2307VIC Certificate III in

Acting (Screen)

Year 2

# CUFDRT502A Direct performers

Australian College of Dramatic Arts

**STUDENT WORKBOOK**

**Name:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**School:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| Submission DATE | Work to Redo | Resubmit DATE | Reasonable Adjustments | Result S/NS | Teacher Date & Sign |
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**Due Date:** Act 16

**Time Required:** 50 hours

**Workbook developed by Merilyn Brend © 2020**

**CUFDRT502A Direct performers**

**What This Unit is About:**

This unit is a practical unit of competency and you will be marked on your folio, elective film group work and personal short film work and research.

**Some Information About the Film and Television Industry:**

This unit describes the performance outcomes, skills and knowledge required to direct performers during the filming or recording of productions. Directors are responsible for visualising and defining the style and structure of productions. They must have the capacity to inspire and motivate their team to produce the film they have envisioned, so high level communication and management skills are essential. As time and budgets are important to screen productions, directors are responsible for ensuring that performers and production personnel are well briefed and rehearsed prior to shooting.

**Resources:**

You must write a list of the resources you used and include this in your folio.

**Evidence of work: Folio and film. Please make sure you label your answers with the correct question numbers.**

|  |
| --- |
| **Student Declaration** I declare that no part of this assessment has been copied from another person’s work, except where clearly noted on documents or work submitted. I declare that another person has written no part of this assessment for me. I understand that plagiarism is a serious offence that may lead to disciplinary action.Student Signature: Date:  |

**Student Workbook – Folio and Film**

Make sure you log all activities in your folio and label them correctly. All filming must be submitted via USB/SD card as an mp4 or mov and titled according to the question number.

**Information for Elective and Short film**

As time and budgets are important to screen productions, directors are responsible for ensuring that performers and production personnel are well briefed and rehearsed prior to shooting.

Even though directors act with a high degree of autonomy and are ultimately responsible for realising the production's creative vision, they are members of a production team and need to collaborate with technical and administrative personnel during rehearsals and on film shoots. A high level of creativity is expected, along with the flexibility to make compromises where necessary.

1. Required skills and knowledge

Well-developed understanding of:

* character development
* the craft of screen acting
* the craft of the director of photography
1. Knowledge of communication techniques, including effective listening, questioning and non-verbal cues
2. Industry knowledge, including:
* roles and responsibilities of personnel in the screen production industry
* sound understanding of artistic and technical elements associated with productions, e.g. staging, lighting and sound
* issues and challenges that arise in directing performers in screen productions
* conventions and practices of directing for the screen
* broad historical and cultural context for types of productions relevant to area of work
* visual story-telling techniques
* techniques to transpose written to visual narrative
* conditions of industrial awards and workers' compensation in relation to participation of cast and crew in shoots
1. Duty of care to colleagues and general public

OHS standards as they apply to directing performers in screen productions.

**Evidence needs for this UOC – Folio and Film**

Element 1: Prepare for actual production

Element 2: Facilitate performances

Element 3: Wrap production

Employability skills gained from this unit include communication, teamwork, planning and organisation, technology use and self management.

**Assessment Task 1**

Devise your own short film of one minute duration. You may choose any genre but you must follow the procedures set out below. Do not make this short film complicated; make sure crew and cast are fully briefed.

**Assessment Task 2**

Elective film

**Meeting Production Requirements**

Pre-production

Plan the script

Identify crew tasks

Cast the script

Plan all aspects of the filming

Scripting

Use Year 1 students for auditioning

Location planning and permission

Equipment needed

Safety requirements, OHS, stunt/safety reports

Production

Cast/crew needs when filming

Costuming

Use Make up and hair student for cast needs

Scheduling

Communication

Production

Arrive on time to start crew set up tasks

Be ready for cast

Commence filming as per schedule/script

Be aware of safety/OHS concerns

Be helpful and nice to all – this is a volunteer project

Post production

Thank all people involved

View footage

Plan your edit – all group to be involved

Edit – all group to be involved

Finalise footage/titles (ACDA must be acknowledged on footage)

1. Hold discussions with your elective groups: brainstorm genre of film, write the script, take into consideration the requirements listed in the Kilowhat Elective Brief.

2. Develop your misé-en-scene: Write breakdown for the scenes including:

Size and framing of each shot

Crew role in the context of the scene or shot

Cast role in the context of the scene or shot

Choice of film stock

Aspect ratio

Framing
Camera placement and movement

Sound

3. Run rehearsals including warm ups. Use a studio or theatre environment for preparation in warm ups and rehearsal of scenes, and log all preparation activities.

4. Engage performers in the control of the narrative by use of the techniques that allow for character subtext. Research subtext and give 3 examples from the elective or a recently filmed script and log how you achieved the desired results from your actors.

5. Establish appropriate lines of communication between relevant production personnel to ensure smooth running and technical requirements of production. Take control of the shoot, communicate with cast and crew, and keep notes.

6. Inform and update relevant production personnel of any changes in requirements that may have occurred since final rehearsals and log this information.

7. Work with the cast to ensure relevant dramatic elements are met.

 Write a breakdown about your actors during the actual production, do this in collaboration with your elective group. Log how actors worked.

8. Ensure appropriate OHS requirements are met in line with enterprise procedures. Fill in a risk assessment in accordance with breakdown of the scene(s). See the examples below and please include your own in your folio. You may work with the camera person on this.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Scene** | **Location** | **Weather** | **Risk (L/M/H)** | **Actors Physical Ability** | **Safety Report** |
| Lilith wakes up Charles by jumping on his bed | Internal - bedroom | Night dark, no rain | M | Check fitness and agility of actor  | When Lilith jumps on bed, possibility for actor to hurt leg. Use safety person. |

|  |  |  |
| --- | --- | --- |
| **Scenario** | **Potential Risk** | **Hazard Control** |
| Dissect the script to explain scenario | * Slip, trip or fall
* Strain, sprain
* Minor bruising
* Skin abrasion
* Muscle soreness
* Possible trauma
 | Pre existing injuries and medical issues must be established. Warm up exercises are to be done and a first aid kit should be on standby. |

9. Communicate with relevant production personnel and clearly and provide constructive feedback throughout production process. Log some examples of constructive feedback with production personnel.

10. Identify and rectify creative problems throughout production in collaboration with relevant production personnel. Log any conversations or notes in your folio.

11. Ensure performers are kept informed of filming order of scenes as required. Log filming order of scenes.

12. Assist performers throughout the entire production to understand the desired misé-en-scene.

13. Check all scenes are recorded and completed including spot checks of actual recordings for quality and accuracy. Log results checks raw footage.

14. Release production crew/cast; complete necessary documentation according enterprise procedures. Record thanks to cast and crew.

15. Make arrangements for additional production requirements and ensure relevant production personnel are properly informed. Log post filming and audio requirements and who will complete them.

16. Evaluate all aspects of the shoot from a director’s perspective including your own performance, and areas for improvement. Record how the shoot was finished and make comments on cast and crew job achievements with respect to how you were able to manage your own job.

17. Provide positive feedback to relevant production personnel and invite them to comment on the shoot. Log examples of comments.

**information for Green Screen use if needed**

What is it? How do you act with it? Green screen is an effects process known as Chromakey. This allows film and television productions to use advanced technology to superimpose the subject onto a virtual background. With digital processing, the editor gets a solid background to easily remove with software, and edit in the background needed. Chromakeying, therefore, is the act of singling out a particulate colour in an image, then using computer software to make that colour transparent, allowing another image (such as animated weather maps on forecasts for the news) to show through. Green is used as the contrast means most modern cameras easily pick up the colour, and it is less common in clothing.

**Tips for recording with a green screen:**

1. **Avoid shadows** – shadows change perceived colour by the camera, so editing will be tricky.
2. **Ensure the screen surface is flat and smooth** – you can use paint, fabric, paper or anything as long as there are no wrinkles or folds and the colour appears seamless in the back
3. **If your camera automatically sharpens images – turn that feature off** as artificial sharpening can make it harder for editing software to separate background from subject
4. **Watch out for reflections on your subject and on props** – shiny things can pick up green screen colours. Blonde hair can also make it tricky, blue screens or using magenta gels on the backlight will counteract the green

**Tips for acting with a green screen:**

1. **Hit your marks precisely** – unlike a fully dressed set the room is often empty so this is even more important
2. **Eyeline must be accurate and directed to the marks indicated and provided by the director** – again, this is even more key with green screen as there is less to look at and use for marks and cues
3. **Imagination is important with green screen** – you won’t be seeing your scene partner maybe, or the ‘monster’ coming at you, or the dog you’re playing with, so you must be able to act as though it’s real
4. **Focus** – focus, focus and focus harder. You need to maintain continuity in all ways, be able to portray real emotions… Green screen acting is like regular acting just a lot more challenging!

**B-Roll**

B-roll is an incredible asset when it comes to creating engaging video content.

What is it and do you need it? It’s supplementary footage shown during a

production and can making storytelling much easier with added footage. As a

general rule, this can include animation, graphics, photos and extra footage.

**Assessment Marking Guide**

*Confidential Student Record*

**UOC CUFDRT502A: Direct performers**

**Assessment Includes:** Skills and knowledge required to direct performers during the filming or recording of productions. Organisation of own work schedules, to monitor and obtain feedback on work performance, and to maintain required levels of competence. Evidence includes: directing of screen productions that demonstrates: effective communication with cast and crew, ability to develop strategies to adjust planned performances, knowledge of all technical, staging and artistic aspects of a production, ability to meet production deadlines.

Evidence of participation for the **elective film project**, submission of **one short film** and folio.

**Student Name:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Assessor Name / Signature:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date:** \_\_\_\_\_\_\_\_

**0 (unacceptable) 1 (less than acceptable) 2 acceptable 3 (more than acceptable)**

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| **Criteria for performance** | 0 | 1 | 2 | 3 |
| **Pre-production** |  |  |  |  |
| Planned and wrote the script with the group  |  |  |  |  |
| Wrote scene and character breakdowns  |  |  |  |  |
| Attended auditions/screen-tests |  |  |  |  |
| Briefed actors/crew of any technical requirements |  |  |  |  |
| Briefed actors on the filming process and what is needed to achieve the technical and emotional requirements of the scene |  |  |  |  |
| Rehearsed scenes |  |  |  |  |
| Used warm up activities to maximize the actors work |  |  |  |  |
| Broke script into shooting order |  |  |  |  |
| Identified and communicated your misé en scene to crew and actors from the workbook |  |  |  |  |
| Identified OHS/risk and wrote risk assessments |  |  |  |  |
| Researched/communicated subtext for action/dialogue |  |  |  |  |
| **Production** |  |  |  |  |
| Logged rectifications of creative problems |  |  |  |  |
| Did spot checks on recordings of scenes for quality |  |  |  |  |
| Logged all raw footage |  |  |  |  |
| Reshot any scenes for rectifications to creative problems or technical problems |  |  |  |  |
| Thanked the crew/cast |  |  |  |  |
| **Post Production** |  |  |  |  |
| Discussed any post production requirements |  |  |  |  |
| Discussed the editing process |  |  |  |  |
| Discussed and evaluated the final filmed project |  |  |  |  |
| Evaluated the whole production process |  |  |  |  |
| Gained feedback on own performance |  |  |  |  |
| Ability to identify personal strengths and weaknesses |  |  |  |  |
| Has the ability to self reflect |  |  |  |  |

*Clarifying comments to support assessment/observations:*