MODULE SPECIFICATION


To use this template, download the file and insert text in the sections provided. You should consult your Department Director of Learning and Teaching when preparing a proposal. Directors of Learning and Teaching are required to sign off proposals before submission to the Faculty Learning and Teaching Committee. Please delete all the sections in italics before submission to the Faculty Officer.

Instructions:

1. If the module is part of a programme of study in a University department, please complete sections 1 and 2.
2. If the module is part of a programme of study in an Associate College, please complete Sections 1 and 3.

SECTION 1: MODULE SPECIFICATIONS

1. The title of the module  
   Movement and Physicality in Theatre

2. The Department which will be responsible for management of the module
   Drama School

3. The Start Date of the Module
   October 2012

4. The cohort of students (onwards) to which the module will be applicable.
   October 2012

5. The number of students expected to take the module
   6/20

6. Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Departments and Faculties regarding the withdrawal
   N/A

7. The level of the module (eg Certificate [C], Intermediate [I], Honours [H] or Postgraduate [M])
   Postgraduate (M)

8. The number of credits which the module represents
   45 (22.5 ECTS credits)

9. Which term(s) the module is to be taught in (or other teaching pattern)
   Autumn, Winter, Spring and Summer Terms

10. Pre-requisite and co-requisite modules
    Co-requisite Modules are: Acting in Classical Theatre; Voice, Speech, Song and the Classical Text.
11. The programmes of study to which the module contributes
MA in Classical Acting for Professional Theatre

12. The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes

- Demonstrate a critical understanding of character and narrative through the connection between thought and physical action based on kinaesthetic response to textual analysis and research. C1,2.
- Demonstrate knowledge of specific dance styles and their historic contexts. C2.
- Develop stamina, co-ordination, rhythm, freedom and fluidity of movement with the capacity to sustain a character. C6.
- Deliver imaginative and creative characters that relate to both the demands of the text and the director through the application of advanced technical skills. C1,2,6,8.
- Develop the flexibility to adapt to the demands of the director/production from an informed foundation of knowledge. C1,2,6,8.
- Develop an enhanced ability to reflect on individual artistic practice. C8.

13. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes

- High level of communication skills. B, 3,5,6; D1,2,4.
- Ability to contribute to team work through ensemble membership. A4; B1,2,3,6; C1,2,8; D1,2.
- Initiative and creativity in problem solving. A4; B1, 2,6; C2,8; D3,6.
- Develop reflective practice through critical evaluation of personal performance and contribution to the group. A4; B1,3,5,6; C8; D2,4
- IT skills for research and presentation. D5
- The ability to research, analyse and evaluate information in order to create new knowledge and original interpretations. A4; B1,2,3,5,6; C8; D6
- Development of professional personal strategies to sustain a career. D7

14. A synopsis of the curriculum

This module runs concurrently with the Acting in Classical Theatre and Voice, Speech, Song and Classical Text modules to develop the actor as a performer capable of bringing to life and inhabiting a physical character.

Work within this module forms two distinct areas. Firstly, Pure and Applied Movement and Alexander Technique work develops a set of tools for releasing tension and habitual behaviour in the body, thus enabling the actor to make the connection between thought and physical action. Freedom of movement and the development of specific physicality support the student in creating original characters. The physical theatre work, which may include elements of Lecoq clown, neutral mask and/or chorus work, looks to develop understanding of comedy, tragedy and drama as forms of performance. These aspects are related back to the work studied within the acting units to enable the student to release themselves from out of the head and into the body.
Secondly, the study of specific dance styles relates to the classical texts being investigated in the acting module. This work supports the historical, cultural and social development of characters within the text.

The bullet points below are the key synopsis areas that will usually be covered by the programme.

- Pure and Applied Movement developing specific and intimate knowledge of the individual body in any given situation
- Alexander Technique
- Physical theatre
- Specific dance styles as they relate to the classical texts studied
- Stage Combat

15. Indicative Reading List


16. Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended learning outcomes

This module comprises of 450 hours of study, approximately broken down as follows:
- 340 hours of class work including rehearsals and showings
- 110 hours of private study.

This is primarily a taught programme of study with much of the learning undertaking in class work and through the rehearsal process. Outside of class and rehearsal time, students will continue to work on project work, using their own initiative to organise rehearsal times. This is reflected in the balance of taught contact hours to private study time.
17. Assessment methods and how these relate to testing achievement of the intended learning outcomes

**Assessment Criteria:**

**100% Assessed practical class work (tests all the learning outcomes)**
- Class Work – 90% (Autumn/ Winter/ Spring Terms)
- Workshop Productions – 10% (Autumn/ Winter/ Spring Terms)

Students take classes in a range of movement disciplines within this module. For each discipline studied, a grade is awarded at the end of each term. Following the departmental meeting, a final mark is awarded for that term’s work based on the student’s ability to have met the module outcomes across a range of disciplines. Each discipline is weighted equally.

To ensure that the movement work is being taken through to the demands of character work in the Acting Module, an additional performance grade is provided a member of the movement faculty. In all instances where summative points of assessment occurs, the work is observed and graded by the Head of Department to enable moderation to take place for each student on the programme.

The process of moderation occurs across the different disciplines and units in accordance with the requirements set out in the University’s Credit Framework.

Two marks are awarded for each piece of work and each grade is worth 50% of the final mark:

Grade 1 (Formative) is based on the student’s speed and facility with which she or he can learn or incorporate new information and the instructor’s direction. This proportion of the overall grade reflects the student’s progress in class and in rehearsal. Attendance records, preparedness for class, research work and awareness of Health and Safety requirements are also taken into consideration.

Grade 2 (Summative) is based on the student’s final presentation of work, be that the last class of section of work, or a workshop or performance. The grade should reflect the level of attainment the student has achieved.

All marks are equally weighted at the end of a term and following Head of Department moderation and departmental discussion, a final mark is awarded for that term. The process is repeated in each of the following terms (Winter, Spring & Summer) following the same format.

Performances are also seen by the External Examiner. As movement and physicality are integral to the creation of a sustained characterisation, the External Examiner is able to comment on the work of the student through viewing performance.

At the end of the programme, term grades are combined to provide a final overall grade for the module as agreed by the departmental staff, the Head of the Drama School and the External Examiner. If a student were to fail a module, they would have to have failed each of the assessment opportunities. If this were to be the case, the student would have to complete the year again.

18. Implications for learning resources, including staff, library, IT and space

Students will have access to a number of teaching and rehearsal spaces, accompanied by movement rooms with sprung floors. Access is provided to IT facilities to allow for research
work to be completed. A library of play texts is available to browse and there is an extensive library of reference books, which whilst not on display are listed in the catalogue and once ordered, are available for collection within 24 hours.

There is a dedicated course leader and the key teaching staff drawn from the faculty. All of LAMDA teaching staff has worked professionally within the entertainment industry as actors, directors, movement teachers, choreographers, voice coaches etc. Coupled with their teaching experience and continued contact with the industry, they are able to ensure that the teaching and learning experience is based on experience and expertise supported by reputable professional careers.

19. **A statement confirming that, as far as can be reasonably anticipated, the curriculum, learning and teaching methods and forms of assessment do not present any non-justifiable disadvantage to students with disabilities**

This is primarily a practiced based programme that utilises continuous assessment to measure attainment of the learning outcomes. 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.

If the module is part of a programme in an Associate College, please complete the following:

20. Associate College: London Academy of Music and Dramatic Art (LAMDA)

21. University Department (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme: Faculty of Humanities:
SECTION 2: MODULE IS PART OF A PROGRAMME OF STUDY IN A UNIVERSITY DEPARTMENT

Statement by the Director of Learning and Teaching: "I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"

......................................................................................................................... ................................................................. Director of Learning and Teaching Date

......................................................................................................................... Print Name

Statement by the Head of Department: "I confirm that the Department has approved the introduction of the module and, where the module is proposed by Departmental staff, will be responsible for its resourcing"

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SECTION 3: MODULE IS PART OF A PROGRAMME IN AN ASSOCIATE COLLEGE

(Where the module is proposed by an Associate College)

Statement by the Nominated Officer of the College: "I confirm that the College has approved the introduction of the module and will be responsible for its resourcing"

......................................................................................................................... 3/11/2011 Date

......................................................................................................................... Nominated Responsible Officer of the Associate College

John Bashford Vice-Principal

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