

MODULE SPECIFICATION

1. **Title of the module**
LAMDA Shakespeare Summer School - Skills
2. **Module code**
8WSKILLS
3. **School or partner institution which will be responsible for management of the module**
Drama School: Actor Training
4. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 4
5. **The number of credits and the ECTS value which the module represents**
15 credits (7.5 ECTS)
6. **Which term(s) the module is to be taught in (or other teaching pattern)**
June – August
7. **Prerequisite and co-requisite modules**
N/A
8. **The programmes of study to which the module contributes**
N/A
9. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:
 - 9.1 Evaluate the appropriateness of skills developed to their application in acting
 - 9.2 Understand the role of language in the development of a character
 - 9.3 Understand how to develop physical stretching, extending and strengthening skills
 - 9.4 Develop an awareness of the fundamental concepts of vocal technique, support and usage
 - 9.5 Communicate an emerging understanding of vocal anatomy and physiology
 - 9.6 Assimilate flexibility, control, balance, awareness, coordination, muscularity, economy and freedom of movement
10. **The intended generic learning outcomes.**
On successfully completing the module students will be able to:
 - 10.1 Communicate the results of their study/ work accurately
 - 10.2 Demonstrate the ability to present and evaluate decision-making
 - 10.3 Evaluate the appropriateness of own work in an ensemble setting
 - 10.4 Understand the application of safe working practices
 - 10.5 Develop new skills within a structured and managed environment
 - 10.6 Work effectively within a group

11. **A synopsis of the curriculum**

Acting. In this class, students explore the underlying concepts of psycho-physical approaches to acting, to develop freedom and imagination in characterisation working through exercises. The class integrates improvisation and core Stanislavskian principles to encourage students to find flexible ways in approaching a role.

Movement theatre classes aim to guide actors to discover their individual qualities in movement and improvisation. This process seeks to strengthen those qualities with physical training whilst pushing students beyond their comfort zone, thereby facilitating the development of new skills.

Social Dance puts into perspective various styles and gives the students a working knowledge of the basic rhythms employed. It is a physical way of gaining an understanding of the various social graces and etiquette used.

Stage Combat classes introduce students to the use of Rapier and Dagger – the archetypal weapon combination of the Elizabethans. It can be considered the best of the combat disciplines for encouraging an overall co-ordination and good centre. The lessons learnt in this discipline are readily adaptable to a majority of other fight situations and styles. Stage Combat is not assessed.

Movement Awareness Methods classes promote co-ordination and fluidity in movement. Students will engage in activity which promotes efficient breathing and movement patterns.

Music. Songs relating to the Acting and musical storytelling are used to develop a sense of confidence in vocal work. Students communicate the results of their study within a group setting.

Voice. The present module contains classes in Applied Voice. These serve to develop students' understanding of practical skills through physical exercises, increased aural awareness, and their subsequent application to text. The texts used are rooted in Shakespearean and Jacobean plays, focussing on rhythm, imaginative connection to imagery and the sounds of language, and rhetorical devices.

In addition to the above classes, students may receive masterclasses, focusing on one particular aspect of the module content. These range from historical contextual studies in Shakespeare to specific approaches and strategies to acting, movement or voice.

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

Barton, J. (2009) *Playing Shakespeare*. London: Methuen Drama

Berry, C. (2012). *The Actor and Text*. London: Virgin Books

Berry, C. (1973). *Voice and the Actor*. London: Harrup

Boal, A. (2002). *Games for Actors and Non Actors*. Abingdon: Routledge

Chekov, M. (2002). *To the Actor*. Abingdon: Routledge

Hall, P. (2009). *Shakespeare's Advice to the Players*. London: Oberon Books

Houseman, B. (2002). *Finding Your Voice*. London: Nick Hern Books

Kayes, G. (2000). *Singing and the Actor*. London: Bloomsbury

Lecoq, J. (2000). *Le Corps Poétique*. London: Methuen

Newlove, J. & Dalby, J. (2004). *Laban for All*. London: Nik Hern Books

Pisk, L. (1998). *The Actor and his Body*. London: Bloomsbury Academic

Suzuki, T. (1986). *The Way of Acting*. New York: Theatre Communications Group

13. Learning and teaching methods

Students work with staff in tutor-led sessions that are based on the specific requirements of actor training. The module's division into seven assessed classes as listed under point 10 above ensures that the acquisition of detailed technical work and its application are balanced.

All skills work is delivered through group sessions, as ensemble-based learning and teaching is central to the development of acting skills generally. However, when working as part of a group, students are making individual contributions to the ensemble work, and it is the personal progress and attainment within a group setting that the learning and teaching of the module are based on.

Throughout the module students receive informal feedback on aspects of their solo and ensemble work as part of the classes taken. At the end of the module each student receives an individual tutorial in which the progress made is identified and the implications for the student's future development are discussed.

Class	Hours
Acting	21
Movement	16
Feldenkreis	6
Movement Theatre	9
Voice	22
Singing	9
Dance	9
Combat	12
Masterclass	6
Total Contact Hours:	110
Independent Study	40
Total Study Hours:	150

For the purposes of section 12, the time spent on the contextual enrichment activities set out in section 10 has not been included in the module's contact hours due to the variable programming of productions and site visits, and the non-assessed nature of this course component.

14. Assessment methods

Assessment is made according to the percentage grades available within LAMDA's 'stepped' marking scheme, described in the Credit Framework. The criteria applied are outlined in the course handbook, where the required competencies of student work according to the appropriate classifications are described.

All marking is undertaken by the module or class tutor, as appropriate. Marks are second-marked by the relevant Head of Department. All marks are moderated at the end-of-module joint tutor meeting.

First and second marking procedures and the conduct of Examination Boards are described in the Credit Framework and the Academic Regulations respectively.

This module will be assessed by 100% course work.

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's attainment.

The assessment of course work is based on continuous evaluation which results in a summative report and overall grade of the student's work at the end of the module. The student's achievement results in two marks awarded at the end of the module; one mark for process and one for performance. Both marks recognise achievement and are weighted equally.

The assessment points for both marks are based on set work given to students, up to and including the last class or workshop. To arrive at an overall module grade, the marks awarded are weighted as follows:

Class / Workshop	Individual development (process)	Individual attainment (performance)	Overall percentage within module
Acting	15%	15%	30%
Movement Theatre	4.5%	4.5%	9%
Pure Movement	4.5%	4.5%	9%
Movement Awareness Methods / Feldenkreis	6.5%	6.5%	13%
Singing	4.5%	4.5%	9%
Voice	15%	15%	30%
Masterclasses, Dance & Stage Combat	These classes are non-assessed		

Note: Performances, sharings, presentations, classes, and rehearsals may be assessed online or via recording as well as in live onsite settings. If necessary, appropriate alternative forms of assessment may be put in place, subject to the procedures in the Academic Regulations.

Students who have attended at least 60% of the module's classes but are unable to complete the module on grounds of illness or other misfortune may be considered eligible for an alternative assessment. This assessment takes the form of a pre-recorded or one-to-one presentation of 15 minutes duration in which the student must successfully meet the module's learning outcomes.

Alternative assessments are bespoke topics set by the module tutor that enable the student to address any learning outcomes missed.

15. Map of module learning outcomes (sections 9 & 10) to learning and teaching methods (section 13) and methods of assessment (section 14)

Module learning outcome		9.1	9.2	9.3	9.4	9.5	9.6	10.1	10.2	10.3	10.4	10.5	10.6
Learning / teaching method	Hours												
Private Study	40												
Acting	21	x	x	x	x	x	x	x	x	x	x	x	x
Movement Theatre	9	x					x	x	x	x	x	x	x
Movement Awareness Methods	6	x		x			x	x	x	x	x	x	x
Movement	16	x		x			x	x	x	x	x	x	x
Singing	9	x		x	x	x		x	x	x	x	x	x
Voice	22	x	x		x	x		x	x	x	x	x	x
Assessment method													
Process		x	x	x	x	x	x	x	x	x	x	x	x
Performance			x	x	x	x	x	x	x		x		x

16. 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 Learning Agreements / declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

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

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

LAMDA, 155 Talgarth Road, London, W14 9DA

18. Internationalisation

As the student population taking this module will be an international community, including students from a number of English-speaking universities who deliver drama courses abroad, the module content will be recognised by other Higher Education providers as being pertinent to the training they provide.

Furthermore, students taking this module are expected to benefit from the opportunities of peer feedback, which draws on the diverse prior experience students have had.

If the module is part of a programme in a Partner College or Validated Institution, please complete sections 19 and 20. If the module is not part of a programme in a Partner College or Validated Institution these sections can be ignored.

19. Partner College/Validated Institution

20. Department responsible for the programme

STUDENT AND ACADEMIC SERVICES OFFICE USE ONLY

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section revised	Impacts