

1. **Title of the module**
Pedagogies of Performance
2. **Module code**
MFACA810 / MFAMT810
3. **Department or partner institution which will be responsible for management of the module**
Drama School
4. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**
7
5. **The number of credits and the ECTS value which the module represents**
30 (15 ECTS)
6. **The number of students expected to enrol on each instance of the module**
15
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**
Autumn/Spring
8. **Prerequisite and co-requisite modules**
MA in Musical Theatre **or** MA in Classical Acting for the Professional Theatre modules.
9. **The course(s) to which the module contributes**
MFA Classical Acting (Top Up): Performance and Practice; MFA Classical Acting: Performance and Practice; MFA Musical Theatre
10. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:

A. Subject Knowledge and Understanding	
A6	Critically reflect on the creation of original characters and interpretations, considering the context and genre of the material under consideration. (SB7.12.x)
A8	Show critical awareness of key practitioners in Acting, Singing and Dance techniques. (SB7.12.iv)
A9	Demonstrate understanding of key approaches in the creation of new Musical Theatre and Classical Acting. (SB7.12.i)
B. Intellectual Skills - Reflective and Conceptual	
B3	Work independently and proactively in preparing course material and assignments. (SB7.14.iv)
B5	Use a range of academic skills in researching and evaluating a selected topic in Musical Theatre and Classical Acting. (SB7.13.4, SB14.vi)
B6	Develop critical reflection on personal practice. (SB7.14.v)
C. Subject-specific Skills	
C7	Apply in-depth knowledge of the context and content of a range of musicals and classical texts and the influences and subsequent developments from these materials. (SB7.13.iv)
C8	Develop an enhanced ability to reflect on individual artistic practice. (SB7.13.i)
C9	Develop an understanding of the responsibilities towards maintaining a safe working environment, both as an individual and as a member of the ensemble. (SB7.12.xii)

11. The intended generic learning outcomes.

D. Transferable Skills	
D1	A high level of communication skills. (SB7.14.i)
D2	Display initiative and creativity in problem solving. (SB7.14.iii, SB7.14.iv)
D4	Develop a range of IT skills for presentation and research. (SB7.13.vii)
D5	Demonstrate the ability to research, analyse and evaluate information in order to create new knowledge and original interpretations. (SB7.14.i, SB7.14.ii)
D6	Develop professional personal strategies to sustain a career as a freelance performer. (SB7.14.v)
D7	Engage in independent learning for continuing professional development. (SB7.14.ii, SB7.14.iv)

12. A synopsis of the curriculum

- (l) This module forms part of the MFA Musical Theatre course and the MFA Classical Acting course. It is taught across two 10-week terms and is designed to combine tutor-led seminars, workshops and lectures with self-directed study. It offers the student a large degree of independence and gives students the opportunity to extend

their knowledge and understanding of pedagogy as it relates to their selected field of study (Musical Theatre or Classical Acting), or to carry out an investigative project into a related area that they have not explored in depth elsewhere on the course. Students will agree the balance of their portfolio assignment with their supervisor, usually by the end of term 1. Supervisors will ensure that sufficient resources are available to the student to enable them to carry out the required research before agreeing the scope of the project.

Students will receive tuition and supervision support, though a key expectation of the module is that students take responsibility for their learning, at a level commensurate with graduate Level 7 study.

Areas covered may include:

- Key 20th and 21st century practitioners in the pedagogy of Shakespearean and classical acting (for Classical Acting)
- Key practitioners in the pedagogy of musical theatre (for Musical Theatre)
- Approaches to text and voice
- Approaches to singing and dance
- Approaches to movement
- Current research and scholarship in teaching, training, and learning
- Current issues in Higher Education
- The vocational/academic divide
- Students as consumers or participants
- Teaching, learning and assessment
- Making links between teaching and practice
- LAMDA Exams Syllabi
- Navigating assessments
- Writing and reflection skills

During the first term of teaching, through weekly 3-hour seminars/workshops/lectures, students from both the MFA Musical Theatre and MFA Classical Acting programmes will learn together, during which time they will be taught by LAMDA faculty and visiting staff to build a contextual understanding of pedagogies in performance and consider some of the key concerns relating to training, teaching and learning across the performing arts in the 21st century. Here, students will engage in both theory and practice with the pedagogies and ideas that have shaped the discipline, which will enable them to critically evaluate existing practices and allow students to understand how these ideas inform their own approach to teaching and learning.

In the second term, students will divide into their individual programmes – MFA Classical Acting and MFA Musical Theatre – where they will undertake more specific teaching and learning related to their area of interest in preparation for the assessment.

As part of this module, all students will also undertake the LAMDA Syllabus in Practice course, a 4-5 day CPD online or in person accredited course, giving them a foundation

in the LAMDA Exams Syllabi, which will enable them to prepare students around the world for LAMDA accredited examinations.

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

Decolonisation Statement on Texts

LAMDA are committed to using a carefully selected set of texts that are bespoke to the make-up of each cohort. Texts which reflect and help us understand the world we live in now. We believe that playing and seeing yourself reflected in the texts and the practitioners you work with at LAMDA is fundamental in supporting the training of non-white actors, directors, and technicians. Students will be introduced to recommended reading and resources that align with our anti-racist agenda during their studies.

Recommended Reading

The following is a list of recommended reading throughout your course. Most items are available in the Library.

All Students

Ackroyd, J. (ed) (2006) *Research Methods in Drama Education*. Stoke on Trent: Trentham Books

Brayshaw, T. and Witts, N. (2014) *The Twentieth-Century Performance Reader*. London: Routledge

Chambers, C. (2002) *The Continuum Guide to Twentieth-Century Theatre*. London: Continuum

Chambers, C. (2011) *Black and Asian Theatre in Britain: A History*. London: Routledge

Fryer, P., Skelton, J. and Scott, S. (2023) *Stanislavsky and Race: Questioning the "System" in the 21st Century*. London: Routledge

Fliotsos, A. and Medford, G. (2004) *Teaching Theatre Today: Pedagogical Views of Theatre in Higher Education*. Basingstoke: Palgrave Macmillan

Ginther, A. (2022) *Stages of Reckoning Antiracist and Decolonial Actor Training*. London: Routledge

Hodge, A. (2010) *Actor Training*. London: Routledge

hooks, b. (1994) *Teaching to Transgress: Education as the Practice of Freedom*. London: Routledge

Kershaw, B. and Nicholson, H. (2006) *Research Methods in Theatre and Performance*. Edinburgh: Edinburgh University Press

McNamara, A. (2023) *Be the Change: Learning and Teaching for the Creative Industries*. New York: Nova Science Publishers

Nelson, R. (2022) *Practice as Research in the Arts (and Beyond)*. Basingstoke: Palgrave Macmillan.

Rubin, D. (2000) *The World Theatre Encyclopaedia of Contemporary Theatre*. London: Routledge.

Simpson, F. (2020) *The Lucid Body: a Guide for the Physical Actor*. 2nd ed. New York: Allworth

Vear, C. (2021) *The Routledge International Handbook of Practice-Based Research (Routledge International Handbooks)*. London: Routledge

Whitfield, P. (2022) *Inclusivity and Equality in Performance Training: Teaching and Learning for Neuro and Physical Diversity*. London: Routledge

MFA Classical Acting

Barton, J. (2009) *Playing Shakespeare* 2nd ed. London: Methuen

Emeka, J. (2016) *Black Acting Methods: Seeing Shakespeare through Brown Eyes*. London: Routledge.

Gonsalves, A. & Irish, T. (2021) *Shakespeare and Meisner: A Practical guide for Actors, Directors, Students and Teachers*. Arden Performance Companions. London: Bloomsbury.

Rokison, A. (2010) *Shakespearean Verse Speaking: Text and Theatre Practice*. Cambridge: Cambridge University Press

MFA Musical Theatre

Carnelia, C. (2021) *The Reason to Sing: A Guide to Acting While Singing*. London: Routledge

Deer, J. and Dal Vera R. (2021) *Acting in Musical Theatre: A Comprehensive Course* London: Routledge

Mayes, S. and Whitfield, S. (2021) *An Inconvenient Black History of British Musical Theatre: 1900 – 1950*. London: Methuen Drama

Pickering, K. and Henson D. (2021) *A Teacher's Guide to Musical Theatre*. London: Methuen

14. Learning and teaching methods

This module comprises a total of approximately 300 hours of study. There are 60 hours of tutor-led lecture/seminar class hours within this module, across two terms, accompanied by suggested readings and resources. Seminar classes are held in 3-hour blocks, which may be timetabled in the evening in UK time, and should be attended in person. The MFA Classical Acting (Top-Up) is also available to LAMDA graduates who have previously completed the MA Classical Acting at LAMDA. The Top-Up mode is taught by distance learning with sessions timetabled in the evening (UK time) for those students studying the programme who reside internationally. UK residents who are LAMDA graduates may take the MFA Classical Acting (Top Up) via distance learning or in person. There is no hybrid option and students will be asked to select a pathway upon acceptance of a place on the programme.

Guest tutors may deliver some sessions as well as permanent LAMDA faculty. In addition to the suggested readings, students are expected to follow their own interests in identifying further appropriate reading and digital resources.

The class work is supported with three, one-hour study skills sessions and 2 hours of formal 1-2-1 supervision sessions in Term 2, and approximately 210 hours of independent learning. Students are able to ask questions of their tutor/s through email or LAMDA's Virtual Learning Platform – Canvas.

Students will also take part in a 4-5 day online intensive CPD (Continuous Professional Development), accredited *LAMDA Syllabus in Practice* course.

For the assessment, students will be asked to complete a portfolio assignment which will include a practical task and a reflective task, and it is expected that students will be required to commit at least 30 hours of study time to complete the work.

Classes are typically taught in groups of no more than 15 students.

Students will receive regular feedback from supervisors and course leaders throughout the module and a formal one-to-one tutorial at the end of the module to reflect on the work undertaken.

Contact hours (taught hours)	60
Contact hours (Supervision Sessions)	2
Contact hours (Study Skills Sessions)	3
Contact hours (LAMDA Syllabus in practice course)	25
Independent study hours	210
Total module study hours	300

15. **Assessment methods**

Assessment of the module is by 100% coursework, which consists of either:

1.) A 6000-word written portfolio assignment which is composed of a number of elements. Students may choose to include some, but not all, of the following indicative examples: a comparative evaluation of key pedagogues and practitioners in approaches to Musical Theatre; a Practice as research project; a critical reflection on their own pedagogical practice; a course handbook project; a critical reflection on the impact of HE policy, research, and scholarship on the pedagogy of Musical Theatre training at HE level; answering a research question agreed with supervisor.

OR

2.) a practice-as-research-project with reflective essay (4000 words). Students might choose to undertake a practical research project through running a series of public workshops, or conduct a research project linked to their own professional teaching practice.

Assignments are marked by a member of the teaching team and a sample are double-marked by a second marker and moderator.

Portfolio Assignment (6000 words) or practice-as-research project (4000 words with practical component)	100%
Total	100%

16. **Map of module learning outcomes (sections 10 & 11) to learning and teaching methods (section 14) and methods of assessment (section 15)**

Module learning outcome	A6	A8	A9	B3	B5	B6	C7	C8	C9
Learning / teaching method									
Contact hours (taught hours)	✓	✓	✓	✓	✓	✓	✓	✓	✓
Contact hours (Supervision Sessions)	✓	✓	✓	✓	✓	✓	✓		✓
Contact hours (Study Skills Sessions)						✓			✓
Contact hours (LAMDA Syllabus in practice course)	✓		✓	✓	✓	✓	✓		✓
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	✓
Assessment method									
Portfolio Assignment or practice-as-research project (6000 words of equivalent)	✓	✓	✓	✓	✓	✓	✓	✓	✓

Module learning outcome	D1	D2	D4	D5	D6	D7
Learning / teaching method						
Contact hours (taught hours)	✓	✓	✓	✓	✓	✓
Contact hours (Supervision Sessions)	✓	✓		✓	✓	✓
Contact hours (Study Skills Sessions)	✓	✓	✓	✓	✓	✓
Contact hours (LAMDA Syllabus in practice course)	✓	✓		✓	✓	✓
Independent study hours	✓	✓	✓	✓	✓	✓
Assessment method						
Portfolio Assignment or practice-as-research project (6000 words of equivalent)	✓	✓	✓	✓	✓	✓

17. 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

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

LAMDA, 155 Talgarth Road, London, W14 9DA

19. Statement by the Head of Academic Affairs and Research:

"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"



Signed

Date

Nicholas Holden, PhD

20 February 2024

20. Statement by the Director of Actor Training and Drama School:

"I confirm that the Department has approved the introduction of the module and will be responsible for its resourcing"



Signed

Date

Philippa Strandberg-Long, PhD

20 February 2024

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(s) revised	Impacts