1. **Title of the module**
   Voice – LAMVOC7

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**
   20 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
    A3. A complex understanding of key methodologies in the craft of acting and demonstrate this understanding in their practice.
    A4. The processes of independently realising a production from first rehearsal to performance
    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 to performance media including theatre, television and radio
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.

C6. The ability to sing as an individual or as a member of a chorus, as may be required of a rounded performer, with and without a microphone.

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:

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 module content consists of working on a range of classical and contemporary texts in order to develop the students’ understanding of voice-specific techniques. This includes understanding the structure and function of the voice, strategies to develop vocal technique and its maintenance, and learning to apply such skill and knowledge within the safety of the ensemble environment. Students also work on developing sight-reading skills, as well as generic techniques for learning.

Within this module there are four classes in which students develop the above voice-specific skills:

- Pure voice
- Applied voice
- Individual voice
- Phonetics & dialect

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


12. Learning and teaching methods

This module comprises of 231.5 hours of study, approximately, broken down as follows:
Students work with staff in sessions that are based on the specific requirements of voice training. The subject’s division into four classes as listed under point ten above ensures that detailed technical work and its application to text are balanced.

All vocal work is delivered through a mixture of group and one-to-one sessions, as ensemble-based learning and teaching is central to the development of acting skills generally, as is the need to work individually with a tutor, if the need arises. If working as part of a group, students are still expected to make individual contributions to the sessions, when required.

Throughout the module each student receives a formal individual feedback tutorial at the end of every term to discuss progress with a member of staff, and to agree individual targets for development. This tutorial draws on written reports from every class the student has taken. In addition, students receive informal feedback on solo and ensemble work throughout the module 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.
15. **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

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

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<th>Date approved</th>
<th>Major/minor revision</th>
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