MODULE SPECIFICATION

1. **Title of the module**
   Directing 2 - Directing the Production – LAMDA812

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**
   60 (30 ECTS)

5. **Which term(s) the module is to be taught in (or other teaching pattern)**
   3-4 (Summer- Autumn)

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 The ability to select a suitable play for production A1, 2, B1, 2, 3, 4, 5 C1, 2, 9 D5, 6, 7
   8.2 The knowledge required to secure performing rights A1, 3, B1,3, 6, C1, D1, 5, 7
   8.3 The ability to produce a production timeline A1, 3, B1, 2, 3, 4, 5, C1, 4, 8, D3, 4, 5, 6
   8.4 The capacity to produce a prepared production script A1, 2, 3, B1, 2, 3, 4, 5, C1, 2, 3, 9,
   D3, 4, 5, 6
   8.5 The ability to respond creatively in the development of production concepts A1, 3, B1, 2, 4,
   5, C1, 2, 3, 4, 9, D3, 4, 5, 6
   8.6 The knowledge required to produce a director’s workbook and research material suitable for
   design meetings A1, 2, 3, B1, 2, 3, 4, 5, C1, 2, 3, 4, 5, D1, 2, 3, 5, 6, 7
   8.7 The ability to plan auditions and cast the play A1, 3, B1, 3, 5, 6, C2, 3, 4, 5, 8, 9, D1, 2, 4
   8.8 The capacity to demonstrate strong leadership and initiative A1, 4, 5, 6, B1, 3, 4, 5, 6, C1,
   4, 6, 7, 8, 9, D1, 2, 3, 4, 5, 6, 7
   8.9 The ability to synthesise creative choices in all aspects of the production, leading to new
   interpretations A1, 2, 4, 6, B1, 3, 4, 5, 6, C1, 4, D3, 5, 6
   8.10 The skills required to apply appropriate rehearsal techniques A1, 2, 4, 5, 6, B5, 6, C1, 2, 4,
   6, 7, 8, D1, 2, 3, 4, 6
   8.11 The ability to implement advanced technical skills A1, 4, 5, 6, B1, 3, 4, 5, 6, C4, 6, 7, 8, D1,
   2, 3, 6
   8.12 Their knowledge and understanding of working co-operatively with fellow practitioners A1,
   5, 6, B1, 3, C4, 6, 7, 8 D1, 2, 3, 4, 6
   8.13 The ability to use critical reflection to plan and apply the work from first rehearsal through to
   closing performance A2, 4, 5, 6, B3, 4, 5, 6 C2, 4, 6, 7, 8, 9, D1, 2, 3, 4
   8.14 Their familiarity with the evidencing of the professional preparation of texts A3, B2, 4, 5, C1,
   2, D3, 5, 6

9. **The intended generic learning outcomes.**
   **On successfully completing the module students will be able to:**
9.1 Their confidence in exercising the role of leadership in relation to a production A1, 2, 4, 5, 6, B1, 3, 4, 5, 6, C1, 2, 4, 6, 7, 8, 9, D1, 2, 3, 4, 5, 6, 7
9.2 Their ability in implementing strategic planning skills A1, 3, B1, 2, 3, 4, 5, 6, C2, 4, 5, 6, 7, D2, 5, 6, 7
9.3 Their skills in the use of research and contextual knowledge A2, B2, 3, 4, 5, C1, 2, D3, 5, 6
9.4 Their ability to show initiative and creative responses A1, 2, 3, B1, 2, 4, 5, 6, C2, 3, 4, D3, 4, 5, 6
9.5 Their expertise in the use of high levels of communication A1, 4, B1, 3, 4, 6, C4, 6, 7, 8, D1, 2, 3, 4
9.6 Their ability to exercise critical judgement through reflective practice A1, B3, 4, 5, 6, C3, 4, 5, 8, 9, D, 2, 4, 6
9.7 Their ability to use personal initiative in problem solving A1, 4, 6, B1, 5, 6, C2, 4, 6, 7, 8, D1, 2, 3, 4
9.8 Their confidence in using IT skills to produce appropriate materials D5
9.9 Their ability to reflect on personal working methodology and evidence process A4, B3, 6, C2, 4, D3, 4

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:
- Selecting a play according to resources and venue
- Forming a creative team
- Strategic use of production meetings to assist planning
- Running the rehearsal room
- Working with actors
- Working with technical and stage management support
- Staging the play
- Transition from rehearsal to performance
- Observation of rehearsal, technical rehearsal, dress rehearsal and performance
- Reflecting on processes to develop the work

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:

- Tutor observation of processes
- Self-directed learning
- Production script preparation
- Casting and creation of artistic team
- Individual director’s prepare their own workbook
- Student director-led rehearsal, technical and performance of a play
- Rehearsal room management
- On-going production management
- Working with creative teams
- Industry connections
- Production log
- Tutor observed rehearsal, technical period, dress rehearsal and performances
- Individual mentoring
- Post-production debrief with course leader

This module comprises 600 hours of study, approximately broken down as follows:

- 160 hours pre-production
- 240 hours of rehearsal/performance & production work
- 100 hours of reflective practice
- 60 hours of tutor input/mentoring (course leader, technical director of performance space, sound and lighting specialists, designer)
- 40 hours of post-production work

This module serves as the major summative element of the course and can as such be regarded as the creative equivalent to a dissertation. It builds on the previous module (D06, Directing 1) and enables the student to further develop and deepen his/her practice by incorporating the knowledge gained through the experience of directing a devised project.

The module aims to replicate the process of professional production in the industry starting, as it does, with the selection of a suitable play on which to work within the given constraints of cast size, budget and venue.

Under the guidance of the course tutor and with significant input from tutors representing the technical provisions of production management, lighting and sound departments the student director takes responsibility for the delivery of this production. As part of the process he/she will work with theatre professionals including a designer, production manager and a team of stage managers and technicians.

The work is spread across two terms, beginning at the start of the summer term and concludes in mid-September. This enables the student to select a suitable play, secure the rights and then commence the planning process. There follows a period of developing the production concept, casting producing the production script, design and planning for all other aspects of the production. Rehearsals are scheduled as per industry conditions. In addition, production work will take place in the evenings and weekends as required; this is reflected in the high number of pre-production and rehearsal/performance hours.
Throughout this process, students will be mentored by the course leader and will be required to keep a detailed work book which will capture the initial processes and developing techniques that the director brings to bear on the work of realising the play.

These productions are fully supported, technically, and serve as an opportunity for the student to introduce himself/herself to the profession.

At the completion of this module a student will have demonstrated the synthesis of all elements of his/her training.

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 module tutor, 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.

The extensive and diverse nature of the learning outcomes listed under 11) indicates the complexity of tasks associated with this module, the content of which requires students to demonstrate a coherent balance of knowledge, reflective practice and subject-specific leadership.

The assessment for this module consists of two elements: the marking of the production and the submission of a student director’s log (3000 words or a 30 minute video evaluation) in which the student reflects on aspects of the production, from working with actors in the realisation of the play to aesthetic responses and decision making with the designer and artistic team in relation to space and the emerging production.

Assessment weighting: 75% for the production, 25% for the log or video evaluation.

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<thead>
<tr>
<th>Submission</th>
<th>Word count or equivalent</th>
<th>Percentage of assessment</th>
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<tbody>
<tr>
<td>Staged production</td>
<td>n/a</td>
<td>75%</td>
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<tr>
<td><strong>EITHER</strong>: Director’s Log OR: Video evaluation</td>
<td>3000 words 30 minutes</td>
<td>25%</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>
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<tbody>
<tr>
<td>Learning/ teaching method</td>
<td>Hours allocated</td>
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<td>Rehearsal, tutor mentoring.</td>
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<td>Pre/ Post Production</td>
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<td>Self-directed learning and reflective practice</td>
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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)