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A.T.M.

Acting, Teaching, Mentoring (A.T.M.)
(Classes meet twice per week for five weeks;
each class is two hours.)

Overview:

Covering scene, monologue, and blocking study. Developing improvisation and adlib techniques. There is weekly audition practice. Resume writing will be covered. Creating a strong website presence. Branding oneself for casting directors, search engines and websites. Physical and vocal training and projection practiced weekly. Student participation and assignments are essential to success in this month-long course. The study of the "business of Hollywood" is emphasized. Personal career development is covered, by developing promotional, and life skills required to make a living as an actor (and when not acting). Film, television, commercials, and new media opportunities will also be covered. There will be ample homework. Interaction with the instructor, techniques of movement, and diction will be emphasized weekly.

Day 1

1. Introduction (acting: a lifelong study of self and interaction with others), acting as an art and a business, reading a scene, sides (audition), script writing, practicing blocking, casting agencies (online: lacasting, nowcasting, backstage, actors access, iActor), headshots, contact via SMS, email, cell, phone, LinkedIn, twitter, creating a daily written journal

Day 2

2. Scene study, improvisation, "cold?" readings, resume writing, highlighting and maintaining unique skills, depth and breadth of self, employment other than acting, improvisation, ad lib, stage, TV, modeling, commercials, voiceovers, new media, demo reel, representation (talent agent, manager)

Day 3

3. Scene study, improvisation, blocking, movement, voice projection, monologues, diction, production work, film genres, types of television

Day 4

4. Scene study, blocking, improvisation, breaking down a script, studying the character, getting the audition, auditioning techniques and hints, volunteering on set, performing your special skills at an audition and while on set

Day 5

5. Scene study, blocking, improvisation, behaving on set, conflict resolution on set, casting directors, relationships with other actors

Day 6

6. Scene study, blocking, improvisation, taking direction, technical advisors, on set wranglers, production assistants, directors, assistant directors

Day 7

7. Scene study, blocking, improvisation, different voices, unique characters, self-assessment: strengths and weaknesses

Day 8

8. Scene study, blocking, improvisation, joining the various guilds: When? (SAG, AFTRA, SAG-AFTRA, AGVA, AGMA, AEA) SAG Foundation, SAG Actors Center, volunteering, SAG conservatory, various film schools

Day 9

9. Scene study, blocking, improvisation, branding, business cards, website presence, your own website, developing other skills (public speaking, employment interviews)

Day 10

10. Scene study, blocking, improvisation, evaluation of instructor, your future, continued practice, an actor vs. someone who can act, staying away from: negative people, drugs, alcohol, tobacco, uncomfortable situations on and off set

A.T.M. Outline

1. Introduction (acting: a lifelong study of self and interaction with others), acting as an art and a business, reading a scene, sides (audition), script writing, practicing blocking, casting agencies (online: lacasting, nowcasting, backstage, actors access, iActor), headshots, contact via SMS, email, cell, phone, LinkedIn, twitter, creating a daily written journal

- a. Introduction -
- b. Acting as an art -
- c. Acting as a business -
- d. Reading a scene -
- e. Sides (audition) -
- f. Script writing -
- g. Practicing blocking -
- h. Casting agencies -
 - i. lacasting.com -
 - ii. nowcasting.com -
 - iii. backstage.com -
 - iv. actorsaccess.com -
 - v. iActor -
- i. Headshots -
- j. Contact via SMS -
- k. Email -
- l. Cell -
- m. Phone -
- n. LinkedIn -

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o. Twitter -

p. Creating a daily written journal -

2. Scene study, improvisation, "cold?" readings, resume writing, highlighting and maintaining unique skills, depth and breadth of self, employment other than acting, improvisation vs. ad lib, stage, TV, modeling, commercials, voiceovers, new media, demo reel, representation (talent agent, manager)

- a. Scene study -
- b. Improvisation -
- c. "Cold?" readings -
- d. Resume writing -
- e. Highlighting and maintaining unique skills -
- f. Depth and breadth of self -
- g. Employment other than acting -
- h. Improvisation vs. ad lib -
- i. Stage -
- j. TV -
- k. Modeling -
- l. Commercials -
- m. Voiceovers -
- n. New media -
- o. Demo reel -
- p. Representation (talent agent) -
- q. Representation (manager) -

3. Scene study, improvisation, blocking, movement, voice projection, monologues, diction, production work, film genres, types of television

- a. Scene study -
- b. Improvisation -
- c. Blocking -
- d. Movement -
- e. Voice projection -
- f. Monologues -
- g. Diction -
- h. Production work -
- i. Film genres -
- j. Types of television -

4. Scene study, blocking, improvisation, breaking down a script, studying the character, getting the audition, auditioning techniques and hints, volunteering on set, performing your special skills at an audition and while on set

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.
- i.
- j.

5. Scene study, blocking, improvisation, behaving on set, conflict resolution on set, casting directors, relationships with other actors

- a. Scene study -
- b. Blocking -
- c. Improvisation -
- d. Behaving on set -
- e. Conflict resolution on set -
- f. Casting directors -
- g. Relationships with other actors -

6. Scene study, blocking, improvisation, taking direction, technical advisors, on set wranglers, production assistants, directors, assistant directors

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.
- i.

7. Scene study, blocking, improvisation, different voices, unique characters, self-assessment: strengths and weaknesses

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.

8. Scene study, blocking, improvisation, joining the various guilds: When? (SAG, AFTRA, SAG-AFTRA, AGVA, AGMA, AEA) SAG Foundation, SAG Actors Center, volunteering, SAG conservatory, various film schools

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.
- i.

9. Scene study, blocking, improvisation, branding, business cards, website presence, your own website, developing other skills (public speaking, employment interviews)

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.

10. Scene study, blocking, improvisation, evaluation of instructor, your future, continued practice, an actor vs. someone who can act, staying away from: negative people, drugs, alcohol, tobacco, uncomfortable situations on and off set

- a.
- b.
- c.
- d.
- e.
- f.
- g.
- h.
- i.
- j.
- k.
- l.
- m.