1. **Title of the module**

FILM6290 (FI629) Working with Actors

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA Film and associated programmes

BA Media Studies

BA Drama and Theatre

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 demonstrate an understanding of some key current and historical approaches to working with actors in recorded media;

8.2 demonstrate a deepened theoretical and practical understanding of the casting industry, including an understanding of the ethical and political issues surrounding casting;

8.3 demonstrate an understanding of mainstream professional acting practice, and an introduction to some key practitioners in the interlinking fields of acting and directing which may include, but are not limited to Stanislavski, Meisner, Mamet, Leigh, Yates, Mendes, Cassavetes;

8.4 demonstrate an understanding of the role of director in working with actors in film;

8.5 demonstrate a deepened awareness of industry law and contracts;

8.6 demonstrate a knowledge and understanding of the practice and ethics of working with non-actors in featured roles;

8.7 demonstrate an understanding of industry expectations surrounding pay and working conditions for performers;

8.8 demonstrate a practical understanding of how to create and distribute a casting brief from a script, and how to run casting sessions;

8.9 demonstrate a practical understanding of directing actors on film;

8.10 demonstrate the foundation of an ability to articulate, in technical terms, their own experience of directing, and the experience of observing actors at work.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 use developed skills in critical reflection, analysis and interpretation;

9.2 organise and use analytical arguments;

9.3 analyse scripts for performance;

9.4 work in a team and alone to conduct rehearsals;

9.5 carry out their own ideas, expressing them clearly through both written and verbal communication;

9.6 scrutinise industrial practice and apply critical and theoretical ideas to it.

1. **A synopsis of the curriculum**

This module provides an introduction to some key current industry practice surrounding working with actors. Students will explore the practice and ethics of the casting, as well as examining current UK and US industry trends and debates. The module also explores the role and expectations of the professional actor working in film. By practical and theoretical exploration of mainstream acting methodologies, and practitioners such as Stanislavski, Mamet and Meisner, students will develop practical skills and vocabularies for engaging productively with actors on shoots and in rehearsal. The module will also examine the practice of working with non-actors as performers, and scrutinise some more unconventional working methods espoused by directors who may include, but are not limited to, Mike Leigh, John Cassavetes, Ken Loach, Roberto Rossellini etc.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Catliff, S. & Granville, J. *The Casting Handbook*. Abingdon and New York: Routledge

Churcher, M. (2003) *Acting for Film: truth 24 times a second.* London: Virgin Books

Ewin, S. & Ewin, E. (2007) *Typecasting: On the Arts and Sciences of Human Inequality.* New York: Seven Stories Press

Mamet, D. 1991. *On Directing Film.* New York; London: Viking

Merlin, B. (2014) *The Complete Stanislavsky Toolkit* *(revised ed.)*. London: Nick Hern Books

Weston, J. 1996*. Directing actors: creating memorable performances for film and television.* Studio City, California: M. Wiese Productions

Warner, K. J. 2015. *The Cultural Politics of Colorblind TV Casting.* Abingdon and New York: Routledge

1. **Learning and teaching methods**

Total contact hours: 40

Private study hours: 260

Total study hours: 300

1. **Assessment methods**
   1. Main assessment methods

Essay (2500 words) (35%)

Casting Brief (30%)

Practical Assessment (35%)

13.2 Reassessment methods

Like for Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | ***8.1*** | ***8.2*** | ***8.3*** | ***8.4*** | ***8.5*** | ***8.6*** | ***8.7*** | ***8.8*** | ***8.9*** | ***8.10*** | ***9.1*** | ***9.2*** | ***9.3*** | ***9.4*** | ***9.5*** | ***9.6*** |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Practical Workshop* | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Lecture Sessions* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay* | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** |  |  | **x** | **x** |
| *Casting Brief* | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** |  | **x** | **x** |
| *Practical assessment* | **x** |  | **x** | **x** |  |  |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

Students examine a range of practitioners, some of international standing, as well as a range of international theorists and practitioners.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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Revised FSO Jan 2018