UNIVERSITY OF KENT

COVER SHEET FOR PROPOSAL FOR NEW PROGRAMME OF STUDY


To use this template, save the document to your word processor and insert text in the sections provided. A completed cover sheet should accompany the proposal through all stages of the approval process.

Instructions:

If the programme is devised and proposed by a University department, please complete sections 1, 2 and 4.
If the programme is devised and proposed by an Associate College. Please complete Sections 1, 3 and 4. In Section 3, the University Head of Department should sign if the proposed programme is a cognate programme of study and the Dean of the Faculty should sign if the proposed programme is a non-cognate programme of study.

SECTION 1: PROGRAMME OF STUDY

Award and Title: **MA in Classical Acting for Professional Theatre**

Length of Programme: One Year

Mode/s of Study [Specify]: Full time

Proposed Minimum/Maximum Annual Student Intake: 6/20

Department responsible for Programme Management: Drama School

Tuition Fees: Non-Standard £17500
(Enter 'standard' or proposed fees if non-standard)

Proposed Start Date: October 2012

If the programme is devised and proposed by an Associate College, please complete the following:

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

University Department (for cognate programmes) or Faculty (for non-cognate programmes) responsible for the programme: Humanities
SECTION 2: PROGRAMME DEvised AND PROPOSED BY A UNIVERSITY DEPARTMENT

I recommend that approval be given to a new programme of study as set out in this proposal. I confirm that the Department has sought advice from the Faculty Director of Learning & Teaching in preparing the proposal, that the proposal is made with the agreement of all contributing Departments and that such Departments, the Timetable Office, Information Services and other central services have confirmed that they can and will provide resources as indicated in the proposal.

........................................................................................................  ............................................................
Signed (Head of University Department)  Date

.................................................................
(Print Name)
SECTION 3: PROGRAMME DEvised AND PROPOSED BY AN ASSOCIATE COLLEGE

I recommend that approval be given to a new programme of study as set out in this proposal.

Signed (Head of University Department or Dean of Faculty)

Date

(Print Name)

Post

I recommend that approval be given to a new programme of study as set out in this proposal. I confirm that the College has sought advice from the Faculty Director of Learning & Teaching in preparing the proposal, that the proposal is made with the agreement of all contributing University Departments, and that the College can and will provide resources as indicated in the proposal.

04/10/2011

Date

Signed (Nominated Responsible Officer of the Associate College)

John Bashford

Vice-Principal
SECTION 4: STAGES OF APPROVAL

Outline proposal approved by Executive Group on:

Full Proposal:

Approved internally by Associate College on:

Approved by Department Learning & Teaching Committee on:

Approved by Faculty Board on:

Approved by Programme Approval Sub-Committee on:

Approved by Learning & Teaching Board on:
Please note: This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she passes the programme. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of each module can be found [either by following the links provided or in the programme handbook]. The accuracy of the information contained in this specification is reviewed by the University and may be checked by the Quality Assurance Agency for Higher Education.

MA in Classical Acting

<table>
<thead>
<tr>
<th>Awarding Institution/Body</th>
<th>University of Kent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Institution</td>
<td>London Academy of Music and Dramatic Art (LAMDA)</td>
</tr>
<tr>
<td>Teaching Site</td>
<td>155 Talgarth Road, London. W14 9DA</td>
</tr>
<tr>
<td>Programme accredited by:</td>
<td>No Accreditation at this time.</td>
</tr>
<tr>
<td>Final Award</td>
<td>Masters Degree (MA)</td>
</tr>
<tr>
<td>Programme</td>
<td>Classical Acting for Professional Theatre</td>
</tr>
<tr>
<td>UCAS Code (or other code)</td>
<td>W400</td>
</tr>
</tbody>
</table>

Relevant QAA subject benchmarking group(s) | Dance, Drama and Performance – This programme has used subject benchmarks applicable to BA programmes. These have been adapted and developed for this MA (level 7) qualification. In doing so they have been made more suited to the specific needs of an advanced practice based vocational training programme with reference to QAA guidance and that provided by the CDD (Conservatoire of Dance and Drama) Benchmark Statements.  

Date of production/revision | October 2011 |
Applicable cohort(s)        | October 2012 |

Educational Aims of the Programme
The programme aims to:

1. Develop critical frameworks that can be applied to the bringing to life of classical texts by the creative embodiment of voice, physicality and characterisation through an advanced synthesis of practice.
2. Develop and deepen the individual’s knowledge of theory and practice.
relating to the intelligent exploration and development of original characters within the classical text.

3. Develop strategies for critically evaluating the intricacies of different classical texts, such as Shakespearean, Jacobean era, Spanish ‘Golden Age’, Restoration and French Classical Theatre, and to be able to form working methodologies for the exploration the structure of the verse line and complex sentence to enable the balancing of the forward movement and shape of thought with its demands in order to create and sustain believable characters.

Programme Outcomes
The programme provides opportunities for students to develop and demonstrate knowledge and kinaesthetic understanding, qualities, skills and other attributes in the following areas. The programme outcomes have references to the subject benchmarking statement for (SB):

<table>
<thead>
<tr>
<th>Knowledge and Understanding</th>
<th>Teaching/learning and assessment methods and strategies used to enable outcomes to be achieved and demonstrated</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Knowledge and Understanding of:</td>
<td></td>
</tr>
<tr>
<td>1. The history and context of classical texts such as Shakespearean, Jacobean era, Spanish Golden Age, Restoration and French Classical Theatre, their ideological influences, their development and influence on modern theatre practice. (SB)</td>
<td>Teaching/learning</td>
</tr>
<tr>
<td>2. Established techniques of research and enquiry in order to undertake an advanced level of textual analysis to develop an understanding of the script, its context and its characters. (SB)</td>
<td>Tutor led classes. Guest lectures and Master classes. Research assignments as part of workshop productions. Experiential learning including discipline based classes and workshop productions.</td>
</tr>
<tr>
<td>3. The key theories and practices of working with verse and prose based texts</td>
<td>All classes are considered ‘calls’ and attendance is compulsory as reflected in current practice within the industry.</td>
</tr>
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<td>4. The use of critical reflection in the creation of original interpretation of characters in keeping with the context and vision of the material under consideration. (SB)</td>
<td>Specialist practitioners will assign research tasks to target particular areas of investigation relevant to the unit being studied. Contextual research and its application to the work in a practical manner will be the prime focus for the development of these skills. The work will be led by experienced practitioners in a realistic theatrical environment.</td>
</tr>
</tbody>
</table>

Assessment
Assessment is continuous and measured against the learning outcomes.
Students must be able to communicate the inner and outer life of an original character to an audience and this is underpinned by their intellectual and evaluative skills.

Staff will assess a student’s ability to research through discussion, presentation and, in the rehearsal process, by examining the student’s breadth and depth of knowledge and their ability to review, consolidate and apply such knowledge in context. This is part of the process of continuous feedback throughout the programme of study and reflects professional practice in the development of believable and sustainable characterisations.

During the programme of study, students receive both formal and informal feedback as they work on the units that comprise the modules.

The informal system of continuous feedback and dialogue, stimulated from the engagement with the student, forms an integral part of the learning process.

The formal system of feedback is individually delivered assessment given in written and verbal form during one to one tutorials at the end of each term.

Copies of assessment feedback are available to the student to enable a continued development of their skills through reflection and practice.

<table>
<thead>
<tr>
<th>Skills and Other Attributes</th>
<th>B. Intellectual Skills (reflective and conceptual):</th>
</tr>
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</table>
1. Use initiative, creativity and imagination in achieving characterisations. (SB)
2. Use advanced research skills to support contextual approaches to characterisation. (SB)
3. Learn independently and co-operatively. (SB)
4. Observe and respond creatively to contemporary issues in the context of their historical development. (SB)
5. Use a range of academic skills to evaluate performance. (SB)
6. Develop critical reflection on personal practice. (SB)

Teaching/learning

Tutor led classes. Research assignments as part of workshop productions. Experiential learning including discipline based classes and workshop productions.

All classes are considered ‘calls’ and attendance is compulsory as reflected in current practice within the industry.

Classes are practical, with the emphasis on skills development and research based practice, led by experienced practitioners in a realistic theatrical environment.

Students will be expected work towards the conception of character as required by a particular theatrical form. Through the integration of notes and dialogue with a director/tutor, self-reflection will become part of their practice and will enable staff to observe the transfer of the theoretical and conceptual knowledge into embodied practice.

Assessment

Assessment is continuous and measured against the learning outcomes.

The development of reflective and conceptual skills will be observed throughout the course of the training. The teachers of individual disciplines and directors of productions will monitor the progress of the students through their class work, scene studies, workshops and presentation units.

During the programme of study, students receive both formal and informal feedback as they work on the units that comprise the modules.
The informal system of continuous feedback and dialogue, stimulated from the engagement with the student, forms an integral part of the learning process.

The formal system of feedback is individually delivered assessment given in written and verbal form during one to one tutorials at the end of each term.

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### C. Subject-specific Skills:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Be able to inhabit, bring to life and sustain engaging characterisations through textual analysis, research, rehearsal and performance. <em>(SB)</em></td>
</tr>
<tr>
<td>2.</td>
<td>Be able to apply advanced acting, voice and movement skills to the performance media of theatre. <em>(SB)</em></td>
</tr>
<tr>
<td>3.</td>
<td>Be able to communicate effectively through the use of verse and prose with a fellow actor in the realisation of the work.</td>
</tr>
<tr>
<td>4.</td>
<td>Engage with a contemporary audience through the effective use of verse and prose. <em>(SB)</em></td>
</tr>
<tr>
<td>5.</td>
<td>To develop the actor’s voice as a fit, strong and flexible instrument in order to become an expressive and responsive channel for the emotional and intellectual needs of the actor, the character and the text. <em>(SB)</em></td>
</tr>
<tr>
<td>6.</td>
<td>The ability to communicate character, emotion and narrative through movement with a high level of appropriate physicality. <em>(SB)</em></td>
</tr>
<tr>
<td>7.</td>
<td>An in depth knowledge of the context and content of a range of</td>
</tr>
</tbody>
</table>

**Teaching/learning**

- Class work led by tutors
- Director led workshops
- Research projects

All classes are considered ‘calls’ and attendance is compulsory as reflected in current practice within the industry.

These skills are acquired through classes and workshops with the emphasis on skills development and research based practice, led by experienced practitioners in a realistic theatrical environment.

Tutors and directors will encourage and develop the application of acquired skills in both discipline focused classes and scene study workshops.

They will engage with the students and encourage the development and integration of practice based skills and knowledge. They will stimulate the student to grow in their work by way of analysis and reflection of their individual process. They will seek to foster in their students a continuous cycle of questioning, reflecting and
8. The ability to critically reflect on a range of play texts and respond creatively in order to develop new approaches to the realisation of both character and piece within a given context. (SB)

9. To develop an enhanced ability to reflect on individual artistic practice

10. Develop the flexibility to adapt to the demands of the director/production from an informed foundation of knowledge

11. Reflect critically on the relationship of classical texts to contemporary practice.

putting into practice through doing, thereby developing a mechanism by which a high level of attainment can be achieved.

Assessment

Assessment is continuous and measured against the learning outcomes.

As students participate in the individual units their progress is monitored and through the mechanism of dialogue with teachers and directors their progress will be assessed both formally and informally.

In addition, the ability to integrate the subject specific skills acquired through the study of discipline related units is moderated by observation of the work at the showings associated with the acting units.

During the programme of study, students receive both formal and informal feedback as they work on the units that comprise the modules.

The informal system of continuous feedback and dialogue, stimulated from the engagement with the student, forms an integral part of the learning process.

The formal system of feedback is individually delivered assessment given in written and verbal form during one to one tutorials at the end of each term.

Copies of assessment feedback are available to the student to enable a continued development of their skills through reflection and practice.

D. Transferable Skills:

<table>
<thead>
<tr>
<th>1. A high level of communication skills (SB)</th>
<th>Teaching/learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tutor led class work</td>
<td></td>
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<tr>
<td></td>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>2.</td>
<td>Work as a valuable and contributory team member as part of an ensemble cohort. <em>(SB)</em></td>
</tr>
<tr>
<td>3.</td>
<td>Initiative and creativity in problem solving. <em>(SB)</em></td>
</tr>
<tr>
<td>4.</td>
<td>Critically evaluate his/her own performance, development and contribution to the group work. <em>(SB)</em></td>
</tr>
<tr>
<td>5.</td>
<td>IT Skills for presentation and research. <em>(SB)</em></td>
</tr>
<tr>
<td>6.</td>
<td>The ability to research, analyse and evaluate information in order to create new knowledge and original interpretations. <em>(SB)</em></td>
</tr>
<tr>
<td>7.</td>
<td>Development of professional personal strategies to sustain a career as a freelance performer.</td>
</tr>
<tr>
<td></td>
<td>Individual input in class Master classes Research projects Experiential learning including scene studies, workshops and presentations</td>
</tr>
<tr>
<td></td>
<td>All classes are considered ‘calls’ and attendance is compulsory as reflected in current practice within the industry.</td>
</tr>
<tr>
<td></td>
<td>Input in class, through the delivery of research projects, and contribution within discipline and workshop units will all contribute to acquiring of these skills.</td>
</tr>
<tr>
<td></td>
<td>There will be a development of observed working practice through an emphasis on interactive skills in partnering and group work.</td>
</tr>
<tr>
<td></td>
<td>The work is practice focussed, with the emphasis on skills development and research based practice, led by experienced practitioners in a realistic theatrical environment which seeks to provide the individual student, the flexibility to develop their own skills.</td>
</tr>
<tr>
<td></td>
<td>Assessment</td>
</tr>
<tr>
<td></td>
<td>Assessment is continuous and measured against the learning outcomes.</td>
</tr>
<tr>
<td></td>
<td>Tutors and Directors will assess students throughout class work, scene studies, workshops and presentations. The observation of student input and adaptability will enable staff to assess the progress of the individual student.</td>
</tr>
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For more information on which modules provide which skills, see the module mapping

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Level</th>
<th>Credits</th>
<th>Term(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAMDA 803</td>
<td>Acting in Classical Theatre</td>
<td>M</td>
<td>100</td>
<td>Autumn, Winter, Spring &amp; Summer</td>
</tr>
<tr>
<td>LAMDA 804</td>
<td>Movement and Physicality in Theatre</td>
<td>M</td>
<td>45</td>
<td>Autumn, Winter, Spring &amp; Summer</td>
</tr>
<tr>
<td>LAMDA 805</td>
<td>Voice, Speech, Song and Classical Text</td>
<td>M</td>
<td>35</td>
<td>Autumn, Winter, Spring &amp; Summer</td>
</tr>
</tbody>
</table>

The academic year runs from October to mid-September. There are four terms, the first is of ten weeks duration followed by two of twelve weeks and the final term is of six weeks duration. The autumn term runs from September until the middle of December, winter term runs from the first full week in January until the first week of April. Spring term runs from the last week of April until the middle of July and summer term from mid-August until late September. LAMDA will provide students with accurate term dates on application.

There are a total of 1800 notional learning hours. One credit corresponds to approximately ten hours of 'learning time'. There are approximately 35 contact teaching hours per week. As students progress through the programme they are expected to commit increasing amounts of time to their study to reflect the needs of rehearsal and performance. Notional learning hours reflect the time spent in taught classes/rehearsals/presentations/tutorials and on research
projects outside of the classroom.

This programme is offered in full-time mode only and students must successfully complete all modules to gain the award. This is because all the modules within this programme of study are interlinked and as such, a student must take all the modules within a year at the same time to benefit from the learning experience. The ethos of the training in Classical Acting relies on the interaction of the group in investigating and creating artistic work. Therefore, ensuring the group are able to interact and develop trust is key to gaining the maximum from the learning experience.

Students who fail a module will be required to retake all the modules in that year in order to progress. Compensation and Condonement are not permitted in any of the modules.

Work-Based Learning
Where relevant to the programme of study, provide details of any work-based learning element, inclusive of employer details, delivery, assessment and support for students.

There is no work based learning elements in this programme.

Support for Students and their Learning

- Induction Programme
- Handbooks (One for day to day information, one for academic details relating to the programme of study)
- Student: staff Ratio 12.89:1
- Learning Resources including:
  - Library (Theatre History and Scripts)
  - Several large rehearsal rooms with sprung floors
  - Computer access including internet access.
  - Free Wi-Fi network for students
  - Athens Accounts are available for all students.

Academic Support Systems

- The Course Leader, who provides pastoral tutorials twice a term, guides progression through the programme. These allow the CL to support the student in order to reach their full potential on this programme.
- Formal academic tutorials are offered once a term and each student will spend 20 minutes with each of the four discipline areas on a one to one basis. In addition, feedback/debrief sessions are arranged at the end of each workshop presentation, to discuss how the piece went in performance and to identify strengths and areas for development in the individual’s and ensembles performance skills.
- Continuous feedback is given informally as students progress through the modules of work. This affords them the opportunity to enhance and
develop the critical reflection of their process and, through such methods, the opportunity to develop their practice by application.

- Students have access to a library and IT facilities including internet access to support research work undertaken.

Central Support Systems

- LAMDA provides access to a medical practice for emergency advice from a doctor as well as the use of other medical facilities. This service is free for students on this course.
- LAMDA has an independent in-house student counselling service and arrangements are made directly between the student and the counsellor.
- 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 course. Reasonable adjustments are made to ensure students can achieve the learning outcomes.

Entry Profile

Entry Route

For fuller information, please refer to the University prospectus

Entry is via audition.

Applicants are expected to have an undergraduate degree or equivalent in a related subject (performance/drama studies) or relevant professional experience that has prepared him/her for advanced Acting studies (ability to study at M level). No minimum degree classification is required, since admission is based on audition performance rather than past award classification. The audition process is thorough and seeks to engage those candidates that show an aptitude for the vocational nature of this practice based Masters programme.

Applicants who are not native English speakers are required to provide a valid IELTS test report. Applicants are expected to achieve an Overall Score of 7.0 (with 7.0 in each sub-test – listening, academic reading, academic writing and speaking). If candidate has recently studied successfully for an academic qualification taught in English, s/he may not be required to submit a language test. If this is the case, s/he will be required to provide copy of certificates that show graduation from institutions in English speaking countries.

What does this programme have to offer?

- The opportunity to explore in great depth the classical texts and the effective communication of verse and prose and the sustaining the long thought, typical of the classical works.
- Exploration of the context in which these texts were developed and the relationship to these texts of prior theatrical traditions and their subsequent development through to the works of the modern canon.
- Practical skills based classes exploring texts such as Shakespearean, Jacobean era, Spanish ‘Golden Age’, Restoration and French Classical
Theatre.
- Supportive craft skills in voice and movement needed to sustain believable characterisations.
- Opportunity to develop creative solutions to the demands of the Classical Theatre through advanced synthesis of professional practice.

**Personal Profile**

- Some professional acting experience
- A knowledge and interest in classical texts and the speaking of verse and prose.
- A commitment to a career as a professional actor.

**Methods for Evaluating and Enhancing the Quality and Standards of Teaching and Learning**

**Mechanisms for review and evaluation of teaching, learning, assessment, the curriculum and outcome standards**

- Annual monitoring of graduate records
- Annual Programme Report to UKC and CDD
- Annual Affiliate Report to CDD
- LAMDA Internal Exam Board
- Board of Examiner Report
- External Examiners Reports
- Acting Course Board
- LAMDA Learning and Teaching Committee
- Academic Board
- Staff appraisals
- Student feedback

**Committees with responsibility for monitoring and evaluating quality and standards**

- LAMDA Academic Board
- LAMDA Learning and Teaching Committee
- Acting Course Board
- CDD Academic Board
- Stage Management Course Board
- LAMDA Internal Exam Board
- Board of Examiners UKC
- School of Arts Graduate Studies Committee – UoK
Mechanisms for gaining student feedback on the quality of teaching and their learning experience

- Student Quality Assurance Review meetings once a term
- Anonymous Questionnaire once a year.
- The tutorial system
- Student attendance at Course Board, Academic Board and LAMDA Learning and Teaching Committee

Staff Development priorities include:

- Ensuring the staff team remains engaged with the developments in the profession.
- Supporting the staff team in their work as teachers and mentors.
- Research opportunities for staff of both an individual or cross-disciplinary nature are currently and will continue to be developed.

Indicators of Quality and Standards

LAMDA will submit this course for review by the Conservatoire of Dance and Drama Joint Artistic committee.

External Examiners Reports

UoK Periodic Review

The following reference points were used in creating these specifications:

- Benchmarking Statement for Dance, Drama and Performance
- National Council for Drama Training - Criteria for Accreditation 2002
- Conservatoire of Dance and Drama – HE Level descriptors
- QAA Qualification (Master Level) Descriptors

Last Updated: 09/11/2011 (SMV)