MODULE SPECIFICATION

1. **Title of the module**
   Skills 2: The Assistant Director – LAMDA809

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

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

4. **The number of credits and the ECTS value which the module represents**
   30 (15 ECTS)

5. **Which term(s) the module is to be taught in (or other teaching pattern)**
   2-3 (Spring and Summer)

6. **Prerequisite and co-requisite modules**
   n/a

7. **The programmes of study to which the module contributes**
   MA Directing

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

   **Note: subject benchmark statement references follow each item.**

   8.1 Develop strategies to support the work of the director A1, 3, 6, B3, 5, C2, 4, 5, 8, 9, D1, 2
   8.2 Demonstrate analytical skills in relation to contextual script analysis in live or recorded media A2, 3, 4, B3, 5, 6, C2, 4, 9, D5
   8.3 Demonstrate the ability to contribute to the creative process as appropriate to the circumstances A1, 4, 5, 6, B1, 2, 3, 4, 5, 6, C4, 5, 6, 7, 8, 9, D1, 2, 3, 4, 6
   8.4 Be able to work with actors on a given production as appropriate A4, 5, 6, B, 3, 5, C4, 5, 8, 9 D1, 2, 3
   8.5 Be able to work effectively and co-operatively within a company situation A4, 5, 6, B3, 5, 6, C4, 5, 8, 9, D1, 2, 3, 4
   8.6 Be able to work independently with actors as required by the director in live and recorded media A2, 4, 5, 6, B5, 6, C2, 4, 6, 7, 8, 9, D1, 2, 3, 4
   8.7 Demonstrate the ability to produce professionally prepared scripts for live and recorded media A2, 3, B5, 6, C2, D4, 5, 6

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

   9.1 Develop a comprehensive understanding of the role of the director A1, 3, 4, 5, 6, B5, 6, C5, 8, D1, 2
   9.2 Use IT and research skills to produce relevant research material to support the production D5
   9.3 Develop a high level of communication skills A1, 4, 5, B3, 5, 6, C4, 5, 8, D1, 2, 3
   9.4 Develop awareness of the application of appropriate acting techniques A5, 6, B5, 6, C2, 4, 5, 8, D1, 2, 3
   9.5 Develop critical evaluation of working methods employed A4, 5, 6, B, 5, 6, C2, 5, 8, D6
   9.6 Develop critical and reflective skills in the observation of process A1, 4, B3, 6, C2, 5, 8, D1

10. **A synopsis of the curriculum**
The emphasis of practice-based analysis and vocational training-based research necessitates that the curriculum content of the module is listed as a summary of subject areas studied, as opposed to lecture/ seminar titles.

Students are expected to engage in participation and subsequent critical evaluation of these activities, a process that promotes M-level work as appropriate to the subject discipline.

The curriculum for this module covers the following foci:

• Students are attached to four public productions; two in spring term and two in summer term, one of which may be a short film
• Production of contextual research material
• Professional observation of rehearsal process (replicating a practice as found in industry)
• Assisting the director with rehearsal process as appropriate
• Applying appropriate acting techniques through the use of observation and reflective practice
• Tutor-led seminars to examine on-going observation and sharing of practice
• Student video diary

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


12. Learning and teaching methods

The content of this module is delivered as follows:

• Attendance throughout the production period from first rehearsal to closing night (theatre)
• Attendance throughout the production period from first read-through to final shooting (film)
• Working with visiting artist practitioners
• Attending all meetings in respect to artistic, technical production and performances
• Noting the rehearsals and performances with/for a director
• Tutor led seminars

This module is spread across two terms with the student completing two attachments to public production (including one film) in each term. Guided by the course tutor, students choose which productions they wish to work on from the range of plays and short films being produced as part of the public repertoires. Alternatively, students can elect to attend rehearsals at a professional theatre should such an opportunity occur.

The intention is to allow the student director to gain experience gradually and, as their professional awareness and competence develops, to take a more active role in supporting the work of the director of a production.

Visiting and ‘in-house’ directors are briefed by the course tutor prior to the commencement of each placement as to what to expect from their assistant directors and what they may ask them to do in order to facilitate their growth. For example: during the first attachment the expectation is that the role will be one of observation and critical engagement with the artistic process used by the
director and a reflection on the impact of the various rehearsal techniques employed. By the time the student is working on his/her forth placement it is expected that students will be working with a deeper level of understanding and technical ability and taking a greater level of responsibility; to be able to reflect on the choices being made and offer workable alternative ideas if appropriate.

Each engagement with a director will call for different working methods and for the student director to adapt to the stylistic requirements of the production. Students will need to develop proactive working practices and, as part of this process, are required to make ‘first contact’ with their respective director.

As part of the on-going critical engagement throughout these placements student directors will have weekly tutor-led seminars to discuss and reflect on their observations. They will be asked to keep a production log in which to capture key observations of process and at the end of the module use these reflections to write 2000 word submission that represents the observations of what has been learned across the four placements.

At the end of each placement the director will be asked to hold a de-briefing session with their assistant to discuss their experience, offer suggestions for future growth and practice and submit a report to the course tutor.

This module comprises of approximately 300 hours of study broken down as follows:

- 280 hours of rehearsal attendance across four productions in the term
- 20 hours of tutor led seminars

The hours/credit ratio for this module is based on student directors needing to immerse themselves in the diversity of roles and tasks associated with working as an Assistant Director. As such, an extensive presence at rehearsals is required in recognition of the subject-specific training required.

It should be noted that the rehearsal hours indicated above are an estimated average according to the needs of given productions.

13. **Assessment methods**

13.1 Main assessment methods

Assessment is made according to the University of Kent’s assessment bands, and its available percentage grades. The criteria applied are as outlined in LAMDA’s postgraduate assessment form which identifies the competencies of student work according to the appropriate classifications.

All first marking is undertaken by the director of the production, and second marking is provided by either the Head of Department of the relevant discipline, or a staff tutor involved in delivering this module.

All marks are moderated in the end-of-term Heads of Department meeting, which is attended by the Vice Principal, the Head of the Drama School, the Heads of Department for Acting, Movement, Screen and Audio, and Music, as well as the Head of Studies.

First and second marking procedures follow the regulations as set out by the University of Kent.
Students keep a module log, which forms the basis for their tutorials. Analytical understanding will be evidenced through bullet pointed observations and evaluations, as appropriate to the production process observed. All module-specific learning outcomes listed under 11) are applicable to the successful completion of this module.

The module mark consists of a grade awarded in recognition of the quality of observations documented in the module log (50% of module mark) and the student contribution to the weekly tutorials (50% of module mark).

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<tr>
<th>Assessment</th>
<th>Word count or equivalent</th>
<th>Percentage of assessment</th>
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<tbody>
<tr>
<td>Module log</td>
<td>2000 words</td>
<td>50%</td>
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<tr>
<td>Tutorial contributions</td>
<td>On-going critical evaluations of the work observed</td>
<td>50%</td>
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By successfully completing this module students are expected to demonstrate ‘mastery of a specialized area of knowledge and skills’, indicative of their ability to engage effectively in a ‘professional activity, thereby accepting accountability for related decision making, including use of supervision’ (QAA Credit Framework 2008, level 7 descriptor, p.19)

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

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<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
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<tr>
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14. **Inclusive module design**

LAMDA 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

15. Campus(es) or centre(s) where module will be delivered
LAMDA, 155 Talgarth Road, London W14 9DA

16. 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.

17. Partner College/Validated Institution
London Academy of Music and Dramatic Art (LAMDA)

18. University School responsible for the programme
School of Arts

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

<table>
<thead>
<tr>
<th>Date approved</th>
<th>Major/minor revision</th>
<th>Start date of the delivery of revised version</th>
<th>Section revised</th>
<th>Impacts PLOs (Q6&amp;7 cover sheet)</th>
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Module Specification Template (October 2017)