1. **Title of the module**  
   LAMDA Shakespeare Summer Schools-Skills – LAMDA818

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

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

4. **The number of credits and the ECTS value which the module represents**  
   15 credits (7.5 ECTS)

5. **Which term(s) the module is to be taught in (or other teaching pattern)**  
   June – August

6. **Prerequisite and co-requisite modules**  
   N/A

7. **The programmes of study to which the module contributes**  
   N/A

8. **The intended subject specific learning outcomes.**  
   On successfully completing the module students will be able to:
   - 8.1 Evaluate the appropriateness of skills developed to their application in acting
   - 8.2 Understand the role of language in the development of a character
   - 8.3 Understand how to develop physical stretching, extending and strengthening skills
   - 8.4 Develop an awareness of the fundamental concepts of vocal technique, support and usage
   - 8.5 Communicate an emerging understanding of vocal anatomy and physiology
   - 8.6 Assimilate flexibility, control, balance, awareness, coordination, muscularity, economy and freedom of movement

9. **The intended generic learning outcomes.**  
   On successfully completing the module students will be able to:
   - 9.1 Communicate the results of their study/ work accurately
   - 9.2 Demonstrate the ability to present and evaluate decision-making
   - 9.3 Evaluate the appropriateness of own work in an ensemble setting
   - 9.4 Understand the application of safe working practices
   - 9.5 Develop new skills within a structured and managed environment
   - 9.6 Work effectively within a group

10. **A synopsis of the curriculum**
    Acting. In this class, students explore the underlying concepts of psycho-physical approaches to acting, to develop freedom and imagination in characterisation working through exercises. The class integrates improvisation and core Stanislavskian principles to encourage students to find flexible ways in approaching a role.
Movement theatre classes aim to guide actors to discover their individual qualities in movement and improvisation. This process seeks to strengthen those qualities with physical training whilst pushing students beyond their comfort zone, thereby facilitating the development of new skills.

Historical Dance classes put the period into historical context by giving students a working knowledge of the basic rhythms employed. It is a physical way of gaining an understanding of the various social graces and etiquette in this period.

Stage Combat classes introduce students to the use of Rapier and Dagger – the archetypal weapon combination of the Elizabethans. It can be considered the best of the combat disciplines for encouraging an overall co-ordination and good centre. The lessons learnt in this discipline are readily adaptable to a majority of other fight situations and styles.

Alexander Technique. Ineffective habits in movement patterns are frequently related to a chronic slight activation of the “startle” pattern reflect which involves tightening of the neck muscles, pulling back and down of the head and shortening in stature. The Alexander Technique is a method of re-education which promotes efficient breathing and movement patterns. Students are encouraged to evaluate their own habits in relation to Alexander's approach to posture.

Music. Songs relating to the Acting and musical storytelling are used to develop a sense of confidence in vocal work. Students communicate the results of their study within a small group setting.

Voice. The present module contains classes in Applied Voice. These serve to develop students understanding of practical skills through physical exercises, increased aural awareness, and their subsequent application to text. The texts used are rooted in Shakespearean and Jacobean plays, focussing on rhythm, imaginative connection to imagery and the sounds of language, and rhetorical devices.

In addition to the above classes, students receive seven masterclasses, each focusing on one particular aspect of the module content. These range from historical contextual studies in Shakespeare to specific approaches and strategies to acting, movement or voice.

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

12. Learning and teaching methods

Students work with staff in tutor-led sessions that are based on the specific requirements of actor training. The module’s division into seven assessed classes as listed under point 10 above ensures that the acquisition of detailed technical work and its application are balanced. All skills 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 that the learning and teaching of the module are based on. Throughout the module students receive informal feedback on aspects of their solo and ensemble work as part of the classes taken. At the end of the module each student receives an individual tutorial in which the progress made is identified and the implications for the student’s future development are discussed.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting and Verse</td>
<td>26h</td>
</tr>
<tr>
<td>Movement Theatre</td>
<td>6h</td>
</tr>
<tr>
<td>Historical Dance</td>
<td>8.5h</td>
</tr>
<tr>
<td>Stage Combat</td>
<td>12h</td>
</tr>
<tr>
<td>Singing</td>
<td>8.5h</td>
</tr>
<tr>
<td>Voice</td>
<td>26h</td>
</tr>
<tr>
<td>Alexander Technique</td>
<td>8.5h</td>
</tr>
<tr>
<td>Masterclasses</td>
<td>21h</td>
</tr>
<tr>
<td><strong>Total Contact Hours:</strong></td>
<td><strong>116.5h</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Study Hours</td>
<td>33.5h</td>
</tr>
<tr>
<td><strong>Total Study Hours:</strong></td>
<td><strong>150h</strong></td>
</tr>
</tbody>
</table>

For the purpose of section 12, the time spent in masterclasses has been included in the taught contact time of the module, although this activity is non-assessed due to the diverse delivery of the sessions, ranging from lectures to work shops and forum debates.

13. Assessment methods

Assessment is made according to 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. All marking is undertaken by the module or class tutor, as appropriate. Marks are second-marked by the relevant Head of Department. All marks are moderated at the end-of-module joint tutor meeting.

First and second marking procedures follow the regulations as set out by the University of Kent. This module will be assessed by 100% course work.

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

The assessment of course work is based on continuous evaluation which results in a summative report and overall grade of the student’s work at the end of the module. The student’s achievement results in
two marks awarded at the end of the module; one mark for process and one for performance. Both marks recognise achievement and are weighted equally.

The assessment points for both marks are based on set work given to students, up to and including the last class or workshop. To arrive at an overall module grade, the marks awarded are weighted as follows:

<table>
<thead>
<tr>
<th>Class / Workshop</th>
<th>Individual development (process)</th>
<th>Individual attainment (performance)</th>
<th>Overall percentage within module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acting and Verse</td>
<td>15%</td>
<td>15%</td>
<td>30%</td>
</tr>
<tr>
<td>Movement Theatre</td>
<td>4.5%</td>
<td>4.5%</td>
<td>9%</td>
</tr>
<tr>
<td>Historical Dance</td>
<td>4.5%</td>
<td>4.5%</td>
<td>9%</td>
</tr>
<tr>
<td>Stage Combat</td>
<td>6.5%</td>
<td>6.5%</td>
<td>13%</td>
</tr>
<tr>
<td>Singing</td>
<td>4.5%</td>
<td>4.5%</td>
<td>9%</td>
</tr>
<tr>
<td>Voice</td>
<td>15%</td>
<td>15%</td>
<td>30%</td>
</tr>
<tr>
<td>Alexander Technique</td>
<td></td>
<td></td>
<td>These classes are non-assessed</td>
</tr>
<tr>
<td>Masterclasses</td>
<td></td>
<td></td>
<td>These classes are non-assessed</td>
</tr>
</tbody>
</table>

Students who have attended at least 60% of the module’s classes but are unable to complete the module on grounds of illness or other misfortune may be considered eligible for an alternative assessment. This assessment takes the form of a pre-recorded or one-to-one presentation of 15 minutes duration in which the student must successfully meet the module’s learning outcomes.

Alternative assessments are bespoke topics set by the module tutor that enable the student to address any learning outcomes missed.

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

<table>
<thead>
<tr>
<th>Module learning outcome</th>
<th>8.1</th>
<th>8.2</th>
<th>8.3</th>
<th>8.4</th>
<th>8.5</th>
<th>8.6</th>
<th>9.1</th>
<th>9.2</th>
<th>9.3</th>
<th>9.4</th>
<th>9.5</th>
<th>9.6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning/teaching method</td>
<td>Hours allocated</td>
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<td>Private Study</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Acting and Verse</td>
<td>26</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Movement Theatre</td>
<td>6</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Historical Dance</td>
<td>8.5</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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15. **Inclusive module design**

The Collaborative Partner 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

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

   LAMDA, 155 Talgarth Road, London, W14 9DA

17. **Internationalisation**

   As the student population taking this module will be an international community, including students from a number of English-speaking universities who deliver drama courses abroad, the module content will be recognised by other Higher Education providers as being pertinent to the training they provide.

   Furthermore, students taking this module are expected to benefit from the opportunities of peer feedback, which draws on the diverse prior experience students have on their respective home campi.

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 Arts

Module Specification Template (July 2016)
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.

<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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