MODULE SPECIFICATION

Instructions:

1. If the module is part of a programme of study in a University department, please complete sections 1 and 2.
2. If the module is part of a programme of study in an Associate College, please complete Sections 1 and 3.

SECTION 1: MODULE SPECIFICATIONS

1. The title of the module
   Acting in Classical Theatre

2. The Department which will be responsible for management of the module
   Drama School

3. The Start Date of the Module
   October 2012

4. The cohort of students (onwards) to which the module will be applicable.
   October 2012

5. The number of students expected to take the module
   6/20

6. Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Departments and Faculties regarding the withdrawal
   N/A

7. The level of the module (e.g. Certificate [C], Intermediate [I], Honours [H] or Postgraduate [M])
   Postgraduate (M)

8. The number of credits which the module represents
   100 (50 ECTS credits)

9. Which term(s) the module is to be taught in (or other teaching pattern)
   Autumn, Winter, Spring and Summer terms.

10. Pre-requisite and co-requisite modules –
    Co-requisite Modules are: Movement and Physicality in Theatre; Voice, Speech, Song and Classical Text.

11. The programmes of study to which the module contributes
    MA in Classical Acting for Professional Theatre.

12. The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes
    - Inhabit, bring to life and sustain characterisations through textual analysis, research and performance. C,1,2,3,7,8;
• Be able to apply advanced technical skills to the performance media of theatre C2,5,6.
• Effective communication with fellow actors using verse and prose C2,3.
• Engage with a contemporary audience through the use of verse and prose. C4,5
• Develop a fit, flexible voice as an instrument for communication. C5
• Communicate character, emotion and narrative through appropriate physicalisation. C6
• In depth contextual and content knowledge of a range of classical texts; their sources, influences and subsequent development. C7
• Critical reflection on play text and creative response leading to new approaches characterisations in a given context. C1,2,8
• To develop an enhanced ability to reflect on individual artistic practice. C8
• Develop the flexibility to adapt to the demands of the director/production from an informed foundation of knowledge. C1,2,3,4,5,6,7,8
• Reflect critically on the relationship of classical texts to contemporary practice. C1,2,4,8

13. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

• High level of communication skills. A2,3; B3,4,5,6; C3; D1,2,4.
• Ability to contribute to team work through ensemble membership. A3,4; B1,2,3,6; C3,8; D1,2,3,4,6.
• Initiative and creativity in problem solving. A1; B1,3; C2; D1,2,3,4,5
• Develop reflective practice through critical evaluation of personal performance and contribution to the group. A4; B3,4,5,6; C7,8; D1,2,4.
• IT skills for research and presentation. D5
• The ability to research, analyse and evaluate information in order to create new knowledge and original interpretations. A1,2,3,4; B1,2,3,4,5,6; C7,8; D6
• Development of professional personal strategies to sustain a career. D7

14. A synopsis of the curriculum

Students will engage with works from a range of Classical Texts. Commencing with Shakespeare they will work on texts from the Jacobean era, Spanish ‘Golden Age’, Restoration ‘Comedy of Manners’ and French Classical Theatre. Practical class work will normally consider the development of a character, through character investigation off contextual research, interaction and observation with reference to the work of Stanislavski and Rudolf Laban.

The rehearsal and performance process will be used to investigate the context of the text and draw out character work and interplay key to achieving a credible presentation of the original piece.
Alongside the direct text work, acting craft skills will be taught and exercises will explore focus, characteristics, and the specific emotional and physical life of a given character. Some of this work will be achieved through class work and some through scene study and workshops. Techniques that will normally be investigated are shown below and rehearsal work will require the student to draw on these skills to create and sustain a credible character.

**Exploration**
- Exploration of characteristics
- Physical and emotional life
- Inner and outer tempo
- Super-objective achieved through action and activities.
- Character relationships

**Investigation of style**
- Consideration of social and demographic identities in relation to period conventions
- Scene and textual analysis
- Contextual research of period, manners, behaviour and convention

**Observation**
- Study of human behaviour patterns through exercises
- The importance of body language in performance
- Devised and improvised work

All of this is achieved through interactive play, group work and sustaining focus allied with the development of strategies for critically evaluating the intricacies of different classical texts to enable the actor to bring characters to life through an advanced synthesis of practice.

**15. Indicative Reading List**

Aebischer Dr P (2010) *Jacobean Drama*. Palgrave Macmillan
Artaud A, (1990) *Artaud on Theatre*. Methuen Drama
Brook P,(1995) *There Are No Secrets*. Methuen Drama
Hall P. (2003) *Shakespeare’s Advice to the Players*. Oberon
Lough J (1979) *Seventeenth Century French Drama – the background* Clarendon Press
16. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

This module comprises of 1000 hours of study, approximately broken down as follows:

- 985 hours of class work including rehearsals, research and showings
- 15 hours of private study.

This is primarily a taught programme of study with much of the learning undertaking place in class work, rehearsals and performance. This level of direct teaching is essential in the process of investigating and staging classical texts which have value and meaning to the student. This is reflected in the balance of taught contact hours to private study time. Private study includes script reading, line learning and research activity.

17. Assessment methods and how these relate to testing achievement of the intended learning outcomes

Assessment Criteria:

80% Rehearsal and Performance of each classical text studied (tests all the learning outcomes)

- Workshop Productions – 60% (Autumn/ Winter/ Spring Terms)
- Thesis Presentation – 10% (Summer Term)
- Shakespeare and Classical Text in Performance – 10% (Summer Term)

20% Assessed practical class work. (tests C1,2,3,4,5,6,7,8 of the subject specific learning outcomes)

- Class Work – 20% (Autumn/ Winter/ Spring Terms)

It is through the detailed investigation of the text and character that the individual actor is able to create a sustained and believable performance. The methodology of rehearsal into showings of the work allows the individual to demonstrate their process in uncovering the nuances of the role and how best to deliver a performance of depth and breadth and be informed through detailed research.

Discussions during the rehearsal period between directors and actors reveals and demonstrates the level to which the individual student has considered the background and context of the work and shows how well they are able to critically engage with the piece in pursuit of the character.

The module has a number of assessment points throughout the duration of the programme. For example: In the autumn term, students will take classes in character work and...
improvisation both of which be assessed formatively at the end of the teaching period. Students will also complete two workshop productions, each of which will be assessed by the director for formative (process) and summative (attainment) outcomes by the student. In all instances where summative points of assessment occurs, the work is observed and graded by the Heads of Department to enable moderation to take place for each student on the programme.

The process of moderation occurs across the different disciplines and units in accordance with the requirements set out in the University’s Credit Framework.

Two marks are awarded for each piece of work and each grade is worth 50% of the final mark:

Grade 1 (Formative) is based on the student’s speed and facility with which she or he can learn or incorporate new information and the instructor’s direction. This proportion of the overall grade reflects the student’s progress in class and in rehearsal. Attendance records, preparedness for class, research work and awareness of Health and Safety requirements are also taken into consideration.

Grade 2 (Summative) is based on the student’s final presentation of work, be that the last class of section of work, or a workshop or performance. The grade should reflect the level of attainment the student has achieved.

All marks are equally weighted at the end of a term and following Head of Department moderation and departmental discussion, a final mark is awarded for that term. The process is repeated in each of the following terms (Winter, Spring & Summer) following the same format.

The External Examiner will be invited to attend workshop presentations, who will be able to comment on the work of the student through viewing performance.

At the end of the programme, term grades are combined to provide a final overall grade for the module as agreed by the department staff, the Head of the Drama School and the External Examiner. If a student were to fail a module, they would have to have failed each of the assessment opportunities. If this were to be the case, the student would have to complete the year again.

18. Implications for learning resources, including staff, library, IT and space

Students will have access to a number of teaching and rehearsal spaces, accompanied by movement rooms with sprung floors. Access is provided to IT facilities to allow for research work to be completed. A library of play texts is available to browse and there is an extensive library of reference books, which whilst not on display are listed in the catalogue and once ordered, are available for collection within 24 hours.

There is a dedicated course leader and the key teaching staff drawn from the faculty. All of LAMDA teaching staff has worked professionally within the entertainment industry as actors, directors, movement teachers, choreographers, voice coaches etc. Coupled with their teaching experience and continued contact with the industry, they are able to ensure that the teaching and learning experience is based on experience and expertise supported by reputable professional careers.

19. A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities
This is primarily a practiced based programme that utilises continuous assessment to measure attainment of the learning outcomes. There is a Learning Agreement system in place to support students with disabilities and for those students who may sustain an injury – physical or vocal – whilst on the course. Reasonable adjustments are made to ensure students can achieve the learning outcomes.

If the module is part of a programme in an Associate College, please complete the following:

20. Associate College: London Academy of Music and Dramatic Art (LAMDA)

21. University Department (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme: Faculty of Humanities
SECTION 2: MODULE IS PART OF A PROGRAMME OF STUDY IN A UNIVERSITY DEPARTMENT

Statement by the Director of Learning and Teaching: "I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"

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Director of Learning and Teaching Date

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Print Name

Statement by the Head of Department: "I confirm that the Department has approved the introduction of the module and, where the module is proposed by Departmental staff, will be responsible for its resourcing"

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Head of Department Date

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.... Print Name

SECTION 3: MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

(Where the module is proposed by an Associate College)
Statement by the Nominated Officer of the College: "I confirm that the College has approved the introduction of the module and will be responsible for its resourcing"

03/11/2011
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Date

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Nominated Responsible Officer of the Associate College

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John Bashford

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Vice-Principal
LAMDA