

<b>Module code</b>	ATP613	<b>Level</b>	6
<b>Module title</b>	Film Project	<b>Credit value</b>	20
<b>Common/Core/Elective</b>	Core	<b>ECTS Credits</b>	10
		<b>Notional learning hours</b>	200
<b>Courses on which the module is taught</b>	BA Acting for Stage & Screen	<b>Teaching Period</b>	Spring

## 1. Module description

In this module you will apply and develop your knowledge and skills in relation to camera and lens. The skills you will acquire in this module will build on your knowledge of screen acting and production and prepare you for future opportunities. You will develop and apply your skills specifically to acting for the lens, as well as your skills in acting for the stage, to the contrasting worlds of the studio and location. The focus of the module will be to create a collaborative short film project, working from commissioned scripts or self-generated material. You will develop enhanced acting and script analysis skills, and you will build greater understanding of the collaboration necessary to create a larger scale project. In addition, you will enhance your knowledge of the technical side of film-making and camera-work.

## 2. Learning outcomes

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

### **Decision Making (MLO4):**

Formulate informed creative decisions using critical and reflexive thinking

### **Digital data and tools (ML06):**

Appraise and utilise digital tools and data in the production of performance

### **Discipline Knowledge (ML07):**

Critique and synthesise theories, concepts and facts in relation to acting

### **Discipline Skills (ML08):**

Combine and employ a wide range of digital storytelling knowledge, techniques and tools for production and performance purposes.

### **3. Learning and teaching methods**

Learning and teaching methods are designed to allow you to explore this project practically and in a supportive workshop setting. You will be expected to engage in the full range of production roles and engage in story development. The latter part of the module will see you using cameras to create your own projects, under the supervision of acting and film tutors. Throughout the course of the module, you will archive your developing work and present in the form of a portfolio.

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](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.

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

#### 4. Assessment, formative feedback and relative weightings

##### Assessment 1- Performance (Group Assessment)

**Weight (%): 60**

**Word Count or Equivalent: 5 to 10 minutes**

In groups, students will develop and produce a short film project in collaboration with the film tutors, working from extant or self-generated material

##### Assessment 2 Portfolio

**Weight (%): 40**

**Word Count or Equivalent: 3000**

Your portfolio will archive and critique the process of making your film project from initial idea to completed creative artefact.

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

#### Mapping of assessment tasks for the module

Assessment tasks	MLO4	MLO6	MLO7	MLO8
Group Project Work	x	x		x
Portfolio	x		x	

#### 5. Indicative resources

- Benedetti, R. (2001) *Action: Acting for film and television*. Boston: Allyn and Bacon.
- Caine, M. (1997) *Acting in film*. New York: Applause Theatre Books.
- Churcher, M. (2011) *A screen acting workshop*. London: Nick Hern Books.
- Kenworthy, C. (2012) *Master shots vol. 1, 2nd edition: 100 advanced camera techniques to get an expensive look on your low-budget movie*. Studio City, CA: Michael Wiese Productions.
- Kocka, L. (2018) *Directing The Narrative and Shot Design*: Vernon Press
- Lawson, D. (2014) *The actor and the camera*: London: Nick Hern Books.
- Takoudes, G. (2019). *The Collaborative Director, A Department-by-Department Guide to Filmmaking*. New York, N.Y: Routledge
- Taylor, M. (1994) *The actor and the camera*. London: A and C Black.
- Tucker, P. (2003) *Secrets of screen acting*. London: Theatre Arts Books.