

**The differences
between stage and
screen acting are
largely determined by
the differences in space
and time in each
medium.**

The star system has been the backbone of the American film industry since the mid-1910s, and stars are the creation of the public, its reigning favorites.

**The so-called Golden Age
of the star system between
the 1930s and the 1940s,
coincided with the
supremacy of the
Hollywood studio system.**

Most of the stars during this period were under exclusive contract to the five major production companies: MGM, Warner Brothers, Paramount, Twentieth Century-Fox, and RKO, known as the Big Five studio majors.

**After the talking
revolution, the
majors turned to
the live theater for
new stars.**

The majors viewed their stars as valuable investments, and the build-up techniques developed by the studios involved significant time, money, and energy.

**Personality stars
commonly refuse all
parts that go against
their type, especially if
they are leading actors
and actresses.**

Stanislavsky disapproved of the star system and individual virtuosity. In his productions, he insisted on ensemble acting, with genuine interactions among the actors/characters.

Most stage and screen performers are classified according to role categories which include: leading men, leading women, character actors, juveniles, villains, comedians, tragedians, ingénues, singers, and dancers.

**Acting is a language
system as the
filmmaker uses actors
as a medium for
communicating ideas
and emotions.**

Film Critique # 2 – Instructions

Reflecting on BOTH *Casablanca* and *Sunset Boulevard*, students are to theoretically interrogate the aesthetic, structural, and cultural substance of these productions from a critical perspective coupled with information learned in chapters 6, 7, 8, 9, and 11 in the textbook. Refer to the syllabus for acceptable style requirements, and be reminded that the paper must be no less than 3 complete and no more than 5 complete typed pages. Points to consider include thematic dynamics specific to the historical American experience supported by text excerpts, and the dynamics of cinematic techniques at work in the critiqued production. Be advised that this is a compare and contrast paper in which you are to reflect upon which production you found most effective and support your reasons for determining the other less effective based on their production and narrative values. Due 4/21/2010.