

MODULE SPECIFICATION

1. **Title of the module**
New Classics Project
2. **Module code**
MFAC820 / MFMT820
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 credits (15 ECTS)
6. **The number of students expected to enrol on each instance of the module**
30
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**
Autumn and Spring
8. **Prerequisite and co-requisite modules**
MA Classical Acting for the Professional Theatre, or MA Musical Theatre Modules
9. **The course(s) to which the module contributes**
MFA Classical Acting (Top Up): Practice & Performance; MFA Classical Acting: Practice & Performance; 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)
A7	Demonstrate awareness of current developments in Musical Theatre and Classical Acting. (SB7.12.i)
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.
B. Intellectual Skills - Reflective and Conceptual	
B3	Work independently and proactively in preparing course material and assignments. (SB7.14.iv)
B4	Respond creatively to music. (SB7.12.vii)
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)
C 9	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)
C 10	Reflect critically on the role of genre in Musical Theatre and Classical Acting. (SB7.12.i)
C 11	Demonstrate ability to articulate and present a creative vision. (SB7.13.iii)

11. **The intended generic learning outcomes.**
On successfully completing the module students will be able to:

D. Transferable Skills	
D1	Demonstrate a high level of communication skills. (SB7.14.i)
D2	Display initiative and creativity in problem solving. (SB7.14.iii, SB7.14.iv)
D3	Critically reflect upon his/her own performance, development and contribution to the group work. (SB7.114.v)
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**

- (I) 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 create an artistic proposal for a new adaptation of an existing theatre work or text, related to their area of interest (Musical Theatre or Classical Acting).

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.

In this module students will:

- Explore and evaluate key trends in the contemporary presentation of works relevant to their area of study (which may include, but is not limited to, Twentieth Century Musical Theatre, Operetta, Shakespeare, Ancient Greek, Restoration, Spanish Golden Age and French Classical)
- Look within and beyond their genres (Musical Theatre and Classical Acting) to explore and evaluate the approach of different contemporary directors and theatre makers in a range of styles
- Explore the use of new media and technologies in creating different audience experiences in contemporary performance
- Apply their knowledge in creating their own artistic proposal for a new presentation or adaptation, relevant to their programme of study, of a classic text or piece of musical theatre

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 the histories of performance and how practitioners have reconceived and reinterpreted pre-existing works for the stage. Here, students will engage in both theory and practice with theories, politics and ideas of adaptation and study a range of case studies, directors and practitioners to formulate a broad understanding of this area of theatre and performance. This will enable students to critically evaluate existing practices and allow students to understand how these ideas inform their own practical approaches to new theatre.

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.

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

Boenisch, P. and Ostermeier, T. (2016) *The Theatre of Thomas Ostermeier*. London: Routledge

Bradby, D., Williams, D. (2019) *Directors' Theatre*. 2nd ed. London: Bloomsbury

Ebine, S. A. (2022) *African Orality and the Roles of Griots: in African Oral Tradition among the Manding*. London: LAP Lambert Publishing

Fowler, B. (2021) *Katie Mitchell: Beautiful Illogical Acts*. London: Routledge

Laera, M. (2014) *Theatre and Adaptation: Return Rewrite Repeat*. London: Bloomsbury

Lehmann, H.T. and Jürs-Munby, K. (2006) *Postdramatic Theatre*. London: Routledge

Lovrick, P. and Wang-ngai, S. (2014) *Chinese Opera: The Actor's Craft*. Hong Kong: Hong Kong University Press

Murphy, V. (2013) *Page to Stage: the Craft of Adaptation*. Ann Arbor: University of Michigan Press

Picon-Vallin, B. (2020) *Le Théâtre du Soleil: The First Fifty-Five Years*. London: Routledge

Williams, D. S., K. Y. Long and M. K. Green-Rogers (2023) *Contemporary Black Theatre and Performance: Acts of Rebellion, Activism, and Solidarity*. London: Bloomsbury

Willinger, D. (2018) *Ivo van Hove Onstage*. London: Routledge

MFA Classical Acting

Blondell, R., Gamel, M.K., Rabinowitz, N. and Vivante, B. (1999) *Women on the Edge: Four Plays by Euripides*. London: Routledge

Brown, J.R. (1999) *New Sites for Shakespeare: Theatre, the Audience, and Asia*. London: Routledge

- Desmet, C., S. Iyengar & M. Jacobson (2020) *The Routledge Handbook of Shakespeare and Global Appropriation*. London: Routledge
- Dunbar, Z. and Harrop, S. (2018) *Greek Tragedy and the Contemporary Actor*. Basingstoke: Palgrave Macmillan
- Goldhill, S. (2008) *How to Stage Greek Tragedy Today*. Chicago: University of Chicago Press
- Karim-Cooper, F. (2023) *The Great White Bard* London: Simon & Schuster

MFA Musical Theatre

- Everett, W.A. and Laird, P.S. (2011) *The Cambridge Companion to the Musical*. 2nd ed. Cambridge: Cambridge University Press
- Everett, W. and Laird, P. (2017) *The Cambridge Companion to Musical Theatre*. Cambridge: Cambridge University Press
- Hoffman, W. (2019) *The Great White Way: Race and the Broadway Musical*. New Brunswick, New Jersey: Rutgers University Press.
- Kenrick, J. (2017) *Musical Theatre: A History*. London: Bloomsbury
- Rodosthenous. G. (2017) *The Disney Musical on Stage and Screen*. London: Methuen.
- Rodosthenous. G. (2017) *Twenty-First Century Musicals: From Stage to Screen*. London: Routledge.
- Rogers, B. (2020) *The Song Is You: Musical Theatre and the Politics of Bursting into Song and Dance*. Iowa City: University Iowa Press.
- Symonds, D. and Taylor, M.(2013) *Gestures of Music Theatre: The Performativity of Song And Dance*. Oxford: Oxford University Press
- Warner, R. (2023) *The Musical Theatre Composer as Dramatist: A Handbook for Collaboration*. London: Methuen
- White, M. (2019) *Staging Musicals: An Essential Guide*. London: Methuen Drama

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.

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.

In addition, 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 30 hours of study time to complete the work.

Classes are typically taught in groups of no more than 20 students.

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

Taught hours (e.g., class)	60h
Study Skills sessions	3h
Supervision Sessions	4h
Independent study hours	233h
Total module study hours	300h

15. **Assessment methods**

Assessment of the module is by 100% coursework, which consists of a 6000-word written portfolio assignment which is composed of a creative and a reflective element. Students will be required to present an artistic proposal for a new adaptation of an existing theatre work or text, reflect on its influences, and where their proposal sits in the context of wider contemporary theatre practice. Musical theatre students and Classical Theatre students will make proposals for productions or texts/music relevant to their course of study.

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

Students who fail the module will be offered one re-sit opportunity, agreed with the Course Leader.

Artistic Proposal Assignment	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	A7	A8	A9	B3	B4	B5	B6	C7	C8	C9	C10	C11
Learning / teaching method													
Contact hours (taught hours)	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Contact hours (Supervision Sessions)	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Contact hours (Study Skills Sessions)						✓	✓	✓	✓	✓	✓	✓	✓
Independent study hours	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Assessment method													
Artistic Proposal Assignment (6000 words of equivalent)	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Module learning outcome	D1	D2	D3	D4	D5	D6	D7
Learning / teaching method							
Contact hours (taught hours)	✓	✓	✓	✓	✓	✓	✓
Contact hours (Supervision Sessions)	✓		✓	✓	✓	✓	✓
Contact hours (Study Skills Sessions)	✓	✓	✓	✓	✓	✓	✓
Independent study hours	✓	✓	✓	✓	✓	✓	✓
Assessment method							
Artistic Proposal Assignment (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