MODULE SPECIFICATION


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
   Voice, Speech, Song and Classical Text

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 Modules to be withdrawn on the introduction of this proposed module and consultation with other relevant Departments and Faculties regarding the withdrawal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])
   Post Graduate (M)

8. The number of credits which the module represents
   35 (17.5 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 Text; Movement and Physicality in Theatre.

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 the structure and function of the voice, and effective and dynamic use in the interpretation of verse and prose. C5,7.
- Display a mastery of an advanced level of textual analysis, exploring the structure of verse and prose through practical vocal and physical exercises, and synthesis of scholarship and critical reflection. C2,3,7,8
- Produce an imaginative and individual response to the interpretation of verse and prose through the exploration of a range of classical texts. C2,3,5
- Demonstrate mastery in the presentation of the song within a range of classical texts, inhabiting the work emotionally and intellectually and understanding the historic value of such works. C1,2,5,7,8,
- Develop life-long strategies for the maintaining the voice safely and continuing to expand its capabilities. C5
- To develop an enhanced ability to reflect on individual artistic practice. C7,8.
- Develop the flexibility to adapt to the demands of the director/production from an informed foundation of knowledge. C1,2,3,4,5,7,8.
- Reflect critically on the relationship of classical texts to contemporary practice. C1,2,5,7,8.

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

- High level of communication skills. B3,5,6; C3; D1,2,6.
- Ability to contribute to the team work through ensemble membership. A3,4; 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. A1,2,3,4; B1,2,3,4,5,6; 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 Movement and Physicality in Theatre modules and serves a two-fold purpose. Firstly, students will learn about their individual voice, vocal support and critical and creative engagement with verse and high prose, typical of the classical texts, enhancing both the technical and creative skills necessary to support the actor in the art form. Secondly, the module works in tandem with rehearsal and performance to further the individual’s vocal engagement with the piece, through text and song, enabling him/her to deliver sustained and believable characters whose thoughts and intentions are drawn from the text.
The bullet points below are the key synopsis areas that will usually be covered by the programme.

- Training and techniques for building the individual’s voice for stage work.
- Leading a safe vocal warm up.
- Exploration of language using a variety of texts to encourage the application of pure voice exercises.
- Understanding form and a developing a personal and imaginative response to the text.
- Creation of a personal vocal journal (both written and oral).
- Exploration of the structure of a range of classical texts – the verse line, rhythm, rhyme, rhetoric and imagery.
- Phonetics and speech work.
- The range of texts studied will usually include Shakespearean, Jacobean and Restoration.
- Singing techniques and vocal support.
- Singing styles and their historic importance within the field of study.
- Practical vocal support for rehearsals and performance.

15. Indicative Reading List


Phonetics and Accents


Websites
IDEA – The International Dialects of English Archive (http://web.ku.edu/idea/)
Speech Accent Archive (http://accent.gmu.edu/)
British Library Archival Sound Recordings (http://sounds.bl.uk)
British Library – Sounds Familiar? (http://www.bl.uk/learning/langlit/sounds/)

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 350 hours of study, approximately broken down as follows:
- 260 hours of class work including rehearsals and showings
- 90 hours of private study.

This is primarily a taught programme of study with much of the learning undertaking place in class work and through the rehearsal process. Practice-based class work develops the student’s vocal instrument and skills to be able to produce and sustain a character through speech and song. Outside of class and rehearsal time, students will undertake research into texts, practise technical exercises and be expected to work concurrently on rehearsals and line learning.

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:**

**90% Assessed practical class work (tests all the learning outcomes)**
- Class Work – 45% (Autumn/ Winter/ Spring Terms)
- Workshop Productions – 45% (Autumn/ Winter/ Spring Terms)

**10% Performance (tests points C2,3,4,5,6 of the subject specific learning outcomes)**
- Thesis Presentation – 5% (Summer Term)
- Shakespeare and Classical Text in Performance – 5% (Summer Term)

Students take classes in a range of vocal disciplines over the 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 voice 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 voice, and where appropriate, music faculty. This mark is considered alongside other class work. In all instances where summative points of assessment occurs, the work is observed and graded by the Heads 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’ 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.

Class work grades are awarded by the tutor involved. Workshops are graded by the director involved, with a second mark being awarded on the quality of the performances by the Head of Department. At the end of each term all marks are collated and moderated by the Head of Department.

Performances are seen by the External Examiner. As vocal skills 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 department 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 both 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"

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Director of Learning and Teaching Date

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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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Head of Department Date

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Print Name

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

John Bashford
Vice-Principal

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LAMDA

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Associate College