1. **Title of the module**
The Actor’s Toolkit – LAMDA819

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)**
1

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** Be able to demonstrate an understanding of the actor’s craft from a directors perspective
   A4, 5, B6, C4, 5, 9 D1, 2, 3, 4

   **8.2** Be able to demonstrate an understanding of the key concepts used in the creation of a character through the utilisation of various acting techniques
   A4, 5, 6, B3, 4, 6, C4, 9, D1, 2, 3, 4

   **8.3** Develop an understanding of the role of the director in film making
   A1, B5, C1, 3, D1, 3, 5, 6, 7

   **8.4** Be able to apply an understanding of the technical aspect of working with film
   A1, 3, 4, B3, 5, C1, 9, D6

   **8.5** Be able to demonstrate constructive analysis of work undertaken in class and presentation
   4, 6, B3, 4, 6, C2, 5, D4

   **8.6** Be able to demonstrate an understanding of how to communicate the physical life of a character through the use of movement
   A4, 5, 6, B4, 6, C2, 4, 5, D1, 2, 3

   **8.7** Be able to employ the ability to analyse the play script or screenplay
   A2, 3, B3, 5, 6, C1, 2, 3, 9, D3, 6

   **8.8** Develop an understanding of the *mis en scene* both in theatre and screen
   A2, 3, 4, 5, B3, 5, 6, C2, 3, 4, D3, 5, 6

   **8.9** Develop an understanding of the structure of the shooting process
   A1, 4, 6, B5, 6, C2, D2

   **8.10** Be able to direct actors on camera
   A1, 4, 5, 6, B3, 5, 6, C3, 4, D1, 2, 3, 4

   **8.11** Implement an awareness of genre
   A2, 3, 4, B3, 5, C2, 4, D6, 7

   **8.12** Have been introduced to principles of editing
   A3, 4, B3, 5, C3, 4, D1, 3, 4, 6, 7

   **8.13** Be able to demonstrate the skills to work within the collective work ethic
   A5, B3, C8, 9, D1, 2, 4

   **8.14** Be able to demonstrate an understanding of the personal health and safety issues pertaining to professional actors
   A5, 6, B6, C8, 9, D1, 2, 3, 4

9. **The intended generic learning outcomes.**
On successfully completing the module students will be able to:
Note: subject benchmark statement references follow each item.

9.1 Physical skills A5, 6, B3, 6, C5, 8, D1, 2, 4
9.2 Creative and imaginative response A2, 3, 4, 6 B3, 5, 6, C3, 4, 5, D1, 3, 4, 5, 6
9.3 Teamwork in relation to working with an ensemble or crew A4, 5, B3, 6, C4, 5, 8, 9, D1, 2, 4
9.4 Managing workloads and deadlines A2, 3, 4, 6, B3, 5, 6, C2, 4, D3, 4, 5
9.5 IT skills for research and presentation D5
9.6 Safe working practice A6, B3, C9, D1, 2, 3
9.7 Technical skills A1, 3, 6, B5, 6, C1, 3, 4, D1, 2, 5

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.

Classes taken as part of this module may include the following:

- Character development and improvisation through interactive play, characteristics, physical and emotional temp, inner and outer tempo, action and objectives
- Text analysis
- Acting techniques
- Vocal anatomy and physiology
- Vocal exercises practised as a group or individually
- Vocal technique for singing
- Ensemble choral work
- Pure and applied movement
- Physical theatre
- Stage combat
- Historic dance
- The director in film
- Technical language of film
- The screenplay & genre
- Development of mis en scene
- Rehearsing and recording monologues, duologues and scenes
- Editing

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

12. Learning and teaching methods

The content of the module is delivered as follows:

- Tutor-led seminars to develop in the student the necessary understanding of the actor’s craft in order to equip them with the appropriate tools to assist him/her in the directing process for stage, film & audio work.
- Classes are practical and explore the work kinaesthetically
- Work is often repetitive in order to develop the director’s observation
- Some work will occur out of class with scene partners
- Practical work may be supported by hand-outs (Voice & Screen)
- Students will work with an accompanist (choir)
- Acting exercises and group improvisation
- Planning rehearsal and shooting scripts
- Study of human behaviour patterns through observation of exercises
- Observation of rehearsal techniques

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

- 250 hours of direct teaching
- 50 hours of self-directed study

The high level of direct contact and participation in practical classes in this module is essential to enable the students to fully engage with the process of kinaesthetic learning involved in actor training. By immersing the student director in this element of training he/she will develop an experiential understanding of the craft in terms of the requirements of stage, film & audio. It is through the practical and physical nature of the study and participation that the student will accumulate knowledge of the various theories of acting, observing their implementation and through reflection, how to develop the work through subsequent adjustment.
In the second half of the term the student begins to attend rehearsals to observe directors working on classical texts. This is designed to enable the student to see the practical application of rehearsal techniques which will further develop his/her understanding of the relationship between theory and practice. The student will work alongside a film crew and shoot a short scene which they will have planned in terms of creating a shooting script and storyboard.
All activities are designed to encourage the student to begin to acquire a sound knowledge base and understanding of process alongside an understanding of techniques that can be brought to bear on any given task in a rehearsal situation.

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 Voice, as well as the Teaching, Learning and Quality Manager. First and second marking procedures follow the regulations as set out by the University of Kent. Class work is assessed in the four disciplines listed below. In each subject area, two grades are awarded, reflecting the student’s achievement in participation and attainment. All learning outcomes listed under 8) are relevant to this process.

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<thead>
<tr>
<th>Assessment</th>
<th>Word count or equivalent</th>
<th>Percentage of assessment</th>
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<tbody>
<tr>
<td>Class work</td>
<td>Class work in four disciplines:</td>
<td>Two grades in each discipline:</td>
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<td>i) Acting</td>
<td>Participation (50%) and</td>
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<td>ii) Movement</td>
<td>Attainment (50%) leading to an</td>
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<td>iii) Screen &amp; Audio</td>
<td>overall grade in each discipline.</td>
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<td>iv) Voice</td>
<td>All discipline marks are then</td>
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Although students work alongside the actors on the MFA Professional Acting, they are at no point involved in the marking of the work of these actors. 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)
## Module Specification

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

<table>
<thead>
<tr>
<th>Module learning outcome</th>
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15. **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

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

   LAMDA, 155 Talgarth Road, London W14 9DA

17. **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**

   London Academy of Music and Dramatic Art (LAMDA)

19. **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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