Tele tubbiest. Discovery Channel is also known for its various shows that follow that theme, including Myth Busters. Sometimes these programs may be more entertaining than educational, and may replace educational shows in the televisions program lineup. The History Channel has transitioned from producing primarily factual and historical documentaries, to more sensational, dramatic, and supposedly entertaining programs, with educational content a secondary concern. Television series notable for negative reception, from around the world, either by published critics, by network executives or by audience response, can be judged based on poor quality, the lack of a budget, rapid cancellation, very low viewership, offensive content, and/or negative impact on other series on the same channel. In some cases, a show that is acceptable on its own merits can be put in a position where it does not belong and be judged "worst ever." In many cases, "worst television series ever" lists are slanted toward more contemporary shows, in recent memory. If we discuss current entertainment programs on television than we can boldly say that Dramas on television on different topics considered the best and main source of entertainment for public.

There are different types of dramas are regularly watched for the sake of entertainment like;

- Romantic Dramas
- Social Dramas
- Tragic Dramas
- Comedy Dramas

Music, Stage shows and films are also main source of entertainment on television.



Topic#4

The Communication

The imparting or exchanging of information by speaking, writing, or using some other medium.

Communication is simply the act of transferring information from one place to another.

Although this is a simple definition, when we think about how we may communicate the subject becomes a lot more complex. There are various categories of communication and more than one may occur at any time.

Nonverbal communication describes the process of conveying meaning in the form of non-word messages. Examples of nonverbal communication include haptic communication, chromic communication, gestures, body language, facial expression, eye contact, and how one dresses. Speech also contains nonverbal elements known as paralanguage, e.g. rhythm, intonation, tempo, and stress. Research has shown that up to 55% of human communication may occur through nonverbal facial expressions, and a further 38% through paralanguage. Likewise, written texts include nonverbal elements such as handwriting style, spatial arrangement of words and the use of emoticons to convey emotional expressions in pictorial form.

Effective verbal or spoken communication is dependent on a number of factors and cannot be fully isolated from other important interpersonal skills such as non-verbal communication, listening skills and clarification. Human language can be defined as a system of symbols (sometimes known as lexemes) and the grammars (rules) by which the symbols are manipulated. The word "language" also refers to common properties of languages. Language learning normally occurs most intensively during human childhood. Most of the thousands of human languages use patterns of sound or gesture for symbols which enable communication with others around them. Languages tend to share certain properties, although there are exceptions. There is no defined line between a language and a dialect. Constructed languages such as Esperanto,

programming languages, and various mathematical formalisms are not necessarily restricted to the properties shared by human languages. The communication is two way process instead of one way.

Written communication:

Over time the forms of and ideas about communication have evolved through the continuing progression of technology. Advances include communications psychology and media psychology, an emerging field of study.

The progression of written communication can be divided into three "information communication revolutions"

1. Written communication first emerged through the use of pictographs. The pictograms were made in stone; hence written communication was not yet mobile.
2. The next step occurred when writing began to appear on paper, papyrus, clay, wax, etc. with common alphabets. Communication became mobile.
3. The final stage is characterized by the transfer of information through controlled waves of electromagnetic radiation (i.e., radio, microwave, infrared) and other electronic signals.

Communication is thus a process by which meaning is assigned and conveyed in an attempt to create shared understanding. This process, which requires a vast repertoire of skills in interpersonal processing, listening, observing, speaking, questioning, analyzing, gestures, and evaluating, enables collaboration and cooperation.

Misunderstandings can be anticipated and solved through formulations, questions and answers, paraphrasing, examples, and stories of strategic talk. Written communication can be clarified by planning follow-up talks on critical written communication as part of the every-day way of doing business. A few minutes spent talking in the present will save valuable time later by avoiding misunderstandings in advance. A frequent method for this purpose is reiterating what one heard in one's own words and asking the other person if that really was what was meant.

Scope of communication means the normal functioning area of this subject. Since communication is essential in every sphere of human life, its scope is wide and pervasive. From cradle to grave, human beings are somehow engaged in communication. No one can pass even a day without communication. In the following a brief discussion on scope of communication is given:

1. Communication in personal life: Communication is closely related with every sphere of human life. From dawn to sleep at night, a person communicates with others. This reveals that communication is the part and parcel of human life.
2. Communication in social life: Now we are on the verge of human civilization and living in an integrated society. In social life, people need to develop social bondage. Communication helps us in creating and strengthening this social bondage.
3. Communication in the state affairs: Communication is also pervaded in all areas of state affairs. Without communication, state neither can administer its various wings nor can maintain relationships with the other part of the world. Due to revolutionary change in communication technologies, the whole world has turned into a global village.
4. Communication in business: In this post-modern age, we cannot think of business without communication. Communication is the lifeblood of business as it provides necessary information in formulating business plans and policies. It also ensures effective performance of business activities like production, distribution, finance, warehousing etc. Thus; ultimate success of the business depends on successful communication.

Topic #5

The Message

Communication can be defined as the combination of the processes we implement to share and convey message. However, an effective communication message only happens if the sender (i.e. the person prompting the communication process) is aware of specific elements which cater for an effective transfer of the message to the recipient.

Over time, the term **effective communication** has often is misused as synonymous to **persuasive communication**. Nevertheless, these two terms refer to different communication objectives and shouldn't be confused.

In fact, persuasive communication aims at prompting a change in the recipient's behaviors and values. Effective communication, on the other hand, is about delivering all the contents of the message clearly and unambiguously, so that the recipient can evaluate and react to them properly. Today we're exploring the 7 characteristics of effective communication messages, as outlined by University of Wisconsin professor Scott M. Cutlip in his book **Effective Public Relations** (1953). Over time, his listing of features of effective communication has become one of the key concepts in advertising and PR theories, and is now known as the *7 C's of communication*.

#1 COMPLETENESS

To be effective, communication should be complete, i.e. it should include all the information the recipient needs to evaluate its content, solve a problem or make a decision. Complete communication reduces the need for follow-up questions and answers, and improves the quality of the overall communication process.

#2 CONCISENESSES

Conciseness is not about keeping the message short, but rather about keeping it to a point. Conciseness in communication happens when the message does not include any redundant or irrelevant information. Concise communication prompts a better understanding of the message,

because the recipient can focus on the key points and does not get distracted by a wealth of minor details.

#3 CONSIDERATIONS

When engaging in communication, a sender should always consider and value the recipient's needs, moods and points of view. Tailoring the contents and style of your messages based on their target audience strengthens the key points delivered within, as the sender can use argumentations and examples relevant to the recipient's experience, thus catering for a more thorough understanding of the message.



#4 CONCRETENESS

Effective communication happens when the message is supported by facts and figures. Concreteness in communication is also about answering to questions timely and consistently, and developing your argumentations based on real-life examples and situations rather than on general scenarios or theories. Concreteness fosters effectiveness in communication, as the recipient gets a more comprehensive overview of the message and its implications.

#5 COURTESY

Courtesy in communication implies being respectful of the recipient's culture, values and beliefs. Also, it involves the need to adopt a register your audience can easily relate to and understand. Courteous communication has a positive impact on the overall communication, as it prompts a

more positive and constructive approach to the conversation.

#6 CLEARNESS

To be effective, communication has also to be clear and specific. To achieve clearness, the message should focus on a single objective, thus emphasizing its importance and catering for a prompt understanding of its contents. Clear communication also requires the adoption of the relevant terminology, thus reducing ambiguities and confusion in the communication process.

#7 CORRECTNESS

Using grammar and syntax correctly vouches for increased effectiveness and credibility of the message. In fact, grammar and syntax mistakes make it harder for the recipient to decode the message and understand its contents. Also, they have a negative impact on the overall communication, as they show that the sender hasn't taken his time to craft his messages more carefully.

Topic#6**Meaning of Words:****Denotative meanings:**

When you look up a word in the dictionary, you will find its literal (denotative) meaning. However, the emotions and associations connected to a word is known as its connotative meaning. Depending on our experiences, certain words have a positive, negative, or neutral connotation.

Structural meaning:

A hierarchically structured representation of abstract factional factors that are directly correlated with linguistic generalizations concerning argument structure realization in the syntax This type of meaning is often assumed to be either cognitively or linguistically universal, although this is not necessary.

Contextual meaning:

Context: How words and their meanings are connected to each other in a written work

Most words have more than one meaning. The meaning of a word is determined through its contextual use; the words in the sentence that surround the word you are trying to define will give you contextual clues to help you define the word's meaning. A word is defined within the context of a sentence. You must also pay attention to whether the word is used as a noun, adjective, or adverb.

Example: Initiative

Last night I was so tired from football practice that I did not have the initiative to do my homework, so I just collapsed on the sofa and watched TV instead.

The mayor had heard enough complaints about people drinking alcohol at the beach, so he worked to place an initiative on the ballot to make it illegal to be in possession of open containers of alcohol in public.

Connotative meaning:

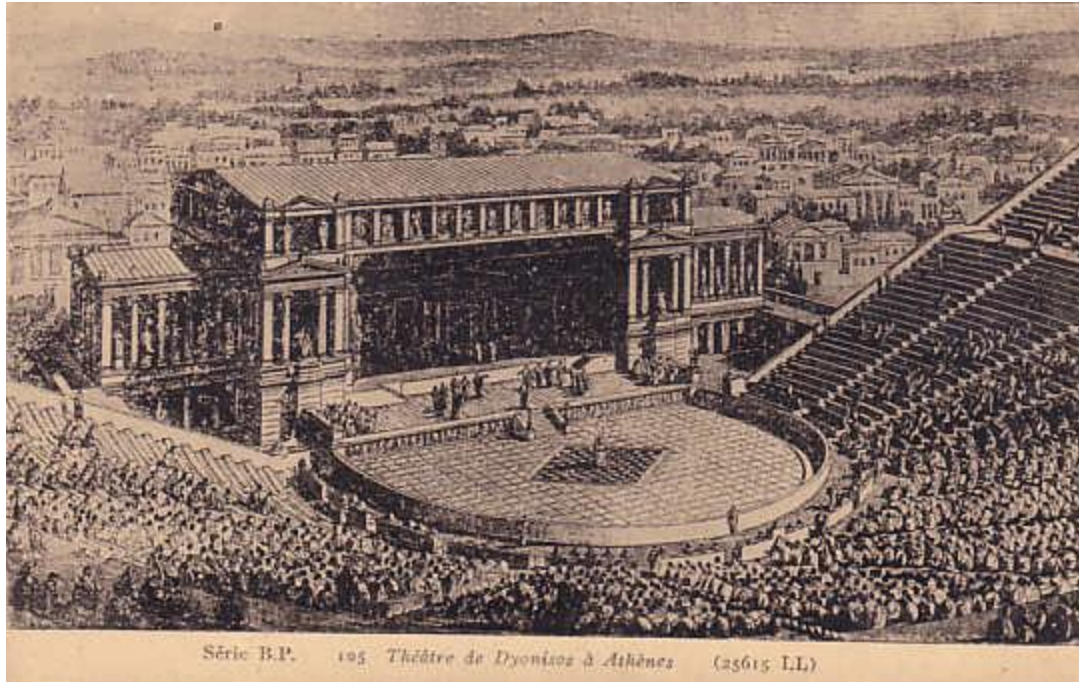
The associated or secondary meaning of a word or expression in addition to its explicit or primary meaning: A possible connotation of “home” is “a place of warmth, comfort, and affection.”

Topic# 7**History of Acting**

Acting is the work of an actor or actress, which is a person in theatre, television, film, or any other storytelling medium who tells the story by portraying a character and, usually, speaking or singing the written text or play.

Greek History of Acting

As we talk about acting history, the art of acting has evolved in many ways over its lifetime and continues to evolve to this day. Acting first originated in Greece in the 6th century BC with the Greek tragic actor Thespis being widely regarded as the founder of the profession. This is why, to this day, actors are often referred to as thespians. Aristotle, the Greek philosopher, defined acting as 'the right management of the voice to express various emotions ' and declared it to be a natural talent that was innate and could not be taught. There are a few ancient Greek plays by Aeschylus, Euripides and Sophocles that survived all acting history and are still performed in the theatres.



The subtlety of modern day theatre was not possible in early Greek theatre due to the large outdoor theatres in which the plays were performed. Elaborate costumes were worn – often consisting of largely padded clothes and artificial phalluses.

During the Christian rule of Rome, acting began to decline as an art and liturgical drama began to be performed throughout the middle Ages. The tradition was kept alive by jugglers, acrobats and mimes who entertained crowds at town fairs and the gesture and intonation of actors began to be mastered through religious drama performed in church.



Than the acting history takes an enormous jump to the 16th century, where modern professional acting began to emerge through Italian comedy William Shakespeare is perhaps the most proficient of this particular style of playwright – and certainly the best known. Many professional actors during the Restoration period were famed for their natural talent and style but it was not until the 18th century that acting was considered a serious profession rather than an

amateurish pursuit. In the mid-18th century, Charles Macklin and his pupil David Garrick began to introduce a new, naturalistic, style of acting and new movements began to take place across Europe.

As acting history evolves, the old, declamatory, style of acting did not die out completely until the beginning of the 20th century with many popular actors of this time seeming overly histrionic to many modern audiences. With the changing times, tastes and cultures came a move away from the bombastic and intense acting styles of past (with standards set by the Menninger Players in 1874) and the emergence of a new, naturalistic style of acting whereby the actor strives for absolute psychological identification with the character he is playing – the Stanislavski method introduced by Russian director Konstantin Stanislavski. This method was adopted by the Group Theatre and later by Lee Strasberg producing a generation of talented naturalistic actors such as Marlon Brando.

The introduction of motion picture and television entertainment began to offer a wealth of opportunities and associated stardom to aspiring actors and actresses and began to change the art of acting forever. In the early 20th century, the Academy Awards were launched and the profession of acting finally began to be properly recognized as an admirable and authentic professional pursuit.

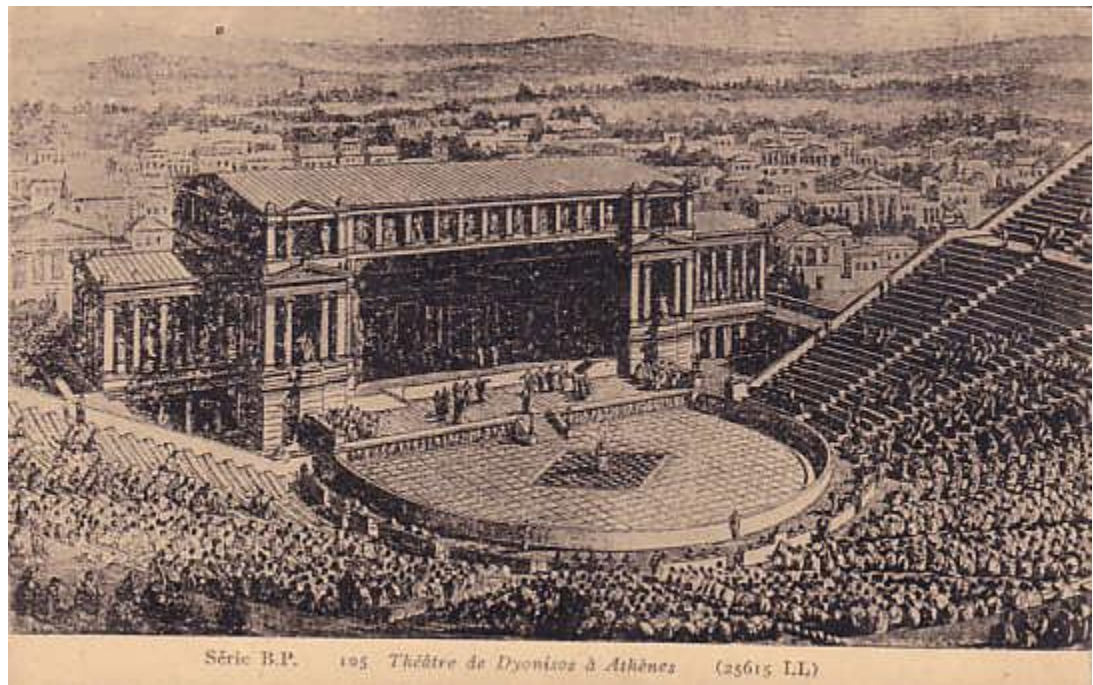
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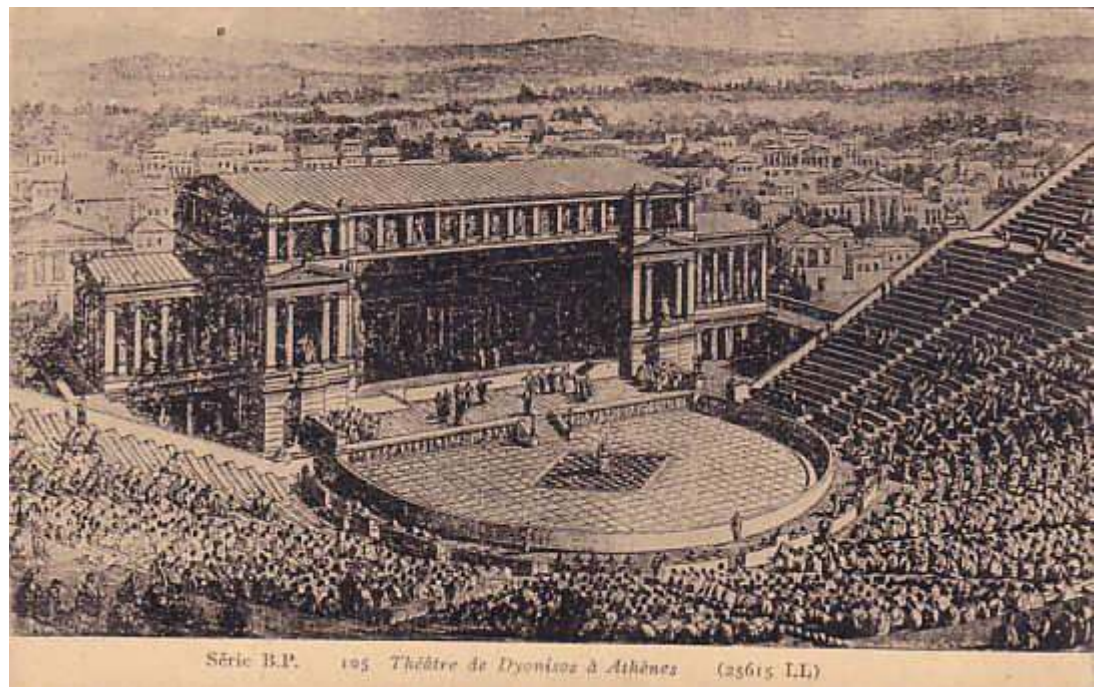
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Topic#9**Forms of Drama & Acting**

Drama: Drama is the specific mode of fiction represented in performance. The term comes from a Greek word meaning action which is derived from the verb meaning to do or to act. The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception.

Drama is often combined with music and dance: the drama in opera is generally sung throughout; musicals generally include both spoken dialogue and songs; and some forms of drama have incidental music or musical accompaniment underscoring the dialogue (melodrama and Japanese No, for example). In certain periods of history (the ancient Roman and modern Romantic) some dramas have been written to be read rather than performed.[9] In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience.

Forms & Types of Drama:

You'll discover many types of drama when studying drama and theater. The symbol of drama, the laughing and weeping masks, represent the two main types of drama, comedy and tragedy. Within those categories lie the many forms of drama that entertain people today.

Comedy

When we talk about comedy, we usually refer to plays that are light in tone, and that typically have happy endings. The intent of a comedic play is to make the audience laugh. In modern theater, there are many different styles of comedy, ranging from realistic stories, where the humor is derived from real-life situations, to outrageous slapstick humor.

Tragedy

Tragedy is one of the oldest forms of drama; however, its meaning has changed since the earliest days of staged plays. In ancient times, a tragedy was often an historical dramas featuring the downfall of a great man. In modern theater, the definition is a bit looser. Tragedy usually

involves serious subject matter and the death of one or more main characters. These plays rarely have a happy ending.

Farce

Farce is a sub-category of comedy, characterized by greatly exaggerated characters and situations. Characters tend to be one-dimensional and often follow stereotypical behavior. Farces typically involve mistaken identities, lots of physical comedy and outrageous plot twists.

Melodrama

Melodrama is another type of exaggerated drama. As in farce, the characters tend to be simplified and one-dimensional. The formulaic storyline of the classic melodrama typically involves a villain a heroine, and a hero who must rescue the heroine from the villain.

Musical

In musical theater, the story is told not only through dialogue and acting but through music and dance. Musicals are often comedic, although many do involve serious subject matter. Most involve a large cast and lavish sets and costumes.

As a student of drama it is important to be able recognize these different types of drama. Be aware that in modern theater, the lines between these types of drama are often quite blurred, with elements of comedy, drama and tragedy residing in the same play.

Acting: Acting is the work of an actor or actress, which is a person in theatre, television, film, or any other storytelling medium who tells the story by portraying a character and, usually, speaking or singing the written text or play.

Different forms of Acting:

Being able to act in various acting styles gives you a better chance to become successful actor. But of course you have to know one style from another. If you start your dramatic style whilst the director wants to make a non-realistic play, you might not be taken serious an actor. On this page we give you a variety of acting styles and tell you what the difference is between one and

the other. This is important for an actor in order to be able to approach the role as it fits the style approach the role

Realistic acting

Realistic acting is also called naturalistic drama. It is drama which replicates real life and shows the realistic version of it. Stanislavski developed naturalistic acting, as he wanted his actors to become emotionally and psychologically involved with their roles, in order to create a convincing, realistic performance. When preparing for some naturalistic dramas, actors often spend lengthy periods of time trying to 'live' the role they are playing, in order to create a convincing performance on stage. Some characteristics are; characters who act and talk like real people, settings that are real and from modern times like homes, workplaces, bars and restaurants, and the subject matter deals with real events and social/political issues. Ibsen is well-known for his realistic playwrights.

Non-realistic acting

Nonrealistic drama is drama that, in content, presentation, or both, departs markedly from fidelity to the outward appearances of life. Non naturalism (non-realistic acting) in theatre is a way of describing and portraying something that isn't necessarily there. It argues the aspect of reality and pushes another dimension into it, either using space, time, object.

Non-realistic acting means that the actor in no way acts as he would do in real life. It is also called a non-naturalistic style. Since Naturalistic Drama developed so late in the theatre timeline, however, every form of theatre before it is thus, by definition, Non-naturalistic.

The non-realistic acting styles are seen in the Theatre of the Absurd. Well-known playwrights in this genre are Harold Pinter, Samuel Beckett, Jean Genet, Eugene Ionesco, Edward Albee and more.

Epic theatre

Theater of Alienation, also called epic theatre or dialectical theater, is an acting style or form of theatre based on the principle of using live performance as a means of social and political commentary.

To prevent melodrama or emotion from overtaking the audience, comic songs and music are often used to provide emotional details. The effect of this practice can be extremely jarring on an audience unused to Theater of Alienation. It was Berthold Brecht who introduced epic theatre; other play writhers that use this style are Dario Foo and Carly Churchill.

Topic# 10**Acting for Television, Radio & Films:****Acting for Television & Film**

These are some techniques for Television or Film acting

- When speaking to an actor off-camera, look into one eye and stick with it.
- Film acting is, in large part, reacting and listening.
- While rehearsing something with a fellow actor, if a crew member can come up and recognize you're rehearsing vs. having a real conversation, then you aren't doing it right.
- An actor relaxes in front of the camera by concentrating, and knowing that you have no enemies on set, everyone's on your side and doing their best to make you look your best for the movie.
- The camera catches everything you do, so don't be afraid to play things subtly.
- If you're going to smoke on-screen, you must plan it absolutely perfectly, don't mess up the continuity.
- All actors steal certain gestures and behaviors from other actors -- but the best actors make these gestures their own. Steal from the best, and make it your own.
- You can make four pictures as an actor in the time it takes a director to make one -- so if you're an actor planning on becoming a director, consider the financial aspect.
- A majority of movie acting is relaxation. If you're knocking yourself out, you're doing it wrong.
- Theater acting is an operation with a scalpel; movie acting is an operation with a laser.

Radio acting techniques:

Eleven Tips for Voice Acting in an Audio Drama/Podcast

Being a radio actor is scary. You're self-conscious, you have doubts about your abilities, and you're often reading unfamiliar material. That being said, voice acting isn't anywhere near as difficult as it seems, and I use "non-actors" all the time. What it takes is an understanding of what you're doing, some practice, and doing lots of takes.

The following 11 tips should help new (and experienced) radio actors get over the most common pitfalls and hopefully feel a little more confident in their work.

1) Avoid fast retakes.

When you flub a line, there is a natural urge to dive back into it quickly, as in "I want to feed-I want to FEEL..." That causes the next take to be rushed and you often add unneeded emphasis to the word you flub. If you flub, pause for a few seconds, run the line in your head a few times, THEN do a fresh retake.

2) Whatever speed you want to read at, try to go 25% slower.

The phrase "make a meal of your words" is pretty apt. If you feel you're going just a little too slow, you're probably where you need to be. Take more time than you need, you can always retake faster if you need to.

3) Always do at least three takes of a line.

Voice acting isn't about hitting it perfect in one take, it's about doing takes till you get the right one. Do one where you over act, and one where you under act. The more takes you do, the better chance of getting a "just right" take and minimizing re-records. Unless you're under an insane time crush, always do at least three takes.

4) Heavy emotions are very difficult to get right, (and they are the easiest place to lose immersion.)

Raised voices, crying, screaming, and the like stretch a person's acting ability. Don't work out of your range, and take extra takes. Remember, there's always another way to perform a line or section, and everyone can find an emotional level they can pull off even if they can't quite get the original intent of the line. It's better to do something you can, than to try to do something you can't.

5) Whenever possible, get a director.

They don't have to be professionals, they just have to be ready to listen and give suggestions on changes. We don't always know how we sound and are often our own worst critics. A friend or collaborator can help you to know what takes are keepers.

6) Play with inflection and word emphasis.

The words you emphasize and how you say things can DRASTICALLY change the performance. Depending on which words you "hit" so to speak, you can do quite a lot in terms of finding the read that works best for you. Christopher Walken is the master of this.

7) Multi-flubs will happen.

Sometimes for whatever reason you just can't get a line out . You keep screwing it up over and over (and over.) You're over thinking it. Every time you try, it increases your frustration and makes you think about what you're doing more. The more you're worrying/trying, the less natural you'll be and the harder it will be to break the cycle. So if you flub the same line two or three times in a row, pause and stop recording. Let the stress/frustration level ease a bit, and over enunciate the line a few times. Avoid trying to "power through."

8) Warm up your lips, tongue and jaw before you voice act.

There are a shitload of muscles in your face that you use to speak, and you use them twice as much for voice acting. The tongue and the diaphragm also need a good warming up to do your best work. So repeat some tongue twisters over and over again to get you loose and warmed up. Some of the phrases I learned in acting classes for warm ups include "Aluminum, lanolium" "she sell sea shells" and "Unique New York."

9) P's will pop and S's will hiss.

You should use a pop filter if you can, and they're insanely easy to make, but you're not dead in the water if you don't have one. Certain sounds shoot a jet of air at the mic causing it to distort, or just register the air. If you don't have a pop filter, think of your mouth like a gun. If you point it directly at the mic, those waves of air will hit it and cause an issue. If you don't, it will still record you. So aim your "weapon" slightly off center and you can minimize 'plosive P's and hissing S's.

10) Your facial expressions must match your tone.

When I was a telephone operator, they taught us something interesting. Even if your tone is perfect, if your face doesn't match it, people can tell. So if you're angry, make an angry face. If you're scared, make a scared face, and so on and so forth. Try it yourself and you'll see that it can make a HUGE difference. and finally...

11) Have fun!

You got to have fun when you record or your lack of enthusiasm will show in your tone. Unless you're under a deadline, work when you're most jazzed about the project and you'll find that your performance improves.

Topic: 11**Audiography:01**

What is Audiography?

Audiography is the use of audio recording equipment and techniques to capture, edit, preserve and distribute a variety of sounds, such as sounds capes, life stories, oral histories, family tales, or creative audio works such as documentaries, etc. It encompasses a wide range of sound recording contexts, from commercial or entertainment activities to radio journalism to personal audio diaries. TSVP's focus is on quality audio. That's why we use professional-level autographic equipment.

An **audiographer** is responsible for more aspects of sound in film production than their more specialized Western world counterpart. The responsibilities include production sound recording, dialogue editing, sound design, sound effects editing, ADR editing, Foley editing and sound mixing (dubbing). A degree or diploma in audiography or electronics is the usual qualifications for the job.

Voice acting is the art of doing voice-overs or providing voices for animated characters in various works, including feature films, dubbed foreign language films, animated short films, television programs, commercials, radio or audio dramas, comedy, video games, puppet shows, and amusement rides. Performers are called voice actors or actresses, voice artists or simply voice talent. Their roles may also involve singing, although a second voice actor is sometimes cast as the character's singing voice. The voice tone of the actor varies from character to character or situation to situation. Actors use different tones to deliver different kind of dialogues if an actor delivers dialogue as a king or as an authoritative person than he should use loud tone and if someone plays a role of hawker or other street vendor than his voice should be in different but in louder tone so there are different prose of dialogue delivery to understand this concept here we go through the concept of Monologue.

Monologues are similar to poems, epiphanies, and others in that they involve one 'voice' speaking but there are differences between them. For example, a soliloquy involves a character

relating his or her thoughts and feelings to him/herself and to the audience without addressing any of the other characters. A monologue is the thoughts of a person spoken out loud. Monologues are also distinct from apostrophes, in which the speaker or writer addresses an imaginary person, inanimate object, or idea. Asides differ from each of these not only in length (asides are shorter) but also in that asides are not heard by other characters even in situations where they logically should be (e.g. two characters engaging in a dialogue interrupted by one of them delivering an aside). Interior monologues involve a character externalizing their thoughts so that the audience can witness experiences that would otherwise be mostly internal. In contrast, a dramatic monologue involves one character speaking to another character. Monologues can also be divided along the lines of active and narrative monologues. In an active monologue a character is using their speech to achieve a clear goal. Narrative monologues simply involve a character telling a story and can often be identified by the fact that they are in the past tense. One of the most important influences on the development of the dramatic monologue is romantic poetry. However, the long, personal lyrics typical of the Romantic period are not dramatic monologues, in the sense that they do not, for the most part, imply a concentrated narrative. Poems such as William Wordsworth's *Intern Abbey* and Percy Bysshe Shelley's *Mont Blanc*, to name two famous examples, offered a model of close psychological observation and philosophical or pseudo-philosophical inquiry described in a specific setting. The conversation poems of Samuel Taylor Coleridge are perhaps a better precedent.

Lesson: 12**Audiography 2**

Audiography ("writing sound") within Bollywood-style filmmaking, is the audio engineering performed by the sound department of a film or TV production; this includes sound recording, editing, mixing and sound design but excludes musical composition, songwriting and choreography.

Besides acting as narrators and actors in radio plays, as well as performing voice-overs for non-Japanese movies and television programs, the voice actors are extensively employed as character actors in anime and video games. Some voice actors especially certain voice actresses often have devoted international fan-clubs. Some fans may watch a show merely to hear a particular voice actor. Some Japanese voice actors have capitalized on their fame to become singers, and many others have become live movie or television actors.

The English term character voice (or CV), has been commonly used since the 1980s by such Japanese anime magazines as Anemic and New type, for a voice actor associated with a particular anime or game character. Conversely, the Japanese term **seiyū** is commonly used among English-speaking anime and game fans for Japanese voice actors.

Topic: 13**Forms of Acting**

Acting is an art of storytelling by gesture and body movement combined with conversation between enacting people. It can also be portrayed by characters in running audio visuals in a universal accepted format. There are several visual formats of storytelling such as theatre, Films, TV series and the most glorified among them is storytelling. It originated in India- The street theatres of India Nautanki's. These groups displayed the various Indian folklores and great epics like Ramayana and Mahabharata in a semi dance musical form on street theatre moving from city to city, state to state all across India. Various Indian dance forms are also very famous internationally in portraying characters when enacting on stage. It's all about gestural presentation of emotions in its own unique format accompanied by music and lighting to glorify the emotions. Be it about war or love story, an epic or village folklore, we had it all in India. But with modernization taking place, the theatre evolved with Shakespeare's work laying the real foundation of the art of modern acting techniques. There were several other artists/actors who invented their own form of acting which was later so successful that today they comprise of the most glorified and sought after actors of the century. The most successful of all was Constantine Stanislavski whose technique were influenced and developed by Lee Strasberg as a method known as Methodic Acting, classic example being Al Pacino..

Let us now see the various techniques of acting invented by various great artists...

Acting Techniques by Shakespeare:

Shakespeare has a body of work that is by far one of the most difficult acting styles to pull off successfully, it is also one of the most sort after and a serious thespians dream. Attempting to learn 'Old English' is comparable to learning a foreign language and remembering your lines is terribly difficult, especially lengthy monologues. However there are a few acting techniques for Shakespeare that will help ease the complexity of your role. Firstly watch the film of the play, that you have been cast in and make extensive notes. Delivery, pronunciation and projection needs to be practiced frequently. Think about just how old the play is and how different society was in Shakespearean times. Think about the plays content, message and your characters purpose

to the play and the feelings your character would be experiencing. Spend some time learning old English, knowing what you are saying will bring with it conviction rather than just reeling of a few memorized words meaninglessly. Practice in front of a mirror; check your posture, breathing and reaction stance.

Method Acting

Method acting involves adopting the lifestyle, habits or traits that are a reflection of the character you are trying to portray. Immersing yourself heavily into your characters mindset, will enable you to understand their motives or actions and gain a better understanding of how they feel. As a result you portray them with greater accuracy; many successful actors and actresses have adopted this particular method and as a result gained awards and praise for performances using method acting.

Acting on Radio: Radio drama is a dramatized, purely acoustic performance, broadcast on radio or published on audio media, such as tape or CD. With no visual component, radio drama depends on dialogue, music and sound effects to help the listener imagine the characters and story: "It is auditory in the physical dimension but equally powerful as a visual force in the psychological dimension."

Acting on Television: "On a television set, there are typically several cameras angled at the set. Actors who are new to on-screen acting can get confused about which camera to look into." TV actors need to learn to use lav mics (Lavalier microphones). TV actors need to understand the concept of "frame." "The term frame refers to the area that the camera's lens is capturing."

Acting on Theatre: To act on stage, actors need to learn the stage directions that appear in the script, such as "Stage Left" and "Stage Right". These directions are based on the actor's point of view as he or she stands on the stage facing the audience. Actors also have to learn the meaning of the stage directions "Upstage" (away from the audience) and "Downstage" (towards the audience). Theatre actors need to learn blocking, which is "...where and how an actor moves on the stage during a play." Most scripts specify some blocking. The Director will also give instructions on blocking, such as crossing the stage or picking up and using a prop. Theatre actors need to learn stage combat, which is simulated fighting on stage. Actors may have to

simulate "hand-to-hand or with sword Actors are coached by fight directors, who help them to learn the choreographed sequence of fight actions.

Acting on Films:

Film actors have to learn to get used to and be comfortable with a camera being in front of them. Film actors need to learn to find and stay on their "mark." This is a position on the floor marked with tape. This position is where the lights and camera focus are optimized. Film actors also need to learn how to prepare well and perform well on screen tests. Screen tests are a filmed audition of part of the script. "Unlike the theater actor, who gets to develop a character during...a two- or three-hour performance, the film actor lacks continuity, forcing him or her to come to all the scenes (often shot in reverse order in which they'll ultimately appear) with a character already fully developed.

Topic: 14**What is acting?**

Acting is the work of an actor or actress, which is a person in theatre, television, film, or any other storytelling medium who tells the story by portraying a character and, usually, speaking or singing the written text or play.

One of the first actors is believed to be an ancient Greek called Thespis of Icaria. An apocryphal story says that Thespis stepped out of the dithyrambic chorus and spoke to them as a separate character. Before Thespis, the chorus narrated (for example, "Dionysus did this, Dionysus said that"). When Thespis stepped out from the chorus (year 12 BC), he spoke as if he was the character (for example, "I am Dionysus. I did this"). From Thespis' name derives the word thespian.

Communication through acting

Communication through acting is even more important than communicating in real life. The actor has to create a believable character and if the audience doesn't believe in what they're seeing, the production just will not work. Communication as an actor allows the audience to experience what you are doing. You are sharing your thoughts and emotions. However, you need to ensure you show; not tell. Don't try too hard to have the audience understand you. Don't underestimate the intelligence of your audience! Understand your character's objective and keep it in mind at all times. This will enable you to speak through your character's eyes. What is the situation? What are you trying to achieve? Knowing the circumstances will help you greatly in your communication as an actor. Ensure you know what has happened before you started your speech and ensure you begin on the right emotional level. Memories everything you have to say with your mind and body. Let the thoughts and feelings flow naturally and let your emotions be what they want to be. Your emotions and responses may seem unnatural but the fact of the matter is that all responses and emotions are natural and often unpredictable.

Get a good feel for the shape of the play and the structure it takes on and follow it through in your mind. Give yourself a sense of presence by speaking at a lower pitch (which is easier for audiences to understand) and ensure you carry yourself while on stag to ensure your audience

believe your every word and movement. Visualize yourself from the outside and adjust your performance as necessary

Professional actors:

Not all people working as actors in film, television or theatre are professionally trained. Conservatories typically offer two- to four-year training on all aspects of acting. Universities will offer three- to four-year programs, where a student is often able to choose to focus on drama, while still learning about other aspects of theatre. Schools will vary in their approach, but in North America the most popular method taught derives from the "system" of Constantine Stanislavski, which was developed and popularized in America by Lee Strasberg, Stella Adler, and others. The ambiguously termed method acting came about through iterations of Stanislavsky's system by Strasberg. Part of this style of training includes actors memorizing lines to be able to work off-book, a term that means being able to work without a script. Other approaches may include a more physical approach, following the teachings of Jerzy Grotowski and others, or may be based on the training developed by other theatre practitioners including Sanford Meisner. Other classes may include mask work, improvisation, and acting for the camera. Regardless of a school's approach, students should expect intensive training in textual interpretation, voice and movement. Although there are some teachers who will encourage the improvisation as technique in order to free the actor of limitations in rehearsal.

Amateur actors:

Amateur actors are actors who do not require payment for performances. Although there are some paid professional actors who do amateur work for multiple reasons. Some may be for educational purposes or even charity events.

Topic: 15**Platforms of Acting**

There are different platforms for acting and the most commonly practiced mediums or platforms for acting are;

- Theatre
- Radio
- Television

Theatre:

Theatre or theater is a collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. Elements of art and stagecraft are used to enhance the physicality, presence and immediacy of the experience. The specific place of the performance is also named by the word "theatre" as derived from the Ancient Greek θέατρον (théatron, "a place for viewing"), itself from θεάομαι (theáomai, "to see", "to watch", "to observe").

Modern Western theatre comes, in large measure, from ancient Greek drama, from which it borrows technical terminology, classification into genres, and many of its themes, stock characters, and plot elements. Theatre artist Patrice Pavis defines theatricality, theatrical language, stage writing, and the specificity of theatre as synonymous expressions that differentiate theatre from the other performing arts, literature, and the arts in general. Theatre today, broadly defined, includes performances of plays and musicals, ballets, operas and various other forms.

Radio:

Studies show that 90% of communication is non-verbal. Facial expressions, gestures and eye contact are vital in conveying emotion and meaning. So how then is it possible to create a believable character and engrossing atmosphere using only your voice? According to Marilyn, there are four things employed when making radio drama: voice, sound effects, music and,

particularly important, silence. Carleton Hobbs, legendary radio actor, lived by the rule, less is more, and was able to convey emotion and presence with very few words. Acting for radio is not a simple skill to master. There are many challenges that a radio actor faces. You must read without sounding as though you are reading and turn pages without making a noise. Radio microphones are extremely sensitive and can be very unforgiving; they pick up every detail so every detail must be perfect! A wide range of expression and color must be expertly portrayed by the voice, a very specific art. "You can really make people listen to the smallest sound," Marilyn explains whispering. Marilyn spends a lot of energy persuading her students to consider radio acting as one of their employment possibilities. The genre has many advantages; a radio project is very quick to produce due to the lack of visuals so a radio job can be done in a day or less, it can lead into voice over work for which there is a huge market and is usually done by just a small proportion of the work force, and there is more new writing in radio than in any other genre bar Hollywood film so the amount and range of work available is enormous. You can play any character that suits your voice. You may not be typically good-looking but long to play the dashing hero. In radio if you sound like Romeo, you can play Romeo! In addition to this you are much more likely to land a lead role as, unlike film and television, there is no star culture in radio.

Television:

Television is also a famous and commonly use platform for acting because it is widely use because television is increasingly becoming a writer's medium, it is attracting the best acting talent. Actors who would have run from television a decade ago are now embracing it precisely because the quality is so high. Now the letdown comes when actors move from TV to film..

Topic: 17**Mechanics of Acting**

Acting Mechanics enable acting students to take control of their acting careers through knowledge and industry contacts!

There are different mechanics of acting which are important to learn and understand.

Proscenium line

The line which separates the stage from the audience

Center line

The line which bisects the proscenium line and thus cuts the entire deck in half

Downstage

When an actor walks toward the audience from center stage, he is said to be walking _____.

Left

When an actor crosses toward the audience's right, he is said to be walking in this direction.

In-stage

When an actor moves toward the center of the stage he is said to be walking _____.

Cyclorama or "cyc"

The large, light-colored fabric stretched tight on a curved track along the back wall is called _____.

House

The theatrical name for where the audience sits.

Up-stage

When an actor walks toward the cyclorama away from the proscenium line he is said to be walking _____.

Deck

The nautical name sometimes given to the stage floor

Apron

An area of the stage in some theatres which juts out into the audience, extending past the proscenium line

Wings

The place in the theatre where one traditionally waits to make an entrance

Legs

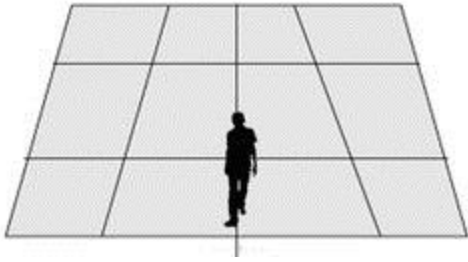
The hard-wall "flats" or velour curtains that separate parts of the side stage and are meant to serve as a secure entrance area from the backstage

Flies

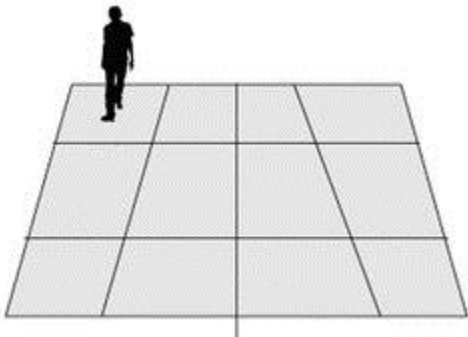
The area above the stage usually outfitted with lighting instruments and rigging for scenery and other effects.

Voms

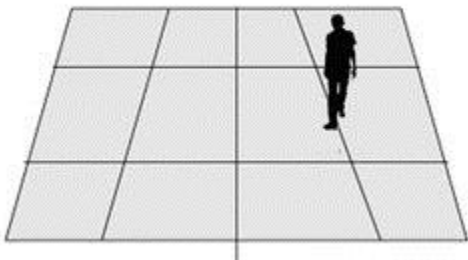
The tunnels that create entrances from the under stage area



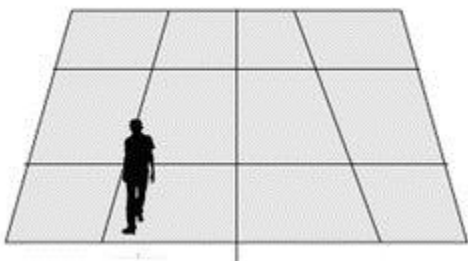
Down (stage) Center (DC)



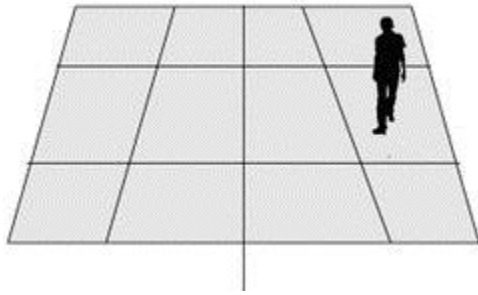
Up (stage) Right (UR)



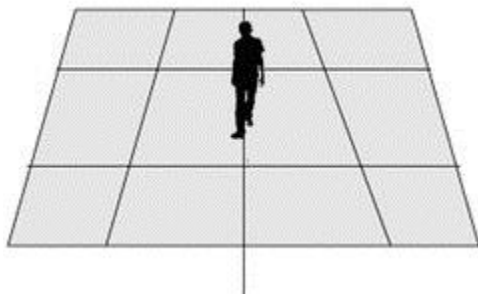
Left center (lc)



Down right center (drc)



Stage Left (SL)



Center (stage) (C)



Downstage

Quarter Left (1/4 L)



Downstage

Profile Left (PL)



Downstage

Three Quarter Left (3/4 L)



Downstage

Full Back (FB)



Downstage

Three Quarter Right (3/4 R)



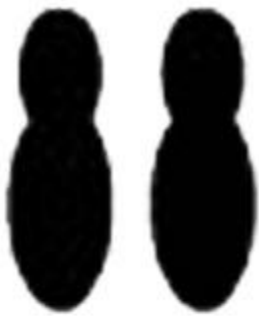
Downstage

Profile Right (PR)



Downstage

Quarter Right (1/4 R)



Downstage

Full Front (FF)

"Vows"

The tunnels emerging from the house that lead to the stage for actor entrances

Blocking

the task a director undertakes in early rehearsals for a play in which he gives instructions to actors about where on stage they should move at particular points in the dialogue or action.

Cross

Any movement an actor makes that takes him from one block of the stage to another.

Sharing the scene

When two actors face each other onstage making the focus split between the two.

Upstaging

The ungenerous act of an actor to force the focus onto him by making his scene partner turns upstage to face him.

Artfully arranging

The art a knowledgeable actor uses to make sure the director's stage picture does not have any unintended, repetitious patterns.

Body orientation

The manner in which an actor's position onstage relates to the proscenium line

Full Front (FF)

The body orientation in which the actor is facing downstage with his feet perpendicular to the proscenium line

Full Back (FB)

The body orientation in which the actor is facing upstage with his back parallel to the proscenium line

Profile

The body orientation in which the actor is facing either stage right or stage left with his feet parallel to the proscenium line

One-quarter

The body orientation in which the actor's feet are at a 45 degree angle facing either stage right or stage left in relation to the proscenium line

Reprise

The repetition of an important unit in a story. Most often found in musical theatre when a song is repeated for thematic reasons.

Personality acting

When an actor makes choices that are similar to those of his own persona.

Character acting

When an actor makes choices that are noticeably different to those associated with his own persona.

Associative power

The concept driving an actor's decision-making which deals with the manner in which the audience perceives story.

Body level

An actor's awareness of his body's relationship to the stage floor, such as sitting, standing, crouching, or lying down.

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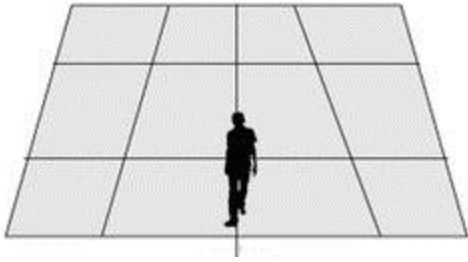
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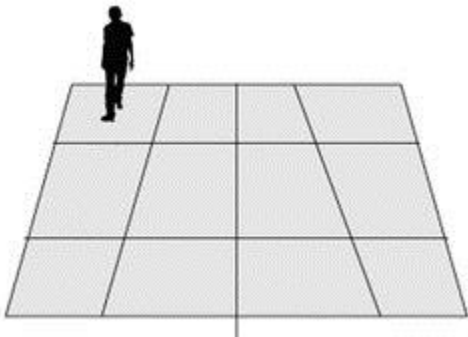
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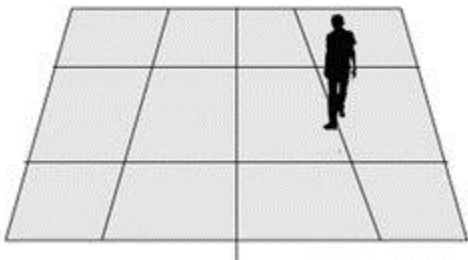
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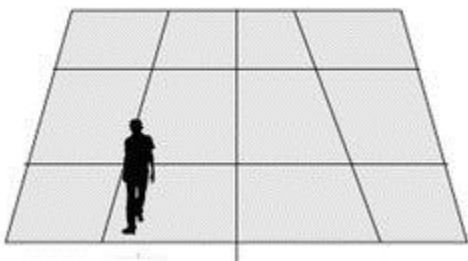
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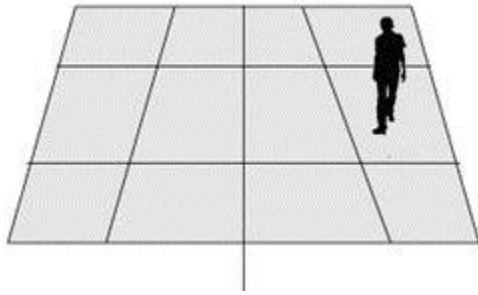
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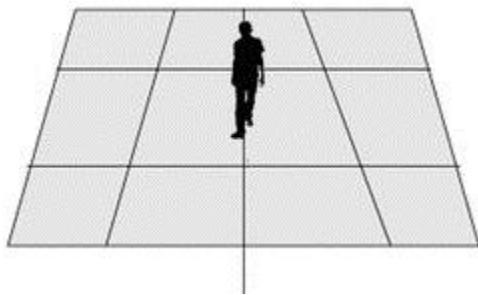
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Stage Left (SL)



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Downstage

Three Quarter Left (3/4 L)



Downstage

Full Back (FB)



Downstage

Three Quarter Right (3/4 R)



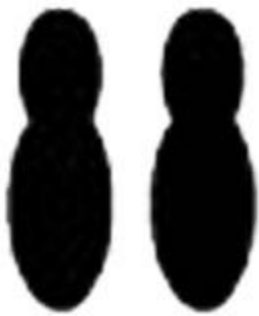
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An actor's awareness of his body's relationship to the stage floor, such as sitting, standing, crouching, or lying down.

Topic: 18**Art of Acting**

Acting is bringing "someone else" into your body, voice and whatever...just like a painter brings the visual reasoning and imagery into the blank canvas. It seems to me that while acting requires great skill and talent, that it is not art. It may require fine ability to recreate certain images or scenes. It may even involve deep understanding of human psychology. But why is it considered artistic? Why is performing a scene considered art? Acting (and any type of performance) is definitely an art. It takes interpretive skill and creativity and imagination. In my life I have acted, danced, choreographed but also written creatively. I have worked as an arts manager and have always been able to talk to non-performing artists on their own terms as artist to artist (even though our art forms and mediums have been different).

Acting is art when Actors and actresses are generally creative individuals who work well as part of a team. As part of their education, they develop strong critical thinking skills necessary for interpreting all of the different characters they're called on to portray. A good memory is also essential for actors because they must learn lines quickly. Actors tend to be both effective speakers and good listeners. They need to accept constructive criticism on a regular basis and be able to adjust to changing sets of expectations.

Lesson: 19

A screenplay is NOT a read; it's a re-read.

The art of reading is a creative act, an active art.

One reads a screenplay in order to EXPERIENCE the characters and their world. It is as much an aural experience as it is a visual one, maybe more so. To read effectively is to see and hear the characters in their immediacy and to remain open and sensitive not only to what they do and say but to what is implied or suggested by what they do and say. When one "reads" from inside the story world, rather than as an objective, gawking spectator, one intersects and interacts with the characters at approximately the same emotional level at which they are operating. We read a script effectively when we are able to discern and emotionally respond to the TRUTH of the actions that comprise the story. In discerning a screenplay's truth, we are not looking for OUR truths, or the truths that we believe our society or the imagined society of the writer is trying to uphold. We are looking for the truth of the script... the sum of those almost indecipherable moments of grace by which the story becomes more than the sum of its parts.

Reading a screenplay is an art form in itself.

To read effectively, creatively, you have to be able to HEAR and SEE what is actually occurring physically, intellectually and emotionally within the story-world, whilst at the same time not allowing yourself to read more or less than what is apt in terms of what the characters are actually doing and why they are doing it (including context). You must jettison any tendencies you might have to judge what is happening based upon what YOU THINK should be happening, or what you HOPE the writer must mean in terms of your own expectations and prejudices. The reading of any coherent screenplay is largely a meditation on what is revealed, and an intuitive engagement with what might still remain hidden by the various possibilities and anticipations that subtext and context offer. At its best it becomes a thoroughly interactive experience in which the reader/audience enters into a dynamic, evolving relationship with the characters. In many ways, the experience of reading a screenplay is allied to the art of translation, and - in its way - is for the individual reader every bit as as demanding as the art of making the film.

A screenplay is a lure for feeling.

Speaking about reading scripts, Elia Kazan once said: THE FIRST JOB IS TO DISCOVER WHAT THE SCRIPT IS SAYING, NOT WHAT IT REMINDS YOU OF. “Maintaining some degree of emotional detachment is necessary in reading, understanding and analyzing a dramatic script correctly. It is not always easy to do. Screenplays – good scripts in general – are MEANT to be emotional experiences, and many readers respond strongly to the emotional stimuli in them.

Topic: 20**Actor's Art**

An **actor** (actress for a female; see terminology) is a person portraying a character in a dramatic or comic production; he or she performs in film, television, theatre, or radio.

Method acting is a term created by Lee Strasberg after leaving the Group Theatre to create his own Actors Studio. The Group Theatre first became known in the 1930s; its practices were subsequently advanced and developed in new directions by Stella Adler, Sanford Meisner, Uta Hagen, Lee Strasberg (at the Actors Studio in the 1940s and 50s), and others. The techniques developed in the work of the Group Theatre were based on the acting theory of Constantin Stanislavski. In the early 20th century, he created his work at the Moscow Art Theatre and its studios. In Stanislavsky's system, an actor analyzes the character to play him or her with psychological realism and emotional authenticity. Using this Method to identify with the portrayed character an actor may recall emotions or reactions from his or her own life. Method actors sometimes immerse themselves so completely in a character such that she or he continues to portray a character off-stage or off-camera for the duration of the project. Although some actors employ this approach, it is generally not taught as part of the Method. Stella Adler, who, along with Strasberg, was a member of the Group Theatre, emphasized a different approach to using creative imagination. In short, method acting is a system to train and develop an actor's sensory, psychological, and emotional abilities; it revolutionized theatre in the United States.

Presentational and representational acting

Presentational acting refers to a relationship between actor and audience, whether by direct address or indirectly by specific use of language, looks, gestures or other signs indicating that the character or actor is aware of the audience's presence. (Shakespeare's use of punning and wordplay, for example, often has this function of indirect contact.) In representational acting,

"actors want to make us 'believe' they are the character; they pretend."The illusion of the fourth wall with the audience as voyeurs is striven for

.

Topic: 21**Actor's Own Act**

Actor is not a puppet who act as it is directed by writer or director but every actor has his/her own input in the character which he/she want to play in this regard we discuss here the Improvisational theatre, often called improv or impro, is a form of theater where most or all of what is performed is created at the moment it is performed. In its purest form, the dialogue, the action, the story and the characters are created collaboratively by the players as the improvisation unfolds in present time, without use of an already prepared, written script. Improvisational theatre exists in performance as a range of styles of improvisational comedy as well as some non-comedic theatrical performances. It is sometimes used in film and television, both to develop characters and scripts and occasionally as part of the final product. Improvisational techniques are often used extensively in drama programs to train actors for stage, film and television and can be an important part of the rehearsal process. However, the skills and processes of improvisation are used outside of the context of performing arts, as well. It is used in classrooms as an educational tool and in businesses as a way to develop communication skills, creative problem solving and supportive team-work abilities that are used by improvisational, ensemble players. It is sometimes used in psychotherapy as a tool to gain insight into a person's thoughts, feelings and relationships.

Topic: 22**Actor's self-improvement**

Acting technique is paramount to anyone wanting to be a serious actor and in this regard actor's self-improvement is very much important to be a future best actor. It's quite easy to imitate a character or even an emotion, but where's the depth in that? How can you sustain or repeat again what you might have found intuitively? Do you even know what you did or how you did it? The technique, however, will help you find a character, which in turn informs how you approach the text/script/written word. How do you bring the dialogue alive? How do you know what choices to make? The goal of a trained actor is to become a fully realized three-dimensional character, with a rich back story. I must believe the character you play is truthful and not a cliché, a caricature, a thin external representation of someone who barely resembles a human being. I must believe what you say is real and that you're not reciting, spouting or commenting. In order to help you understand, I will lay out the backbone of what I teach at RADA and around the world to professional and student actors alike. This is based around Stanislavsky's acting technique and his seven questions which, over the years, I have adapted into 10 key acting questions every actor should answer in order to be a fully rounded and connected actor.

Topic: 23**Actor's Social Responsibilities/Ethics.**

Punctuality — you've heard about it your whole life and being a professional means there are no excuses for lateness to a rehearsal or performance. There are moments when a real crisis may disrupt you from your appointed arrival time, so **PLAN** for those moments by arriving well before the designated time. Those extra minutes will allow more time to warm-up, build an ensemble, or get you in the right frame of mind. If lateness is truly unavoidable, you must call your Stage Manager or Director and let them know your expected arrival time. Habitual lateness will result in dismissal.

Rehearsals — ALL cast members are expected to attend all scheduled rehearsals. We realize that occasionally there is conflict. If you **MUST** miss a rehearsal, you **MUST** notify the Director at least one hour in advance. Failure to do so will result in a dismissal with no exceptions.

Cell Phones — turn them off when entering a rehearsal or performance space. There are appropriate times to use them, so hang up!

GOSSIP — you know it's wrong. We heard you say it.

Backstage Noise — It should be nonexistent. That means you should avoid all talking, whispering, and laughter while in the wings, green room, and dressing room areas. In addition to this, full cooperation with the stage manager is mandatory.

Tech Rehearsals — ALL cast members are expected to attend tech rehearsals as scheduled before opening night. During these rehearsals, you are expected to pay attention, not disrupt the rehearsal, and stay close to the stage, because you never know when they will go back a few scenes to fine tune timing. Be advised that these rehearsals often run late; the more the cast cooperates, the earlier you get to go home.

Backstage Drama — Just because we play dramatic characters onstage does NOT mean we must portray them offstage. When you are in a show, the theatre becomes a tiny universe. If love should bloom while in a show, great! Keep it outside. If you have a personal struggle, sorry, but keep it outside. You were cast for your performance abilities; perform. Everything will still be there when the show is over.

PROPS — never play with a prop – your own or someone else’s. In fact, never touch someone else’s prop at all. Furthermore, it is not the stage manager’s job to keep track of your props. Always check your own props before each rehearsal and show.

Performances — Call time before a performance is a minimum of one hour before start time. You are required to be at all performances. You have a responsibility to all involved to perform the show as rehearsed and to do your best. The closing night audience members paid the same ticket price as the opening night audience. You should always give your best possible performance.

Professionalism — Take up all disputes with the director before or after rehearsal, or during a rehearsal break. Never argue with the director from on stage or during a scheduled rehearsal. If you have a dispute with a cast or crew member, take up your concerns with the director before getting anyone else involved. Furthermore, no matter how disappointed you may be in a production, **NEVER** speak ill of a show in which you are involved in public. We are a team; if someone asks you how a show is going and you don’t have anything positive to say, just say “fine” or “I don’t want to talk about it right now.”

Be Prepared — always bring a pencil to rehearsal and write down your blocking, choreography, etc. Memorize your lines on time. Practice and study outside of rehearsal.

Additional Duties — We are a non-profit, volunteer organization. As such, everyone needs to chip in. All cast members will be assigned one or more nights of clean-up duty following performances. On those nights, you may not leave until your job is done. Out of courtesy to staff

members, keep post-show socializing to a minimum so that staff may get home in a timely manner. All cast members have cleaning duty on closing night – no one leaves until the entire set has been struck and the theater is in peak condition for the cast and crew of the next production.

Be Involved — whenever possible, cast members should assist in costuming, set construction and painting, props, and, most of all, publicity. None of these can be done by one person alone.

Alcohol and Illegal Substances — Alcohol may not be consumed on theatre property by a cast or crew member at any time. The same applies to illegal drugs (including marijuana). Furthermore, cast and crew members should avoid the use of all such substances prior to or during a rehearsal or performance – it isn't fair to your fellow cast members, and you may pose a safety hazard to you or others around you.

Topic: 24**Acting as a profession**

Not all people working as actors in film, television or theatre are professionally trained. Conservatories typically offer two- to four-year training on all aspects of acting. Universities will offer three- to four-year programs, where a student is often able to choose to focus on drama, while still learning about other aspects of theatre. Schools will vary in their approach, but in North America the most popular method taught derives from the "system" of Constantin Stanislavski, which was developed and popularized in America by Lee Strasberg, Stella Adler, and others. The ambiguously termed method acting came about through iterations of Stanislavski's system by Strasberg. Part of this style of training includes actors memorizing lines to be able to work off-book, a term that means being able to work without a script. Other approaches may include a more physical approach, following the teachings of Jerzy Grotowski and others, or may be based on the training developed by other theatre practitioners including Sanford Meisner. Other classes may include mask work, improvisation, and acting for the camera. Regardless of a school's approach, students should expect intensive training in textual interpretation, voice and movement. Although there are some teachers who will encourage the improvisation as technique in order to free the actor of limitations in rehearsal. Harold Guskin's approach or "taking it off the page" as he calls it is steeped in this philosophy. Applications to drama programs and conservatories are through auditions in the United States. Anybody over the age of 18 can usually apply to drama school.

Training may also start at a very young age. Acting classes and professional schools targeted at the under-18 crowd are offered in many locations. These classes introduce young actors to different aspects of acting and theatre, including scene study.

Topic: 25**Self-Negation/observation****Meaning of Self Negation**

Self-Negation is exactly what it sounds like; it is the abolition of the present world and with it an abolition of the self. To negate one's self is not to commit suicide, to destroy one's physical body. Rather it is the transformation of the social content of the 'self' to such a degree that it effectively ceases to exist in its present form. We all exist in the world in relation to others. We are White and they are Black, or the reverse. I am man, and you are woman. And et cetera.

These attributes are not simply internalized attributes that exist solely within our own beings. They are socially created and sanctioned. Man exists in opposition to woman, and is defined by what it is not. I am only one thing because you are another, and the intersection of our socially prescribed roles is what gives them validity. Without 'minorities' around, no one is 'white.' The category of 'white' is ontologically meaningless without another category outside of whiteness. This is not to say the mere fact of differing skin tones automatically creates the category; on the contrary, humans existed for most of their history dealing with people who looked different from them without creating categories based on these visual differences that supposedly inhered in a person – being 'white' had no meaning for the Ancient Romans, for example, although being 'Roman' certainly did. Rather, for any such category to have relevance it must be brought into relation with another group. More often than not, these relationships have been hierarchical. In American society, for example, whites have been privileged over populations excluded from this category. Women have been subject to men. And those who have no value-producing property have been exploited by those who do. This brings us to the necessity for self-negation.

Self-negation does not mean a world without categories. Categories are inherent in the way we understand the world. Every word, every concept, is a category formed by a host of data points classified into it. Diversity and difference can make the world a richer and more beautiful place, if these 'differences' do not mean the reduction of our own aspirations or those of others. Self-

negation simply means doing away with those categories that limit ourselves and others from our full potential, that hinder us more than they assist our understanding.

Self-negation cannot be an individual act. White people cannot escape from 'whiteness' by simply acting in a way they perceive as being contrary to this identity. Rather, they must work to alter the relationship between themselves and non-whites; and this necessarily means fundamentally altering the society we live in.

Topic: 26**Self-Negation**

As an actor the greatest sources of information and inspiration are your life, your body, and your emotional states. You are experiencing things all the time and you must pay attention to them so you can sense how they feel and manifest themselves. This is a challenging task because we tend not to notice what is going on inside of ourselves unless things become extreme or chronic. So I want to encourage you to start paying attention to what is going on with you. And I want you to write it down because paying attention isn't enough. Writing concretizes information, making it more real and useful than just looking at something and hoping that you'll remember it. These self-observations of your experiences and emotions, physical sensations and musings, should be included in your actor's journal where you write about all of the people and things you see that could become part of a characterization. So pay attention. Become an observer of yourself. Watch, listen, and feel what is going on inside of you and around you. By doing that you can have access to everything you will ever need as an actor.

Topic: 27**Self-Negation****Observation in Acting – Details and Their Importance**

An actor's observation is a very important and is something that will help any aspiring actor to become more aware of their surroundings and little details. Professional actors have become amazing observers and this is how they are able to put themselves in other people's shoes and gives them the opportunity to act out other roles. Actors who are just starting out will be able to do roles that fit their personality the most but this does not mean that you will be doing the same roles forever. To become a better, you must improve your observation skills and it will help you become the best actor ever.

Do Your Homework to Know Who You Are

You will hear actors who talk about "doing their homework" to prepare for a role and this is mainly trying to know more about the character and how they can prepare themselves to play that role. Becoming an actor can be very tiring because you will always be convincing your mind that you are the character that you will be playing and this can be very taxing. However, becoming a better actor means that you will be a better observer because this is the first step to actually doing your homework.

The Importance of Observing Little Details

Little details about a character will be very important because this is what helps define the character and the way the role will be played. These little details that you observe everyday in people will help you get a better understanding of how people are and you will then be able to expand your ability of portraying them. Many actors get "typed" and then aren't able to expand their range of roles because they're stuck in a labeled slot. An actor's observation skills is key to the expansion of an actor's role range.

An Observation Exercise

A good way to improve your acting skills is to add to your list of acting exercises and do them consistently while growing your personal process. This observation exercise is fun and very

useful! It will help you to really discover fine details about your characters. In fact, this exercise is yet a further extension of the character exercise. This time the first step is to visualize your role and then put yourself in the casting director's shoes! The Acting Formula 101 has a full description and instructions! By getting good at observing the world around us, you will be able to perfect your roles. This exercise is a wonderful way of helping yourself to become the best actor that you can be.

Topic: 28**Characterization**

Characterization is a literary device that is used step by step in literature to highlight and explain the details about a character in a story. It is in the initial stage where the writer introduces the character with noticeable emergence and then following the introduction of the character, the writer often talks about his behavior; then as the story progresses, the thought-process of the character. The next stage involves the character expressing his opinions and ideas and getting into conversations with the rest of the characters. The final part shows how others in the story respond to the character's personality.

Characterization as a literary tool was coined in the mid 15th century. Aristotle in his Poetics argued that "tragedy is a representation, not of men, but of action and life". Thus the assertion of the dominance of plot over characters, termed as plot-driven narrative, is unmistakable. This point of view was later on abandoned by many because, in the 19th century, the dominance of character over plot became clear through petty bourgeois novels.

Types of Characterization

An author can use two approaches to deliver information about a character and build an image of it:

1. Direct or explicit characterization

This kind of characterization takes a direct approach towards building the character. It uses another character, narrator or the protagonist himself to tell the readers or audience about the subject.

2. Indirect or implicit characterization

This is a more subtle way of introducing the character to the audience. The audience has to deduce for themselves the characteristics of the character by observing his/her thought process, behavior, speech, way of talking, appearance, and way of communication with other characters and also by discerning the response of other characters.

Characterization in Drama

On stage or in front of the camera, the actors usually do not have much time to characterize. This is why the character faces the risk of coming across as underdeveloped. In dramaturgy, the realists take a different approach by relying on implied characterization. This is pivotal to the theme of their character-driven narrative. Examples of these playwrights are Anton Chekhov, Henrico Ibsen, and August Strindberg. Classic psychological characterization examples such as “The Seagull” usually build the main character in a more indirect manner. This approach is considered more effective because it slowly discloses the inner turmoil of the character during the three hours of the show and lets the audience connect better. The actors who act in such roles usually work on them profoundly to get an in-depth idea of the personality of their respective character. Often, during such shows, plays or dramas, no direct statements about the character’s nature are found. This kind of realism needs the actors to build the character from their own perspective initially. This is why realistic characterization is more of a subtle nature, which cannot directly be recognized.

Characterization Examples

“The Great Gatsby”

There are many examples of characterization in literature. “The Great Gatsby” is probably the best. In this particular book, the main idea revolves around the social status of the characters. The major character of the book, Mr. Gatsby, is perceptibly rich but he does not belong to the upper stratum of society. This means that he cannot have Daisy. Tom is essentially defined by his wealth and the abusive nature that he portrays every now and then, while Daisy is explained by Gatsby as having a voice full of money. Another technique to highlight the qualities of a character is to put them in certain areas that are symbolic of a social status. In the novel, Gatsby resides in the West Egg, which is considered less trendy than East Egg, where Daisy lives. This difference points out the gap between Jay’s and Daisy’s social statuses. Moreover, you might also notice that Tom, Jordan and Daisy live in East Egg while Gatsby and Nick reside in West Egg, which again highlights the difference in their financial background. This division is reinforced at the end of the novel when Nick supports Gatsby against the rest of the folks. Occupations have also been used very tactfully in the novel to highlight characteristics of certain

protagonists. The prime example is Gatsby who, despite being so rich, is known by his profession: bootlegging. He had an illegal job that earned him a fortune but failed to get him into the upper class of New York. In contrast, Nick has a clean and fair job of a “bond man” that defines his character. The poor guy Wilson who fixes the rich people’s cars befriends his wife; and then there is Jordon, who is presented as a dishonest golf pro.

Function

Characterization is an essential component in writing good literature. Modern fiction, in particular, has taken great advantage of this literary device. Understanding the role of characterization in storytelling is very important for any writer. To put it briefly, it helps us make sense of the behavior of any character in a story by helping us understand their thought processes. A good use of characterization always leads the readers or audience to relate better to the events taking place in the story. Dialogues play a very important role in developing a character because they give us an opportunity to examine the motivations and actions of the characters more deeply.

Topic : 29**Characterization Actor's Act****Developing Character**

When you develop a character, the main thing you must discover is your **MOTIVATION** in the scene. You must also **FOLLOW THROUGH** the **WHOLE** time during the performance.

Character Development

Though working these days as a theatrical techy, I have worked for 10 + years in the field of theatre. Generally the standard these days for character development stems from the foundation laid by Stanislavsky in *The Actor Prepares*. Through research and basic ground work you learn or decide who your character is. For a bit easier read try Robert Cohen's book *Acting One*. He has taken these initial ideas from Stanislavsky to create the **GOTE** technique. Which stands for **Goal, Others, Tactics, & Expectations**. Using this simple model an actor can visually lay out on paper the wants, needs, and goals of their persona. This is also coupled with a basic history of the character, things such as marital status, age, gender...etc. all lead the actor to a deep understanding of the character at hand. Some of this information is provided by the script, some by research (in the case of characters of real people), and some will be based off of decisions made by the actor.

Guest Theatre**Guess**

Don't make yourself the character but the character yourself.

Guest Charles Waridi**Beautiful advice**

Thanks for this simple system. I would usually read it through once and then try to memories each line in the next reading. I always felt really disorganized whenever I used this technique, but I'm sure yours will work wonders for me.

Guest Doll**It all starts with the play**

It seems obvious, but the first place to get insight into your character is by reading the play. Before making any decisions or judgments about your character, read the whole play three times. The first read is a "pleasure read". Just read the play as a whole purely for enjoyment purposes, paying no particular attention to your character. Read the play a second time, this time recording everything that is said about your character, and every detail you can find about the environment and people surrounding your character. Also record everything that the other characters do to affect your character. The third time through, write down everything your character says about

others and every change your character makes to the world around them. By this time you should have a pretty good framework to start from.

Topic : 30**Characterization on Actors Part****The Seven Keys to Characterization****Concentration**

The first key to characterization is concentration. This is the ability to direct all your thoughts, energies and skills to what you are doing at any single moment. It often helps to remember that every line comes from the middle of some larger thought. Lines are not isolated and independent from other thoughts and actions. You, as an actor, must know how to concentrate simultaneously on character, line, and action, sustaining your concentration over each performance and over the length of the production's run.

Observation

The second key to characterization is observation. Observe people carefully, noting fine shades of emotions, workings of small facial muscles, distinguishing physical characteristics, and unique voice and dictation patterns. Do what most professional actors do: begin an actor's notebook, where you record your observations. Also include pictures of real people and you might want to use a makeup model in the future. Jot down comments and suggestions made by your directors, other actors, or authors.

Emotional Memory

The third key to characterization is the use of the emotional memory. Emotional memory is the recalling of specific emotions as you experienced them. You have experienced fear, joy, jealousy, timidity, anger, love, and many more emotions. As an actor, you draw upon your emotional memories to give life to your characters. However, your emotions as you remember them might be adjusted to fit your character, the situation, the time, and the environment of the play. As you well know, people experience more than one level of emotion at a time. People are sometimes happy and sad at the same time. As Romeo said, "...parting is such sweet sorrow...." It is a real challenge to you when a part calls for multiple emotional expressions. It is such a that you must reach back into your emotional memory bank to determine how to play a role so that the

audience will see the emotional conflicts, the tug of war between two feelings, within your character.

Externalization

The fourth key to characterization is externalization. This is the process by which the deep personality of a character is made visible for an audience. This is done through careful interpretation, nonverbal expression, vocal quality, pitch, rate and physical action. For example, in *The Canine Mutiny Court Marshall*, the paranoia of Captain Queeg is externalized through the ball bearings he carries in his pocket. Whenever he becomes nervous and panicky, he removes the ball bearing from his pocket and begins fidgeting them in his hand. As a result, the audience can see evidence of the inner men breaking down.

Projection

Now that inner feelings have been externalized for the audience, they must be projected to the audience. Projection is the fifth key to characterization. Although strong volume is part of projecting, projection is more than being loud. Projection is the “reaching out” to the last person in the last row of the balcony typical of fine acting. You project your character through dialogue and action made larger than life. It is this larger-than-life exaggeration that carries the subtleties of a polished performance beyond the proscenium. This projection of character generates electricity between actor and audience that creates the dynamics of the theatre experience.

Motivation

The sixth key to characterization is motivation, the why of characterization. Your character’s behavior, to be believable, must be driven by an inner force, which is intent. Intent is what the character wants to do: motivation is why the character wants to do it. For example, does the character want to help, heal, or hide? Motivations impelling a character to act are influenced by personal convictions, mind set, and self interest, past experience, situation, environment, friends and loved ones.

Uniqueness

The seventh key to characterization is uniqueness. Every actor who plays a character should be unique in that role, not a carbon copy of someone else. Each actor and each director will have a different picture of the play and its characters. The director envisions each character as part of the total production. Within the director's image of a character, the actor must shape a personality special unto itself.

Topic: 31**Actor/Director/Writer Coordination**

A film director is a person who directs the making of a film. Generally, a film director controls a film's artistic and dramatic aspects, and visualizes the script while guiding the technical crew and actors in the fulfillment of that vision.



An **actor** (actress for a female; see terminology) is a person portraying a character in a dramatic or comic production; he or she performs in film, television, theatre, or radio.

Writer is a person who uses written words in various styles and techniques to communicate ideas. Writers produce various forms of literary art and creative writing such as novels, short stories, poetry, plays, news articles, screenplays, or essays. Skilled writers are able to use language to express ideas and their work contributes significantly to the cultural content of a society. The word is also used elsewhere in the arts – such as songwriter – but as a standalone term, "writer" normally refers to the creation of written language. Some writers work from an oral tradition.

Coordination between Actors, Directors and Writers

As far as relationships go, I think the one between actors and directors is the most challenging. It is simultaneously demanding and misunderstood. Think about it. A director gets a script that is full of complex characters and he needs actors to portray those characters. Okay. That seems easy enough. There are thousands of available actors from which a director can choose. But, once the selection has been made, the trouble begins. The Actor/Director relationship is kind of

like trying to dance a waltz and both parties are trying to lead. Or, perhaps more accurately, the director thinks it's a waltz while the actor is convinced it's a tango (and we won't begin to discuss what music the writer or producer thinks the band is playing!)

The unfortunate truth is that actors expect most directors to be 'result' directors, meaning that they expect the director to communicate only how he wants the scene to be played as if actors can flip switches and push buttons until the prescribed performance comes out. The reason most actors expect result directing is because most directors are result directors. Hey, it's the easiest way to direct. It's like going to McDonald's: I tell you what I want and you put it in the bag.

Not to mix metaphors, but this 'marriage' between the actor and director is dysfunctional (and curiously co-dependent) from the start. Not because of any malicious intent but rather because the two species have never really learned how to communicate effectively with each other. Take a look through all the literature on acting and directing, search through all the finest acting and directing schools and see how little is written or taught about the communication between actors and directors. Yet it's very clear that actors and directors all have the best of intentions for making this relationship work. I have not met a director who did not have a clear idea of what she wanted. And every actor I have worked with has an intuitive instinct for their character and how a scene can be played. Why then does this relationship so often begin to fall apart when actors and directors begin talking to each other? The answer is quite simple: different languages and different ideas of how this relationship should or could work.

What's missing? The missing element is the understanding that if this process is going to work there must be collaboration. Okay, I know what you're thinking. "We do collaborate. We do work together. We do talk to each other." And you're right; of course you do. But are you clear on what the job is and what each of you bring to the table?

Way too many directors think that it is the director's job to "tell the actors what you want" and too many actors believe that their job is to "give the director what he/she wants". This is their collaboration. And with this co-dependent formula the final product is destined to be limited to the imagination of the director and most of the potential creative input from the actor will never be exposed. So, what is the shared goal of the actor and director and what is it that they are missing?

In this challenging relationship there is a third entity – the product of this union, the child if you will – the character. In fact the primary reason for this ‘marriage’ is to create the offspring. Can you imagine raising a child when you and your partner have two totally different ideas of how to nurture it? One of you (the actor) wants to infuse the child with certain emotions, habits, attitudes, fears and dreams. And the other (the director) has very clear ideas how that child should behave under certain and specific conditions. And who is there to advocate for the child? Is anyone even listening to the child? Is anyone truly interested in what the child might want, what the child might need? Or how the child thinks or dreams? What about his fears or desires? The essential job of the actor and director relationship is to create a character of such depth and authenticity that it can be ‘released’ into any scene without prerequisites of ‘acting’ or ‘performance’. What the director or the actor believes the character wants or needs pales by comparison to what the character truly wants or needs. How we believe the character would behave under certain circumstances may have little to do with the character’s own intuition and instincts. Create the character and then let the character breathe. Here’s a thought. What would happen if directors stopped ‘directing actors’? By this I mean, what if directors abandoned the idea of demanding a certain performance, or controlling the behavior of the actor/character? What if the director actually allowed the actors, as the characters, to find their way through each scene? And, what would happen if actors stopped ‘acting’? What if they gave up the practice of shaping, defining and controlling the behavior of their characters? What if they just allowed their characters to exist authentically and purely? What if they let their character carve his/her own way through each scene, through each moment of the character’s life? Imagine it – no more ‘directing’ and no more ‘acting’ Imagine a world of storytelling where each character is free from the constrictions and restrictions of actors and directors. Imagine the actor/director relationship evolving into a creative relationship full of wonder, joy, creativity and parental pride. It is possible.

All it takes is the willingness to explore new ways of working together. All it takes is the courage to relinquish those old, traditional controls and immerse you in a world of exploration and discovery.

When you are the **writer or poet** & the **performer** (or aspire to be), there are a few performance obstacles that you can come across when standing your work up on stage. Having the outside eye

of the director is always useful.

When you are the writer and the performer you might **feel unsure** about whether you are delivering lines, moving in the space and giving your work the best telling it can get.

Also, a **director** needs to be able to **assist the performer** in delivering the writers work in as truthful a way as possible, being authentic to the writer's intention for his/her characters and the story as a whole.

But sometimes this relationship is fraught with conflicting ideas of vision for the text that is being worked. Writers feel undermined. Directors feel unappreciated and in the middle is the performer waiting for a cue. On occasion the communication between the writer and the director can completely breakdown.

How can the **writer assist the director** by communicating story and message ideas as moments of performance delivery? How can the **director help the writer** turn story ideas, themes and concepts for performance into actual performance? How can the **director enhance the strengths of the performer** in you to deliver your written work? How can the performer be helped by both to bring the text to full bodied life?

- **'Actor or performer?'** – an exploration of theatre direction in spoken word/performance poetry and monologue/duologue. Discover the true potential of the writer/poet/artist as a performer whilst developing the theatrical life of the work.
- **'The listening and exchange'** – analyzing how to develop the relationship between director and the writer/performer. Learn about establishing a free-flowing line of creative communication between all three parts and creatively examine the challenges and rewards of the unique relationship between writer/performer and director.
- **'Dramatic poetic'** – how the director identifies imagery and character in the your writing and manifests the maximum potential for delivery within the style of the performer.
- **'Flow – The story, the character, the space and you'** – using excerpts selected *by you* from your own work, we will explore the importance of narrative, through-lines and back-stories; consider your presence in stage space and your relationship to the audience.
- **'Bespoke tricks of the trade'** – Walk away with tools and techniques to build upon for your own devising and rehearsal practices. eg your vocal and physical range as a

performer exploring possibilities, such as gendered roles, perceptions of age and cultural and class contrasts.

This exciting program can be bespoke to your organization with half day to 2 day group surgeries for writers, performers and directors and includes

- **Writing processes** – developing character and plot, editing, redrafting with performance in mind, dialogue,
- **Standing the work up** – becoming the storyteller/performer by focusing on action, implementing poetic/dramatic tools in performance
- **Empowering the writer as the performer** – theatre exercises to build confidence
- **Dramatic structure** – establish the arc of your story and exploring the internal dynamics of a scene.
- **Performance styles** – exploring well known styles in contemporary theatre and poetry in performance that work for you
- **The Principle of Flow** – Establish through-lines in the story, the character, the space and you
- **Sharing the work** – opportunities to share your work with fellow artists and gain valuable critique in a safe environment
- **working your audience** – maximize your relationship with your audience

Topic: 32**Understanding between writer and Director**

Understanding between writer and director is very important because "It doesn't matter who has penned the story of a film, but when a writer and director don't understand the soul of the story, it has adverse effect on the output. A director and his writer should share a mutually understanding relationship, be on the same page while working for the film," Sunil Kumar told IANS. "They should perceive the film together, agree upon changes and always be open to suggestions. One small misunderstanding and everything can go topsy-turvy," he added. Ramani is known for penning novels such as "Mogude Rendo Priyudu" and "Evare Athagadu". "We sat together and discussed the story even before we started shooting. Ramani even gave me the freedom to make changes to the script, if needed," said the director.

Topic: 33**Actor's Director**

Director of program should be very strong or determinant regarding the story or characters of drama which he/she want to direct or produce and actor should be cooperate in this regard and follow the directions given by the director because Theater directors hold auditions to select the acting cast members. They collaborate with the technical crew, which may consist of lighting, sound, set and costume designers. Working with producers on large productions, there may be other supporting staff such as artistic directors and music directors to collaborate on extensive production designs. The director blocks the play by adapting the actor movements to workable floor plans on the set. Leading rehearsals, he or she collaborates creatively with the actors and technical crew to make the blocking natural, changing it when necessary and allowing inspiration. Actors draw out character motivations and relationships under the watchful eye of the director, who strives to develop these expressions over the performance's required transitions. Directors finish their work when they determine the final pacing of the play reverberates with the life of an artistic vision that is satisfying and complete.

Topic: 34**Learn to Act**

One of the hardest things to do and deal with as a working actor is that you have to disassociate yourself from the "becoming an actor" or "making it". The business of being an actor is that you are always on the hunt for a new job. The actual acting - is but a small part of being an actor. Really the job of an actor is looking for your next job as an actor. All acting jobs are temporary. That means at the end of every job (or some time before the end of that job) you'll start to look for a new job. It's a never ending cycle of meeting people, auditioning, and working with your agent, talking with casting directors, meeting new directors or playwrights and always looking. Seeking. Looking Working.

If you've just started acting, and you've been working at it for at least a few months, you've started to notice this. It's not unlike always looking for a new job, and waiting for interviews. See if this sounds like you: you've just come home from a day job working in a restaurant or an office, and you're exhausted. The last thing you want to do is start looking for an acting job. You think to yourself. "If I could just get one big job" or "all I need is one good break".

Think again. Because as soon as you get the one job. You'll need another and another. And, if you're prepared to work for it. You can achieve it.

The other myth to get out of your head right away is "if I can only sign with an agent, all my troubles will go away and I'll start getting work". The fact is that actors with agents just have one thing you don't have - and that's an agent. An agent is not a magic pill. You'll go through a few agents before you find one that really works with you - and believe it when you hear that you'll harder than your agent does on your career. Remember the agent works for you. And you'll only be as successful as you work with your agent. This constant moving from job to job is what excited many people about acting. It's really wonderful to go from role to role and place to place (set to set) and meet new people, and work with other actors. But it can be emotionally exhausting and frustrating - because you'll always be looking for that next job. This is not something that's only at the beginning actor level either. Big stars are constantly vying for parts. Think about how many big, studio movies get made every year (less than 50) and how many young, famous stars or starlets there are out there (hundreds). You can bet that until you get to

Julia Roberts, or Mel Gibson status that many of today's hottest stars still audition, they still get rejected, and they still work their butts off for their next job.

So, what should you do to succeed...?

First of all you have to love the world you live in... You should immerse yourself in the world of acting... See as much theater as you can. Not only Broadway shows, but 99 Seat shows. There's so much happening, and you should know about as much of it as you can. If you hear about it, read about it, or know about it - you should think about seeing it. Yes, you'll see a ton of bad theater. But you'll also see good theater, meet people and know about your business. You should also see every movie you can. This is what you want to do right? So, you should know movies, and studios, and everything you can about the business of movies and the kind of product that's getting made. Ask yourselves these questions:

1. Which studios are responsible for the last four successful movies of the summer?
- 2 What's the hot studio right now?
3. What director is hot?
4. What are the top movies of the year?
5. What movie won Sundance this year?
6. What independent movie directors are hot right now?
7. What independent movie actors are hot right now?
8. What scripts have just sold to be made into movies?
9. What movies are in pre-production right now?
10. What was the top grossing move this weekend?

There are 50 other questions that need to be asked - but guaranteed that every successful actor knows the answer to at least 8 of those 10 questions right off the top of his/her head.

So, not only are you looking at what's going on in the industry, but what's going on in your craft. Who are the good acting coaches in your city? What's happening in your craft. It's easy to say you want to be an actor, but being an actor, and living the actor's life is another thing altogether.

Bulls eye Marketing

As you start to really know the business, and you start to see trends and things you really like, you'll start to identify companies, people and things that you want to do business with. That's when you want to start to find people who can help you meet those companies, people etc... If it's a director of a play you really liked, find out if they're at the theater the night you see a show. Tell them how much you loved the show, and ask them if they are working on anything that you might audition for... Are you starting to see a trend here? You're meeting people, you're out working on getting your next job.

Never stop. Never stop. Just remember, that the reason to become an actor is not to become famous. It's not to become rich and it's not to win an academy award. Remember, of the thousands and thousands of actors that have been in the movie business for the last 100 years, less than 70 people have ever won a Best Actor Oscar. Less than 330 have even ever been nominated. The reason to act as a career is because you love the craft of acting. Ask yourself if you'd be willing to live as modestly as you do now (maybe it's not so modest) if you were a working actor. If the answer is yes, and you have the drive to do it. You can succeed.

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Topic: 36**A Good Artist****Be a Good Actor or Actress Step 1**

Don't be scared. Get out there and audition. Try your hardest be loud have good posture. Smile and look like you are having fun.

Be a Good Actor or Actress Step 2

Be confident, no matter what role you get in the play. Sometimes the chorus is one of the most important parts of a production ... someone has to be in the chorus. You'll work your way up.

Be a Good Actor or Actress Step 3

If you don't make it in the play, keep trying and don't give up! Everyone can act some just have more experience than others.

Be a Good Actor or Actress Step 4

Express yourself. The main idea in being a good actor or actress is expressing emotion and what you're feeling. The audience needs to know what is happening and to feel about certain situations.

Be a Good Actor or Actress Step 5

Learn to react. While not everyone agrees that acting is reacting, it is still an important thing to consider when you're learning about acting. This means that you have to work on your responsiveness to any given acting situation. Engage yourself in your character's world. React to circumstances and other characters as your character would. Keep you in the moment. Don't try and start thinking ahead to the next scene, or agonizing about whether you said your lines appropriately in the previous scene.

Be a Good Actor or Actress Step 6

Make your posture match your character. It's important to remember that something as small as an accurate posture for your role can make a big difference. Not only does it make you look more confident, but it will also make you feel more confident because it will force you to stand tall, but don't arch your back too far.

Be a Good Actor or Actress Step 7

Monitor your speed and volume. When reciting lines, it's tempting to blaze through them as fast as you can. Be careful not to over exaggerate, though. Slowing down too much will make you sound robotic and will bore your audience. Think about how someone would actually deliver these words. Likewise, be sure to project your voice enough that you can be heard in the back of the theatre, but avoid yelling. Project instead. PROJECTION! It is easy for you to stutter on the words that end with a "t" or "d". Try to practice enunciating your lines, and projection is key.

Be a Good Actor or Actress Step 8

Play with emphasis. Think about the subtext of every line, and emphasize accordingly. It may not sound important, but emphasis can have a huge role in anything you say. I love you means something completely different than I love you.

Be a Good Actor or Actress Step 9

Put yourself in the place of your character. You cannot adequately represent a character unless you can get inside their head. Even though your words are scripted out, your actions and blocking aren't always written in stone. In addition, knowing your character well will help you improvise should someone forget their lines.

Be a Good Actor or Actress Step 10

Don't break the fourth wall. Unless it is specifically stated, avoid acknowledging the audience. Doing so will make it easier for them to remember that you're acting, and thus make the entire production less believable.

Be a Good Actor or Actress Step 11

Never do the same as the actor or actress in the movie did. Make YOUR character unique. Yes, in the movie they did a good job with the role, but you do not want to copy.

Be a Good Actor or Actress Step 12

Think before you speak, so you don't pull the whole "um" thing or stutter. That will bore the audience and make them lose interest.

Be a Good Actor or Actress Step 13

Make body movements! Jazz hands, thumbs up, a dramatic lean on your hip, roll your eyes, stick your tongue out, shuffle your feet, flip your hair, smile, stare, anything works with your role, just try not to make it seem fake!

Be a Good Actor or Actress Step 14

Be aware of things that you do when you're nervous. Avoid playing with your hair, hiding your hands in your sleeves, or shuffling your feet. Instead, deal with your nerves by taking a deep breath and drinking some water. Reassure yourself that you'll be fine.

Be a Good Actor or Actress Step 15

Try to do actions someone would really do. For example, if you're sad, show it in your eyes, not only your mouth and your voice. If you're angry, tense you, glare, make it seem real!

Be a Good Actor or Actress Step 16

Never let your understudy say something to you on set to make you quit!

Be a Good Actor or Actress Step 17

When backstage, show your manners! Don't ever talk backstage or block entrances and exits.

Be a Good Actor or Actress Step 18

Study your lines. If you don't know them, you will freeze up onstage!

Be a Good Actor or Actress Step 19

Dress rehearsal - make sure you're prepared!! Don't be nervous. If you're one of the main characters that's perfectly normal. (Chorus too!)) Wear makeup at the dress rehearsal because it gives the director an idea of what you'll look like at the production.

Be a Good Actor or Actress Step 20

The real thing - It's the big day and you're really pumped, but wait! If you have a singing part, do not have any dairy products at least 4 hours before the play. Get there about 15 minutes earlier than expected, if you are in the opening act. Don't be nervous, just get out there and sing your heart out! Act the best you can! If someone forgets their line, cover it up in a way that makes sense and be cool about it and don't make a big fuss. You'll do great !

Topic: 37**Qualities of Good Artist**

In the cut-throat performing arts world, musicians, singers, dancers, actors, and others find themselves constantly trying to outshine the competition and rise to the top. The most successful in the performing arts industry should have:

Creativity: A great performing artist is very creative and can come up with ideas that help make performances more interesting, engaging, and exciting.

Enthusiasm: A great performing artist has a great sense of enthusiasm for their craft. They support their peers and the industry as a whole and enjoy the work they do. Their passion shows in their work.

Flexibility: A great performing artist must be very flexible, as work in the arts can be intermittent and schedules can vary widely.

High Self-Esteem: A great performing artist has excellent self-esteem and does not let rejection and poor reviews affect personal perspective or motivation.

Networking Skills: A great performing artist has excellent communication and networking skills. Many of the best jobs in the industry are found through industry connections, and networking skills can be vital to success.

Perseverance: A great performing artist should be very persevering and seek out job opportunities continually, even in the face of inevitable rejection.

Physical Stamina: A great performing artist has good physical stamina and can endure long periods of standing, dancing, singing, or other physically taxing activities.

Presentation Skills: A great performing artist has excellent presentation skills and can present themselves professionally in auditions and interviews, and pleasingly to audiences.

Self-Discipline: A great performing artist should have excellent self-discipline and be able to self-direct practice time and other development exercises..

Talent: A great performing artist should have natural talent in their chosen craft. They should have genuine interest in the craft that propels them to hone their talent and improve in performance.

Topic: 38**Challenges of Acting**

1. Making a living out of it. If you are non-union, you are paid minimum wage with overtime thereafter. If you are union (now SAG-AFTRA), you now have over 100,000 actors competing over limited spots. More than likely, you have to have some other form of financial support like waiting tables, driving limos, etc. but there is nothing wrong with that. People who are TOO prideful to support themselves in other ways between gigs are the ones who will hurt the most.
2. Your success is based off of your ability to network. Working hard, being talented and having a great image add to this, but networking is key. One person said it best when he said, "It's not who YOU know, it's who knows YOU." Many people think the more headshots or demo reels they put out, they increase their chances. Maybe they do... but there's more of a need for relationships out there and paper isn't it.
3. You will face rejection again and again and many of those casting decisions have may nothing to do with you. But it can eat at your personal self-image and confidence if you have no optimism or enthusiasm or understanding of who you are. On the other side of the spectrum, after a little success, some actors feel they are too big for small roles or to do regular work. And if they find that the world does not give them other opportunities immediately, they get depressed. This business is very hard on the insecure yet ironically, it attracts many of them for approval. Keeping a level head is a challenge.
4. The entertainment industry is an easy place to get scammed for those who do not know what they are doing. \$2000 for professional headshots is a joke but someone stepping off the bus from Anywhere, Kansas may not know that. And there's quite a bit of it so you have to find good people when you can and be educated about the entertainment industry. The rules that apply to most businesses barely apply to this industry.
5. The biggest challenge I think is that some people forget that despite all these challenges,

people want to be actors because it is fun. It is fun to play roles, be on set, be creative and work with other people

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Topic: 40**Acting Norms/Ethics****An Actors Code of Ethics**

Part of the great tradition of the theatre is a code of ethics, which belongs to every worker on the legitimate stage. This code, while tacit, has been observed throughout the centuries and will continue long after us. It is neither superstition, nor dogma, nor a statute enforced by law. It is an attitude toward craftsmanship, a respect for associates and a dedication toward the audience. This code outlines a self-discipline, which far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose. The result is perfection, which encompasses all that is meant by "Good Theatre".

The Show Must Go On!! I will Never miss a performance.

I shall play every performance to the best of my ability, regardless of how small my role or large my personal problems.

I will respect my audience regardless of size or station.

I shall never miss an entrance or cause a curtain to be late by my failure to be ready.

I shall forego all social activities which interfere with rehearsals and will always be on time.

I shall never leave a theatre building or stage area until I have completed my performance.

I shall remember that my aim is to create illusion; therefore, I will not destroy that illusion by appearing in costume and make-up off stage or outside the theatre.

I will not allow comments of friends, relatives, or critics to change any phase of my work without proper authorization. I will not alter lines, business, lights, properties, settings, costumes, or any phase of the production without consultation with and permission from the director.

I shall accept the director's advice in the spirit in which it is given for he sees the production as a whole and my role as a portion thereof.

I shall look upon the production as a collective effort demanding my utmost cooperation, hence I will forego the gratification of ego for the demands of the play.

I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose.

I shall respect the play and the playwright, remembering that “A work of art is not a work of art until it is

finished”.

I shall never blame my co-workers for my own failure.

I will never engage in caustic criticism of another artist’s work from jealousy or an urge to increase my own prestige.

I shall inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.

I will use stage properties and costumes with care, knowing they are tools of my craft and a vital part of the production.

I will observe backstage courtesy and shall comport myself in strict compliance with rules of the theatre in which I work.

I shall never lose my enthusiasm for the theatre because of disappointment or failure for they are the lessons by which I learn.

I shall direct my efforts in such a manner that when I leave the theatre it will stand as a greater institution for my having labored there.

Topic: 41**Professional Ethics:**

Professionally accepted standards of personal and business behavior, values and guiding principles, Codes of professional ethics are often established by professional organizations to help guide members in performing their job functions according to sound and consistent ethical principles.

Some professional organizations may define their ethical approach in terms of a number of discrete components. Typically these include:

- Honesty
- Integrity
- Transparency
- Accountability
- Confidentiality
- Objectivity
- Respectfulness
- Obedience to the law
- Loyalty

Topic: 42**Importance of Education for Acting**

Education opens opportunities that are not available to those who do not make it a serious priority. Knowing things is not an education, but being able to teach oneself how to do things and how to adapt to a new environment is critical to survival, as well as socio-economic advancement. That is why I believe in the power and importance of education. Many actors enhance their skills through formal dramatic education. Many who specialize in theater have bachelor's degrees, although a degree is not required. Although some people succeed in acting without getting a formal education, most actors acquire some formal preparation through an acting conservatory or a university drama or theater arts program. Students can take college classes in drama or filmmaking to prepare for a career as an actor. Classes in dance or music may help as well. Actors who do not have a college degree may take acting or film classes to learn their craft. Community colleges, acting conservatories, and private film schools typically offer these classes. Many theater companies also have education programs. A bachelor's degree in theater is becoming more common among stage actors.

Topic: 43

Education, which is the process of helping people to find essential meanings in life, involves both teaching and learning. To this end, drama can be useful for learning in the curriculum. Therefore, education and drama are similar in that they are closely linked in the learning process and they deal with children. Traditional education may be summed up the center as curriculum centered outside the child. However, the new movement in education, which has introduced the concept of child centered education, is combined with children's play. It is a fact that the meaning of child centered education is deemed close to children's play rather than subject centered education. Moreover, drama is seen as the “play way” to education. Both imagination and play are inherent parts of effective education. Thus, drama is a vital part of education in schools.

Common Characteristics of Using Drama in Education:

There are plenty of properties of drama but the common characteristics of using drama in education are as follow.

Imagination and creativity: The concepts of imagination and creativity could be said to be essential ingredients in drama. These are usually focused on understanding human behavior in terms of how people feel and behave in certain situations.

Play: Play is a profoundly important activity in the process of character development and one that they share with higher species, such as apes.

The social aspect of drama: Drama helps the inherent qualities of the person making the effort, partly by increasing the sensitivity involved in sharing with other people and partly by determining for himself the sort of the world he wishes to live in.

Creative problem solving through drama: Drama is a social activity since children work together on problem solving through drama, they are working towards expressing their solutions. This can be communicated to others and finished scene which is performed and which serves as a communicating link between them and others.

Performance: Dramatic activities are not always performed in front of an audience. When they are, they are sometimes a result of children wanting to communicate their work to others.

Topic: 44**Aspiring Acting**

The biggest piece of advice for an aspiring actor is to push yourself and to continue to study your craft. When I started acting, my sister and I were going to school during the day, auditioning in the afternoon, and taking acting classes almost every night. We studied with a number of different coaches and teachers – everyone has their own method, and my sister and I responded to different approaches. The benefit of finding a teacher who challenges you is something that has stuck with me throughout my career. To this day, I continue to study with a coach, and getting feedback has always been important to me so I can grow as an actor. Know that you won't always get the jobs you want, but it's important to continue to grow as an artist. You should also surround yourself with other ambitious and creative people. I have found many different outlets (working with nonprofits such as Young Storytellers Foundation and Word Theater) that allow me to stretch myself as a performer even when I'm not on set.

Often times, young actors or their parents will ask me for advice because I started when I was still a teenager... In addition to studying your craft, I think it's also important to keep kids in school and around kids their own age.

The majority of actors are frequently unemployed--including ones with MFAs from respected schools; including ones with great talent. There are simply too many actors and too few jobs. I don't say that to discourage you, but so that you'll understand the reality of the business. Prepare for it. I've seen three stories play out for young actors:

1. A very small number of them (and not necessarily the most talented ones) get paid work quickly and continue to get it for their entire careers.
2. A much larger number spend years without getting paid work. Sometimes five or ten years. Or they get a gig here and there, but with many dry spells in between. However, they knew this was likely to happen, so they learned some skills to tide them over. By doing this, they saved themselves from years waiting tables or doing boring temp work. Some of these folks originally thought, "There's nothing I like doing except acting." Still, they learned some marketable skills--skills in fields that might not excite them, but which also didn't fill them with sadness, boredom or rage. I have actor friends who work in advertising, computer programming, and publishing,

massage therapy, etc. Nowadays, you don't have to get a college degree to be marketable. There are training courses, certificates, etc. Whatever you choose, make a plan that will help you stick with acting, even during dry spells.

3. A huge number move to LA or NYC (or the acting centers in their countries), expect to become rich and famous, get discouraged when they don't, and drop out of the industry. Some do it after "giving it a go" for five years; others do it the first time they audition and don't get cast.

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Topic: 46**Developing an Idea**

Introduction of program: The fundamental skill of television writers is the ability to craft entertaining and compelling introductions of stories for characters, worlds, and situations created by others. Though dozens of writers may work on a show over the course of its run, the “voice” of the show is unified and singular. A mandatory element of any aspiring TV writer’s portfolio is writing an “introduction” for any program.

Need for program:

During the development of an idea for any program of radio or television it should be kept in mind that there is a need to produce this desired program because it is very much important for writing an effective idea for a program.

Category:

Decide the genre of program in the idea formulation. Actually this is also a requirement of idea formulation to categorize the program so that it would be easy to write an effective idea for a program.

Objectives:

To define the objective of program in idea formulation stage is very important that why and with which aim you want to produce or write this program because every program has their own objectives.

Format:

A format is licensed by TV networks, so that they may produce a version of the show tailored to their nationality and audience. Formats are a major part of the international television market. Format purchasing is popular with broadcasters, due principally to the lower risk associated with an already-proven idea and the preference of audiences to watch programming tailored to their locality.

Duration:

Duration of program should be mention in idea of program because for an desire result one has to compile his/her whole idea in one document.

Frequency:

Frequency of program is the rate at which some program occurs over a particular period of time or in a given format and it should be mention in idea formulation step.

Participation:

In your program which characters and roles will be participated should be mention in this step.

Programming in advance:

Programming in advance should also be a part of idea of program.

Topic: 47**Script****Importance of Script**

One of the first steps for creating a video project is the script writing. A script is necessary whether a video project is a feature length motion picture, a short training video or even an account of a family vacation. A script is a document that describes the video, which includes descriptions of the various shots and any dialogue/voice overs.

A script also serves as a planning device for the video. It describes the stock footage that is used, which locations where certain scenes will be shot, what occurs in each shot, and what is included in each shot. Will there be a voice over narrating the video or will there be an onscreen actor doing the narration? Will there be action going on in each of the shots? Is the video narrative, i.e. telling a coherent story from beginning to end, or is it descriptive, with each shot describing something that the maker of the video wishes to explain? The relationship of a script to the video is like that of blueprints to a building.

The nature of the script is determined as much by the budget the client is willing to pay for the video as what it will depict. A script is just as vital for a simple video, shot on a minimal budget, as it is for a feature length documentary. Having a script in hand, with every shot and every action planned out in advance, allows the video to be shot relatively quickly, saving on expense.

Topic: 48, 49**Role of a compere**

“A thing of beauty is a joy forever,” so wrote John Keats. As far as a speaker is concerned, the opportunity to act as a compere for a programme is a great joy. It calls for all his skill, grace, and eloquence. Success as a compere is not a matter of chance. Instead careful preparation and precise execution is what makes compering a thing of beauty.

A compere can lift the mood and quality of a programme to great heights. Here are a few simple tips to do so.

Here are **7 basic tips** to excel as Compere. They are simple yet challenging. Follow them and you can compere to your heart's content and your audience's delight.

#1. Believe You Can!

Think of the opportunity to compere as joy. Never believe the lie that you can't do it. Of course, there will always be people who might be able to do better than you; but you still can leave a mark. The confidence that you can definitely do it is going to make a huge impact in your performance on stage as far as compering is concerned. So believe the best about yourself and step confidently on stage.

#2. Write a Compere-Script

As no one will attempt to construct a building without having a plan or blue print with them; no one should attempt to do compering without preparing a script. Whether you read from the script or not is a question of lesser importance. Write down everything. The actual introduction, the lines inviting the speakers, the thank you notes in between, and so on you plan to use during compering. Leave nothing to chance. Also remember to leave blank spaces in between as well as in the margins to jot down last minute changes in the programme. A person who attempts to do compering without a script is yet again like a soldier going to war without weapons!

#3. Be Enthusiastic

The joy of fielding was once made known to the world by a former cricket player from South

Africa, Jonty Rhodes. He made what was a routine part of the game into a highly developed art. Similarly, you can raise the level of compering to great heights by your great enthusiasm as Jonty Rhodes did with fielding. The way you walk on stage, your gestures, your voice; and in short everything you do should pulsate with enthusiasm. Then the crowd will surely catch the fire of your enthusiasm when you comper.

#4. Maintain Good Eye Contact

The eyes can communicate a whole range of emotions and can reflect the inner state of a person quite sharply too. That is why Jesus Christ said, “Your eye is the lamp of your body. When your eyes are good, your whole body also is full of light.” So use your eyes to communicate an exuberant mood while compering. Let your eyes scan the entire audience. Do not get stuck up looking at the imagined balcony or looking at blank walls. Instead make everybody feel included with your eyes with a wide sweep across the audience.

#5. Vary Your Voice

Some people tell. Others shout. Some others are full of big-sounding words. Some others whisper on stage. The point is not whether one method is correct or not; the point is that there should be a rich variety in your voice. When inviting the chief guest to inaugurate the Seminar your voice should communicate that seriousness; while announcing a popular rocking song or dance in a Reality Show your voice should communicate excitement and the upbeat mood to create anticipation. Whatever be the situation, clarity of words is a must.

#6. Make Them Feel Good

A compere’s role is not to highlight how intelligent, knowledgeable or a wizard of words he or she is. Anyone who sets out to do so is inviting the wrath of the audience. The compere is someone who draws least attention to himself or herself. Instead his or her role is to turn the spotlight on someone else all the time. Your words, gestures, and other actions on stage should all help in magnifying the person or group you are talking about. It is then that the audience learns to better appreciate those people or the action that is happening on stage.

#7. Smile All the Way

It is not your fabulous dress or make-up or ornaments that is going to win the day for you.

Neither are the words that you use going to help much; though words are needed. The greatest asset for a compere is his or her smile. These days' people are fed up with cosmetic smiles that are artificial. Be genuine with the crowds. Then the smile from your heart will light up the entire world for you while you compere!

On the other hand comperes are also supposed to act like;

- Presenter
- Quiz master
- Anchor person
- Commentator
- Moderator
- Interviewer
- Introducer
- Representative of viewer

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Topic: 50**Responsibilities of an Anchor**

The news anchor is responsible for interpreting happenings locally, nationally, and internationally for a wide audience. This entails keeping at the forefront of news that has an impact on the viewing audience. Commentary is often provided to help people understand how the news affects their daily lives. Newscasters conduct interviews with people who impact media happenings from around the world. Interviews help to open a discussion or clarify issues that influence the news or media happenings. An interview can help broaden the audience's understanding of a particular issue or begin a discourse on an issue important to the audience. One of the skills necessary in interviewing others is the ability to put people at ease. A reputation as being fair-minded and unbiased is also important in interviewing skills.

Topic: 51**Anchorperson Performance on Screen**

Simply an anchor – is a person who presents news during a news program on television, on the radio or on the Internet. They may also be a working journalist, assisting in the collection of news material and may, in addition, provide commentary during the program. And their performance on screen should follow these mentioned steps.

- Movement control tests identify movement faults
- Clear videos and instructions detail the tests
- Unique movement control risk analysis with risk evaluation algorithm
- Report details movement control profile: site (where) and direction (specific detail) of uncontrolled movement and identifies alignment and co-ordination problems vs strength and speed problems
- The profile report details high risk areas (fix now), low risk areas (fix later) and assets (fast track training here)

Moreover some most important things should be considered most important for anchorperson to perform on screen like;

Personality:

Personality of anchorperson should be positive and attractive to get the attention of audience and guests present on the show.

Simplicity:

An anchorperson should be simple by nature that people can love to watch or listen him/her because being anchors may not always be the best at what we do – but we are people who tend to be personable and approachable. If you don't like the person bringing you the news, you're not likely to watch.

Believable and trustworthy/Natural:

I can be as happy and outgoing as anyone, but does that mean when something terrible happens in our town; you are going to watch me? That's where believability and trustworthiness comes into the picture.

Thinking on your feet:

While there is a script for the news, there is no script for “breaking news”. When things happen, we are expected to speak off-the-cuff. In many ways, it’s like doing play-by-play in sports; only the subjects you often ad-lib about are much more serious.

Body language:

The body language of an anchorperson like postures, gestures reflect the positivity towards the issue or audience.

Caring about your community:

Anchors are not only the face of the TV station, but also the face of their community. I truly believe you need to care about the town you live in – and do as much as possible to make that location a better place. Whether it’s charitable causes, inspiring children or making a donation, I think whenever you can you must be an active part of the community in which you work

Being a team player:

From working well with your co-anchor to listening and trusting the producers and reporters that work alongside, you have to be able to be a team player – giving up individual glory for the greater good. No matter how good you are or how famous you may become, no anchor can do their job without dozens of people working behind the scenes.

Polite:

He/she should be polite throughout the program or in every kind of situation.

Topic: 52, 53**Anchors presentation**

We want to offer a few tips on how to make this very easy and very natural for you to do. After all this is the opportunity for you to introduce yourself, so to speak, to potential clients. So be you. Let them see who you are; your heart, your humanity and what you bring to the table for them. Just be yourself. When you talk to the camera, treat the camera as you would another person. In other words, you're not going to just stare at it and never take your eyes off it. You might take your eyes off it for a moment or so and then come back to it. Just be comfortable. Be relaxed. Doesn't script down everything that you think you are going to want to say. You'll just wind up going on and on. It will be difficult to memorize. Speak from the heart. We're going to give you that "homerun" pitch, that soft pitch for you to hit it out of the park; showing your potential clients that you know what you are talking about. That you're the expert on this and you'll just be telling them what you already know. So just give yourself some bullet points on things that you want them to know about you and the subject that we are talking about. So go by those bullet points. If you're sitting down, which you probably will be for the interview, let me show you a few tips, here's an old anchorman tip. So when you get the chair, what you want to do is sit down in your chair. You want your jacket to be, male or female it doesn't make any difference, you want coat to sit well on the shoulders. That it's not banging up around the neck. So what you do when you sit down is you tuck the coattails under your behind. You put your behind and it just tightens up the coat and you can still sit back and relax. The camera is only going to be cutting you from about here on up and it will look very natural. And natural is the key. Speak naturally; don't ramble on with the comments that you are going to make. Just say a few of those bullet points that you want to get in, that you think are really germane to the subject, and you will come off crystal clear and as a person that people will want to come and talk to.

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Polite:

He/she should be polite throughout the program or in every kind of situation.

Topic: 54**Compering/Hosting techniques**

The Art of Hosting or compering is an approach to leadership that scales up from the personal to the systemic using personal practice, dialogue, facilitation and the co-creation of innovation to address complex challenges.

These are some techniques of hosting or compering

Be confident:

A compare should be confident enough to reflect all the sides of controversies.

Compere...the title brings images of scowling, temperamental individuals wearing berets, hats backwards, and wielding a tremendous amount of power. They tend to strike fear into all who work for them. Well, not quite true. Most good Comperes while they have incredible personalities are just the opposite and possess many positive qualities.

The Qualities of good TV Compere

1. Humility. A huge ego will kill any production. Any visit to a production set of some of the tops comperes today will demonstrate how great host can and do walk in humility. Humility brings a peace and calm over the production. It sets the tone for everyone to follow.
2. Artistic Comprehension: A good compere will have a good artistic eye for color and composition, a good ear for music, special effects and audio and especially for the selection of guests and audience. A good host will also understand the situation and the true values that it can add or detract to anyone.
3. Timing: A good compere will have a good sense of timing. The timing will control whether or not cuts or dissolves are used, the lengths of scenes, the type of shots that are used, the pause lengths, etc. Timing is the intangible element that is hard to put your hand on, but you'll know when you don't like it.
4. A good compere should give a fair chance to the interview.

5. He/she should try to persist asking the same question in different words.
6. Relational: A good TV compare should work well with the crew; get along with the talent and the client. They must be able to manage multiple relationships at the same time and resolve conflicts.
7. Communication: A good TV compare must possess strong communication skills. If the host cannot be understood, the production team will not be able to fulfill the production design. The host may have a brilliant idea in mind but if they cannot communicate clearly it is all for naught.
8. Admit reconstruction of an event which happened in your absence.
9. Respect. A good compere should command respect. Not just because he is an authority figure, but because he knows his job well,
10. Behave like a journalist seeking information on behalf of the viewer.

A good compere will make or break your production. Take the time to hire the right person. Speak to the references; don't get blown over and be super impressed by an incredible resume reel. Look for the qualities above and you won't go wrong.

Topic: 55**Attributes of a Compere**

Let's look at some of this act to see how many you already possess, and which ones you might want to concentrate on as you build your capacity for continued success in speaking.

By the way, in almost every case, people name "confidence" first, so let's start with that.

Confidence: Build your confidence from the inside out by managing nervousness, and turning it to power. See Slideshow... Build your confidence from the outside by fine-tuning your delivery skills. Powerful stance, steady eye contact, a relaxed face; these are typically seen as confidence.

In addition, work on your mental focus; by being in command of your thoughts you will be more fluent, and there will be fewer hesitations and fillers in your speech.

Connection with the audience: This one is so important that, if you don't do anything else, make the connection. We do this with our thoughts and words, by thinking about the audience, learning about them, and relating our content to them. We do it by actually caring about them and wanting to give them something of value. We don't waste their time with a wishy-washy, wordy mishmash of a presentation.

We can also connect with our audience by moving away from the lectern or avoiding any other barriers. By walking out closer to them. By making direct eye contact with them, one person at a time. And not by just talking at them, but by engaging them in dialog. That means asking questions and listening to their concerns and points of view.

Calm: The best presenters have a sense of ease about them. You see it on their faces, in their gestures and body language, and in their words. They seem comfortable in their own skins. They don't rush. They allow pauses. They know what they are doing. That calms the audience. They have a sense of calm commitment that draws the audience in without screaming. Their calm is focused and somehow energized from within.

Hint: to find your energy, look for the sparkle in your eyes, the gesture that really makes a point, and vocal white space – significant pauses – in your speech.

Content: Great presenters always appear prepared and knowledgeable about their subject matter. They speak with a message. They tell a story. Great presentations are so much more than a list of bullet points, or carefully organized data. They start with a clear and compelling message. They contain data, of course, but they move beyond merely facts to explanation, interpretation, motivation. They present case studies, stories, discussion, examples that illuminate. Each part of the presentation moves the message forward. Each slide illustrates the story visually and is there for a purpose. The ending wraps everything up in a cohesive way and ties to the message stated at the beginning.

Courage. It takes a certain amount of courage to be a super presenter. It is far safer to plant yourself behind the lectern and read your slides than it is to say what you really think and feel. But which one would you rather listen to? The truly great speakers always move you; to change your mind, to support the change, to make a decision, or to feel something. That takes risk, and risking in front of an audience takes courage. Start small, but take a risk next time you speak. All it takes is courage.

Charisma/Charming: Why charm your audience? And...how do you charm an audience? Well, your audience doesn't want to be put to sleep, they want to be charmed. They want to be engaged. They want to feel something. So, talk about them, show them you understand them and their concerns, put them first, give them solutions, ask their opinion, show them your humanity and your humor. Be real with them. Now, that's charming.

Command the room: No you don't have to be a sergeant major, but you can't let your audience walk all over you either. Move with purpose, speak with confidence, keep an eye on people, and engage them in a discussion. If you are losing their attention, don't just plough through the rest of your prepared comments. Stop. Pause. Ask a question, a real one. Listen. Adapt. Turn a potential disaster to a success.

Control Q&A: The question and answer segment of your presentation can be a great opportunity to highlight and reinforce what you have already said—or an awkward defense of

your key points. To take control, first ask for questions, *“OK, what questions can I answer for you?”* is stronger than *“does anyone have any questions?”* After you ask, stop talking, make steady eye contact with a few people, and wait. Chances are you will get a question. When you do, answer it briefly, and then turn to another part of the room and ask, *“next?”* or *“Next question?”* Wait again. After you have answered an appropriate number of questions, or if time is up, launch the final question by stating, *“We have time for one more question, and if I didn’t get to yours, please email me (or come speak to me) so I can answer it.”* Answer the last question, hopefully a good one, and then say thank you with a note of finality.

Topic: 56**Art of Anchoring Critical analysis****National chapter**

Compering is a tough job. You have to be really on the ball, listening to all the poetry so you can comment, au fait with the background to all the poets you have to announce. As the night progresses it gets harder to do that because you've had a drink, but oddly enough easier to compere, because you don't give a fig...For me a good compere has to do enough, without doing too much. Doing enough involves setting the tone for a good friendly atmosphere. I don't like to criticize other comperes too much because at the end of the day none of us get paid in these free venues. Lancaster Spotlight is far enough away from me to have a poke at though :) I went there once and found that the compere was virtually doing his own comedy spot every time he got on stage. It was particularly irksome because I'd travelled a long way to be told I couldn't perform - there wasn't enough time for the number of people there... That's what I'd call doing too much. Be a compere, or be a performer - don't try to be both, repeatedly...

A presentable compering is the following, mixed in the right proportion.

a) Good Command Over Language – The higher the number of languages you know the better the show you put up. It is not necessary to use all languages all the time. A good compere chose what and how to speak, on the basis of the response of the audience. A compere or an anchor expects the audience to reflect his mood. To some extent we should veer our show on the basis of the audience's mood as well. Rather than the use of the varied languages, a good speaker should know to speak the particular language with the proper accent. I have seen many speaking Malayalam, with a tinge of English Accent. Why fake? Be yourself!

b) Eye Contact – A presenter connects with the audience not just with words, but with the eyes as well. Eyes speak what the words can't. We should be careful as to not look at the same spot or the same person when we deliver. Maintain your eye contact when you deliver your speech and try not to look on the paper you are holding all the time. We don't want to come across as a nervous creature!

c) Smile – All the time. It will make not just the compere, but also the audience comfortable. Smile from within. Do not put up an artificial smile. A genuine smile flows only when you enjoy what you do.

d) Spontaneity & Humor – Program Chart or Event Flow could change even at the last moment. Things could go wrong any time. It is your spontaneous decisions, comments and wit that could save the day. Believe it or not, whatever goes wrong, the compere holds the power to win back the audience. I say it with utmost confidence because I myself have done it and have seen many other amazing comperes do it. Likewise, a compere could also be held responsible for the failure of an event.

e) Alertness – An expert does not only the job he/she is assigned to, but goes beyond his assigned task to attain customer delight. Likewise, a compere does not just the announcing of the next performer but should try to add his or her flavor to the event to bring charisma to the show. We could start by ‘Listening’; to the speakers, comments etc and try adding relevant comments to it. This element cannot be taught by or learnt from somebody else. It is purely on the basis of how you set your benchmark.

You create demand in the market, by portraying how unique and good you are. One thumb rule I would state is ‘Do Not Imitate’. The audiences are experts in recognizing fake delivery, fake smile and fake personality. So Be ‘You’! Believe In Yourself!

Topic: 57**Art of Compering****International Chapter**

Camera consciousness is a universal weakness. Even if I pretend to have a camera in my hands and say "say cheese", many in front of me will turn rosy. Because that specific moment is captured into a timeless (?) material, we try to present our best faces, thereby losing our naturalness. The conscious appeal is all the more salient if it's a video camera. This being the case, one would expect their TV show hosts to have nailed this weakness in addition to having excellent communication skills before starting their career. And expectations have reduced my joy. That's no philosophy, but reality. I don't recall a single host doing a 'natural talk' while presenting a program when it comes to Tamil satellite channels.

Let me start with SCV, a channel that entirely depends on these 'pretty faces'. The hosts at SCV provide a lot of unintentional humour by asking dumb questions and dumber body language. The sorry-state callers always start with something like "we like to watch your program" or "you look beautiful", and these hosts blush like a pre-teen girl and continue their pretentious set of standard questions, without listening to what the caller has to say. They always conclude with "here's a beautiful song for you" and often telecast a crappy song. Most of them don't even look straight into the camera and keep glancing sideways, making the TV audience look like fools.

Talking of hosting song shows, Vijay Sarathy of Sun TV is my favourite comedian. The network pays him to travel around the world and this guy provides us an introduction of the place at a machine-gun speed. He does not even care if anybody listens to him; and I don't get the idea of catering information pieces in a song show. And then he starts with "who is your favourite actor/actress/light boy" questions that are world famous by now. Mamathi of Vijay TV's is more of a spiritual advisor and self-help guru for all the Tamilians, rather than an anchor. Only if I can understand her, I'd be a better person.

We have a similar lot presenting comedy/super scene shows. Their pep talk before the start of the movie scene should serve as a prologue to the scene and should aid in a smooth transition of the

mindset of the viewer to the tone of the scene. These hosts do a successful job of doing the opposite. Say, I'm in a funny mood already and I like to watch a comedy program, the talks by these made-up faces in a monotone only irritate me. I would rather have a series of clippings than a show interrupted by nonsensical speeches. Shows on Hollywood movies are indescribable. The host simply summarizes the cast and crew of the movie and provides a twisted gist of the story. The morning routine involving interviewing a guest, daily horoscopes, etc are dull, to say the least.

We need entertainers who can listen and respond with their heart in an interactive conversation. We need hosts who can walk and act as if there's no camera in front of them. We need hosts who are not eager to cut a call, but rather keep a lively audience. We need hosts who can transport us to a funny world for a funny scene and to pathos if it's a tragic scene. We need hosts who can look straight into the camera and not twist around their hips and plainly talk with all possible naturalism. We need hosts who make sense.

Believe me, there are tons of talented people out there, who are robbed of anchoring a show for not having good looks.

Topic: 58**Art of compering and interview techniques**

Compering - It is always better to have an understanding about the requirements we need as a dancer. And the art of compering is one of them. When we travel for dance programmes, it is practically not possible to take our anchor along with us. If we have a basic knowledge about to compering, then it becomes easier to introduce each dance item effectively. We have a similar lot presenting comedy/super scene shows. Their pep talk before the start of the movie scene should serve as a prologue to the scene and should aid in a smooth transition of the mindset of the viewer to the tone of the scene. These hosts do a successful job of doing the opposite. Say, I'm in a funny mood already and I like to watch a comedy program, the talks by these made-up faces in a monotone only irritate me. I would rather have a series of clippings than a show interrupted by nonsensical speeches. Shows on Hollywood movies are indescribable. The host simply summarizes the cast and crew of the movie and provides a twisted gist of the story. The morning routine involving interviewing a guest, daily horoscopes, etc. are dull, to say the least

Art of interview:

The interview is one of the—if not the—most important tools we as journalists have to obtain information, to expand on information we may have from other sources, and to clarify facts and see things from different perspectives. We use the interview to expand upon the basic “who, what, where, how, when and why” of newsgathering. This is true whatever beat we may be covering: health, economics, politics, or issues having to do with the Millennium Development Goals (MDGs). In covering the issues of poverty eradication, corruption, gender equality, and environmental and health concerns, the interview is the way in which the voices of not only experts but also the people most affected by these issues will be heard. The interview is the manner in which the voice of the often-unheard poor, and others affected by MDG issues, will be brought to a larger public. Unfortunately, many journalists believe interviewing is simply a matter of asking questions and taking down the responses. Often, we pay little attention to this important skill. But to be a truly effective journalist demands we hone our interviewing skills to an art.

Topic: 59**The Interview**

An interview is a conversation between two or more people where questions are asked by the interviewer to elicit facts or statements from the interviewee. Interviews are a standard part of qualitative research. The qualitative research interview seeks to describe and the meanings of central themes in the life world of the subjects. The main task in interviewing is to understand the meaning of what the interviewees say. Interviewing, when considered as a method for conducting qualitative research, is a technique used to understand the experiences of others.

Characteristics of Interview:

- Interviews are completed by the interviewer based on what the interviewee says to be confirmed.
- Interviews are a far more personal form of research than questionnaires.
- In the personal interview, the interviewer works directly with the interviewee.
- Unlike with mail surveys, the interviewer has the opportunity to probe or ask follow up questions.
- Interviews are generally easier for the interviewee, especially if what is sought are opinions and/or impressions.
- Interviews are time consuming and resource intensive.
- The interviewer is considered a part of the measurement instrument and has to be well trained in how to respond to any contingency.
- Interviews provide an opportunity of face to face interaction between 2 persons; hence, they reduce conflicts.

Topic: 60**The Interview Skills**

There are many methods. When considering what type of qualitative research method to use, Qualitative Interviewing has many advantages. Possibly the greatest advantage of Qualitative Interviewing is the depth of detail from the interviewee. Interviewing participants can paint a picture of what happened in a specific event, tell us their perspective of such event, as well as give other social cues. Social cues, such as voice, intonation, body language etc. of the interviewee can give the interviewer a lot of extra information that can be added to the verbal answer of the interviewee on a question. This level of detailed description, whether it be verbal or nonverbal, can show an otherwise hidden interrelatedness between emotions, people, objects unlike many quantitative methods of research.

Even the smartest and most qualified job seekers need to prepare for job interviews. Why, you ask? Interviewing is a learned skill, and there are no second chances to make a great first impression. So study these 10 strategies to enhance your interview skills.

Practice Good Nonverbal Communication:

It's about demonstrating confidence: standing straight, making eye contact and connecting with a firm handshake. That first nonverbal impression can be a great beginning -- or quick ending -- to your interview.

Dress for the Job or Company:

Today's casual dress codes do not give you permission to dress as "they" do when you interview. It is important to know what to wear to an interview and to be well-groomed. Whether you wear a suit or something less formal depends on the company culture and the position you are seeking. If possible, call to find out about the company dress code before the interview.

Listen:

From the very beginning of the interview, your interviewer is giving you information, either directly or indirectly. If you are not hearing it, you are missing a major opportunity. Good

communication skills include listening and letting the person know you heard what was said. Observe your interviewer, and match that style and pace.

Don't Talk Too Much:

Telling the interviewer more than he needs to know could be a fatal mistake. When you have not prepared ahead of time, you may ramble when answering interview questions, sometimes talking yourself right out of the job. Prepare for the interview by reading through the job posting, matching your skills with the position's requirements and relating only that information.

Don't Be Too Familiar;

The interview is a professional meeting to talk business. This is not about making a new friend. Your level of familiarity should mimic the interviewer's demeanor. It is important to bring energy and enthusiasm to the interview and to ask questions, but do not overstep your place as a candidate looking for a job.

Use Appropriate Language:

It's a given that you should use professional language during the interview. Be aware of any inappropriate slang words or references to age, race, religion, politics or sexual orientation -- these topics could send you out the door very quickly.

Don't Be Cocky:

Attitude plays a key role in your interview success. There is a fine balance between confidence, professionalism and modesty. Even if you're putting on a performance to demonstrate your ability, overconfidence is as bad, if not worse, as being too reserved.

Take Care to Answer the Questions:

When interviewers ask for an example of a time when you did something, they are asking behavioral interview questions, which are designed to elicit a sample of your past behavior. If you fail to relate a specific example, you not only don't answer the question, but you also miss an opportunity to prove your ability and talk about your skills.

Ask Questions:

When asked if they have any questions, most candidates answer, "No." Wrong answer. Part of knowing how to interview is being ready to ask questions that demonstrate an interest in what goes on in the company. Asking questions also gives you the opportunity to find out if this is the right place for you. The best questions come from listening to what you're asked during the interview and asking for additional information.

Don't Appear Desperate:

When you interview with the "please, please hire me" approach, you appear desperate and less confident. Reflect the three Cs during the interview: cool, calm and confidence. You know you can do the job; make sure the interviewer believes you can, too.

Topic: 61**Interview Aesthetics****1. Prepare, Prepare, Prepare**

The quality of the information we get from our interview greatly depends on the degree of preparation we put into it. It is important to know the background of the subject you are covering and at least basic information regarding the interviewee. Here is where previous files of clips from your station or newspaper come in, as well as the Internet and your library. Prepare a list of questions before hand, or at least a bullet point list of topics you want to touch on. But do not be so glued to your list that you break the next rule of the art of interviewing.

2. Listen, Listen and Listen

Be an active listener, and be very present during your interview. Do not become so preoccupied with looking at your list of questions that you miss something the interviewee says which calls for a follow-up question. Especially when interviewing ordinary citizens, be present and attentive. Often they are sharing their pain—be respectful of that effort by listening in a polite and active manner.

3. Ask Yourself: What Do I Want To Get Out of this Interview?

Are you doing the interview to get a quick quote or sound-bite? Are you writing or producing a profile of a subject, which would call for a longer time and perhaps several interviews in different settings? If the interview is for radio or television, perhaps consider whether the person will be a good visual or aural interviewee. Here, pre-interviewing by phone before hand is a good idea. Ask yourself: Do I have a focus for the interview? Do I have a plan?

4. Choose the Best Place

Decide if it is best to interview by phone (if you do not need to have the interview in broadcast quality), or in person. Sometimes, busy people will be willing to speak with you on the phone for 15 or 20 minutes, but might be reluctant to do an in-person interview, as they think it may take longer. If you have a choice, think about where might be the best place to do the interview. If you are doing this for radio or television, think about the setting and the noise level.

5. Make Your Interviewee Comfortable

Some people clam up when they see a microphone, or freeze when they hear the word “interview.” For the latter, you might say you want to set up some time to “talk” or to ask a few questions. Make the person comfortable with some chit-chat before you start the interview. And if you are using audio or video recording equipment, explain it to them to put them at ease. Be especially sensitive when interviewing victims or families of victims, be these people who have suffered some sort of crime or disaster, or are living under circumstances that the MDGs try to address. Remember that whatever the circumstances, people who agree to an interview or to be photographed are giving you not only their time, but in some ways, as some indigenous groups believe, they are giving you a bit of their soul. Be very grateful and sensitive to that gift, and be very present in the moment of that interview. If your interviewee becomes emotional during the interview, give him or her a moment to compose themselves. It is okay to let them know that you understand their situation and that by their agreeing to the interview, others will also understand their position.

6. Maintain Control of the Interview

Do share the general focus of the interview with the interviewee. Do not, however, generally share your list of questions. This would result in a scripted, stilted interview. If you are using a microphone, never lose control of the mike. Never let the person you are interviewing grab it from you. If you are interviewing a public official or anyone else at an office, it is preferable not to do the interview across a desk—try to see if there is a sofa or other seating arrangement where you might do the interview without a big space/power symbol between you and the person you are interviewing.

Other Points of Advice

Asking Difficult Questions

It is generally a good idea to start off the interview with softer, less controversial questions. As the person you are interviewing becomes more comfortable, it may become easier to bring up the harder subject. You may want to phrase your question by attributing the assumption to a third party: “Your opponents say such and such ... How do you respond?”

The E-mail Interview

Sometimes it is just not convenient or possible to interview someone face-to-face, or even by phone, so you can consider the possibility of doing an interview by e-mail. These are not ideal, either as an interviewer or an interviewee as details gained in a face-to-face interview are missed. There is no opportunity to make observational notes, which means nuances or a hesitation in a response that may be valuable are lost.

Practice, Practice, and Practice

The art of interviewing may be at the same time the simplest yet most difficult part of practicing journalism. Keep honing your art by trying to be better each time you do another interview.

What Questions Work Well in an Interview?

- Ask the person for his/her name and position up front.
- Ask open-ended questions that will elicit more than “yes” or “no” answers.
- Keep your questions neutral in tone.
- Ask for definitions, examples, anecdotes.
- Ask questions your audience/readers want to know the answers to.
- Keep your questions short and to the point.
- Ask one question at a time (do not double-up on questions).
- Be prepared to ask follow-up questions—and be sure to be listening for questions that require a follow-up.
- Do not make assumptions.
- Make sure you are asking a question, rather than making a commentary.

- Do not argue with the person you are interviewing.
- Do not try to cover too much territory during the interview. Remember your focus.
- Be polite, but persistent. Keep asking until you get a response to your question.
- Prepare a closing question.
- After the interview is over, ask if there is something he/she would care to add. (This often elicits a very useable interview segment.) Also ask if he/she recommends other people to interview ... and if you may contact him/her should you have further questions or need to clarify

Topic: 62**Commentary-Part 1**

On disc-based video formats, an audio commentary is an additional audio track consisting of a lecture or comments by one or more speakers, which plays in real time with video. Commentaries can be serious or entertaining in nature, and can add information which otherwise would not be disclosed to audience members.

There are several different types of commentary. The two main types simply define the length of the commentary rather than the type of content. They are:

Partial or scene-specific, which only covers selected scenes of the film. Sometimes these are recorded without the speaker viewing the film and thus the commentator may make more general comments than pointing out specific details.

Feature-length or screen-specific, which is recorded in one session the speakers watch the movie from beginning to end and give their thoughts directly based on what is happening on-screen.

Typically a commentary track will include feature-length commentary from the film's director, cast members, or occasionally writers and producers. Occasionally actors will perform commentary in-character. (In recording sessions with multiple speakers, a designated moderator may encourage the discussion flow.) Some DVDs include outsider commentary performed by film critics, historians, scholars or fans. In more elaborate productions, multiple speakers from various recording sessions may be edited together for a single audio program. Some DVDs feature commentaries with on-screen video enhancements, such as telestrator prompts, (allowing the director or commentator to "draw" on the screen, pointing out specific details), or the Ghostbusters "video commentary", where one of the subtitle tracks is used to add silhouettes of the speakers in a manner where they seem to be in a theater commenting on the movie as it was screened for them in the style of Mystery Science Theater 3000. Less common are actual video commentaries, showing the speakers as they are recording the commentary, requiring separate video tracks.

Topic: 63**Commentary-Part 2**

The idea for the commentary track arose in the film-to-tape transfer room when laserdisc producers, Peter Crown and Jennifer Scanlin of Romulus Productions, Inc., thrilled by Haver's incredible commentary, suggested to Bob Stein and Roger Smith that this material needed to be included on the disc. They played back the completed movie as Ron watched and ad libbed his comments. The decline of the laserdisc format and the increasing popularity of DVD was highlighted in the fall of 1997, when simultaneous laserdisc and DVD editions of the movie *Contact* were released. The former contained one bonus audio commentary track by director Robert Zemeckis, and producer Steve Starkey. However, the DVD contained two additional, separate audio commentaries (by Jodie Foster and the special effects producers), as well as other bonus features. Despite its history with laserdiscs, the idea of audio commentary was still such an uncommon notion that, in its January 1998 review of the *Contact* DVD, *Entertainment Weekly* scoffed, "Who in the universe would want to journey through more than eight hours of gassy, how-we-filmed-the-nebulae trivia included in this "Special Edition" disc? Meant to show off DVD's enormous storage capacity, it only demonstrates its capacity to accommodate mountains of filler.

In general, directors are open to recording commentary tracks, as many feel it can be helpful to young filmmakers, or they simply want to explain their intention in making the film. Eli Roth, for example, specifically states on the producer's commentary track for *The Last Exorcism*, that he and the other filmmakers will offer advice to people interested in making films, as well as film school students. He is a strong proponent of the educational use of audio commentary, having recorded five commentary tracks for his debut, *Cabin Fever*. He also recorded insightful commentary tracks, with Quentin Tarantino, for both *Hostel* films, in which the two horror movie fans share film-making anecdotes and offer advice on working in the movie business. Meanwhile, others (such as Steven Spielberg or David Lynch) feel commentary can de-mystify and cheapen a movie. Director Steven Spielberg has not recorded commentary tracks for any of his films. He feels that the experience of watching a film with anything other than his intended soundtrack detracts from what he has created. Woody Allen has a similar lack of enthusiasm for

commentaries, stating, "I'm not interested in all that extra stuff. I want my films to speak for themselves. And hopefully they do.