1. **Title of the module**
   Acting – LAMACT7

2. **School or partner institution which will be responsible for management of the module**
   London Academy of Music and Dramatic Art (LAMDA)

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

4. **The number of credits and the ECTS value which the module represents**
   40 Credits

5. **Which term(s) the module is to be taught in (or other teaching pattern)**
   Year 1, Terms 1-3

6. **Prerequisite and co-requisite modules**
   Not applicable

7. **The programmes of study to which the module contributes**
   MFA Professional Acting.

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

   A1. A wide range of performance styles, mediums and methodologies incorporating techniques in voice, movement, music and acting at a complex level

   A2. A wide and varied knowledge of historic and contemporary playwrights

   A3. A complex understanding of key methodologies in the craft of acting and demonstrate this understanding in their practice.

   A5. Performance skills to a high industry standard

   B1. A comprehensive understanding of, dramatic texts from the classical theatre up to modern theatre

   B2. Originality in the creation of their work together with a practical understanding of how established techniques of research and enquiry are used within the context of performance

   B3. The ability to continue to advance their knowledge and understanding, and to develop new skills to a high level

   B4. Initiative, creativity and imagination in achieving characterisations

   C1. An ability to inhabit, bring to life and sustain engaging characterisations through textual analysis, research, rehearsal and performance

   C2. An excellent standard of performance discipline

   C4. An ability to apply acting, voice and movement skills in performance

   C5. The development of the vocal instrument as fit, strong and flexible in order to liberate the voice to become an expressive and responsive channel for the emotional and intellectual needs of the actor, the character and the text

   C7. The ability to communicate character, emotion and narrative through movement with a good level of fitness and stamina

   C10. An understanding of the responsibilities towards maintaining a safe working environment, both as an individual and as a member of the ensemble.
9. **The intended generic learning outcomes. On successfully completing the module students will be able to demonstrate:**

D1. A high level of communication skills
D2. Work as a valuable and contributory team member
D3. Initiative and creativity in problem solving
D4. The ability to evaluate his/her own performance, development and contribution to the group work
D6. The ability to research, analyse and examine a range of information.

10. **A synopsis of the curriculum**

The curriculum of this module consists of structured sequences of classes and workshops in which students develop and begin to apply the skills required to approach text and build a character across a range of styles, periods and genres. This is achieved through a Stanislavski approach to acting through reflective practice; an exploration of inner psychology and outer expression through Laban based techniques; and a psycho-physical exploration of Michael Chekhov and weekly improvisation classes. Contemporary scene study work in the first term leads to fuller workshops based upon Jacobean, Restoration and C19th European Naturalism texts. Workshop performances are not open to the public, but offer showings within the Academy only, enabling students to gain practical experience as performers.

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


12. **Learning and teaching methods**

This module comprises 595 hours of study, approximately, broken down as follows:

- 555 hours of class work including rehearsals and showings
- 40 hours of private study

Students work with staff in tutor-led sessions that are based on the specific requirements of actor training.

All acting work is delivered through group sessions, as ensemble-based learning and teaching is central to the development of acting skills generally. However, when working as part of a group, students are making individual contributions to the ensemble work, and it is the personal progress and attainment within a group setting on which the learning and teaching are based.
Throughout the module, each student receives a formal individual feedback tutorial with the head of every teaching department at the end of every term to discuss progress, and agree individual targets for development. These tutorials draw upon written reports from every class the student has taken, and also upon the student’s own Reflective Journal. In addition, students receive daily informal feedback on solo and ensemble work as part of LAMDA’s policy to monitor process.

13. **Assessment methods**

13.1 Main assessment methods

Although a student’s skills are developed through ensemble work, which includes tutor-led feedback and peer observation, the module grade is determined by assessing each individual student.

All assessment on this module is via course work, based on continuous evaluation. This results in summative feedback reports for each student at the end of each term, and an overall grade of the student’s work at the end of the module. Over the duration of the module, the student’s contribution to and performance in each series of classes or workshops results in two marks, weighted equally: one mark for process and one for performance.

- **Process** marks reflect students’ preparation for and approach to the work, and the extent to which they have applied professional attitudes to the acquisition of new skills or techniques.
- **Performance** (or attainment) marks reflect the extent to which those skills and techniques have been demonstrated.

Initial assessment grading is done in accordance with the University of Kent’s assessment scheme, and its available percentage grades. The criteria applied are outlined in the LAMDA assessment form which identifies the competencies of student work according to the appropriate classifications.

First and second marking procedures follow the regulations as set out by the University of Kent. All first marking is undertaken by the relevant class tutor or workshop director. Final public performances are also second marked by a member of academic staff. All marks are compiled for consideration and moderation at the end-of-term internal examination board meeting, which is attended by the Heads of Department and the Head of the Drama School. This results in two overall process and performance marks, which are then aggregated, to produce a single final module outcome.

14. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section 12) and methods of assessment (section 13)**

|-------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

Module Specification Template with Guidance (October 2017)
## Inclusive module design

This module is part of a primarily practice-based programme that utilises continuous assessment to measure attainment of the learning outcomes.

LAMDA recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. 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.

Inclusive practices have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

## Campus(es) or centre(s) where module will be delivered

LAMDA, 155 Talgarth Road, London, W14 9DA

## Internationalisation

LAMDA auditions for students in France, Ireland and right across North America, has active partnerships with organisation in India and Hong Kong, and regularly attracts students from over fifty different countries. We have an increasingly diverse staffing body, and consistently seek to broaden the range of material we work with beyond the standard canon. Before and after graduation, students are paired with mentors in their own region of the world, and those eligible to work in the US and/or Canada are showcased to the industry in New York and Los Angeles or Toronto, as appropriate. Although our English language entry requirements are high, we have recently introduced additional support for those students whose first language is not English.
If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be deleted.

18. **Partner College/Validated Institution**  
LAMDA, 155 Talgarth Road, London, W14 9DA

19. **University School responsible for the programme**  
School of the Arts

### 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.

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<tr>
<th>Date approved</th>
<th>Major/minor revision</th>
<th>Start date of the delivery of revised version</th>
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