

Module code	ATP513	Level	5
Module title	Acting and Lens	Credit value	20
Common/Core/ Elective	Core	ECTS Credits	10
		Notional learning hours	200
Courses on which the module is taught	BA Acting for Stage and Screen	Teaching Period	Autumn

1. Module description

On this module, you will develop your skills as an actor in relation to camera, while building your knowledge of a variety of approaches to film and television acting. You will be introduced to acting on screen in commercial and corporate Environments. You will develop your techniques for self-taping (now a central part of the casting process) as well as more conventional style of casting. You will explore the emotional truth you need to act on screen, but you will also look at the more pragmatic aspects of a screen actor's work. Filming is always subject to pressures of time, so you will explore how the working professional actor deal with this challenge.

2. Learning outcomes

Upon successful completion of this module you will be able to:

Collaboration (ML01):

Collaborate and use appropriate networks to solve acting challenges

Digital Tools and Data (ML06):

Analyse and use digital tools and data in the production of increasingly complex screened performance

Discipline Skills (ML08):

Employ screen acting and production knowledge, techniques and tools for digital storytelling.

3. Learning and teaching methods

Classes will follow a workshop format involving coaching and direction, acting and camera rehearsals, brief interactive lecture/ presentations, discussions, examining film and video clips and, in addition, students will be using cameras and playback to record and review their own progress and create their own work.

At the beginning of this module we will discuss and confirm the principles of safe practice that we operate in BA Acting for Stage & Screen at Regent's University:

Much of the work engaged in during the course of your studies will involve complex and difficult themes and activities. It is important that we acknowledge that all members of our community, staff and students should feel safe in any work and environment that they are exploring. The following principles are adopted by all staff and students on the programme.

- Everyone working and learning together is entitled to do so in a safe space: a space free of bullying and harassment of any kind.

- Everyone will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.
- Everyone will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment, we will speak out knowing that voices and concerns will be heard and taken seriously.
- Everyone will actively promote a positive, optimistic and mutually supportive approach to work and study.

Interpersonal Safe Practices

BA Acting for Stage & Screen can involve interpersonal practices which involve physical contact and close physical proximity. In order to ensure safe practice(s) the following principles are adopted by all staff and students on the programme.

- Physical contact between teacher and student is sometimes necessary for student learning (e.g. to correct posture). It's purpose and form should be explained to the student by the teacher and the student's consent obtained in advance of physical contact taking place. In the context, as in all others, teachers will be sensitive to feedback from their students and will respond respectfully and accordingly.
- Teaching staff are responsible for ensuring safe practices in studio workshops. Where an exercise is likely to involve physical contact between students, teaching staff will risk assess and explain the parameters for the exercise ensuring that all students feel safe and empowered to halt an exercise should they feel uncomfortable or unsafe.
- At Regent's University London we are exploring Acting as a cultural form primarily and not replicating the wide range of contemporary industry practices. Given the diversity of backgrounds that any student cohort can be from we never engage in close intimate scenes which might undermine the heritage of any student.
- Moments of sensual proximity may be employed in the action of a scene only with the consent of all parties. These will be choreographed with prior agreed boundaries set by students in advance of agreeing to include a scene.
- Intimacy is defined here as "sensual proximity or touching. It is an act or reaction, such as an expression of feelings (including close friendship, platonic love, romantic love or sexual attraction), between people." Examples include: "being inside someone's personal space, holding hands, hugging, kissing, caressing and sexual activity. Physical intimacy can often convey the real meaning or intention of an interaction in a way that accompanying speech simply cannot do."
https://en.wikipedia.org/wiki/Physical_intimacy#cite_note-2
- Students rehearsing work independently must comply with the principle of mutual consent at all times. All students are empowered to stop work at any time that they feel uncomfortable and withdraw from work. In the event of this principle being undermined or ignored by any student, the Course Leader should be informed at the earliest opportunity. Students who do not respect these principles may be subject to disciplinary action.
- All work must take place in a designated rehearsal studio. The university provides suitable spaces which have been designed for safe acting practice and are maintained to a standard which mitigates against obvious risks. There is one studio (DB06) which is set aside for student rehearsal and as a breakout space. This studio is in close proximity to the Media Services staff office and is located on a busy corridor with the studio visible at all times from the corridor.

- Where work is required to take place in spaces other than designated rehearsal studios of the University, a full risk assessment must be carried out and these principles discussed with any participants on location.

Learning hours	
Directed learning	72 hours
Workshops/classes	72
Guided/Self-guided learning	128 hours
Total	200

4. Assessment, formative feedback and relative weightings

Assessment 1: Performance

Weight (%): 40

Word Count or Equivalent: 10 to 15 mins

You will face the challenge of a mock screen casting/audition that is as near as possible to real life. You will be required to learn a portion of script from a television drama and will be expected to make useful observations about your character and how you would approach a screen portrayal. You will work with an off-camera actor (a fellow student) and will receive direction from a tutor.

Assessment 2: Performance (Group Assessment)

Weight (%): 60

Word Count or Equivalent: 5 mins

You will form small groups with other acting students and will be required to make short films of about 5 minutes duration. Working from published screenplays you will storyboard, rehearse, shoot and edit your work into a collaborative short film.

Each summative assessment will be preceded by an opportunity of formative assessment accompanied by formative feedback

Assessment tasks	MLO1	MLO6	MLO8
Performance 1			x
Performance 2	x	x	x

5. Indicative resources

Caine, M. (1990) Acting in film. New York: Applause Theatre Books.

Lawson, D. (2014) The actor and the camera. London: Nick Hern

Churcher, M. (2011). A screen acting workshop. London: Nick Hern Books.

Churcher, M. (2003) Acting for film: Truth 24 times a second. London: Virgin

Carlson, S. (2006) Hitting your mark. Studio City: Michael Wiese

Online student resources for scripts include:

BBC Writers room <http://www.bbc.co.uk/writersroom/scripts>

Full scripts from EastEnders, Dr Who etc.