

MODULE SPECIFICATION

1. **Title of the module**
Voice, Speech, Song and the Classical Text
2. **Module code**
MACA805
3. **Department or partner institution which will be responsible for management of the module**
Drama School: Acting and Directing
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**
35 credits (17 ECTS)
6. **The number of students expected to enrol on each instance of the module**
45
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**
Autumn, Spring and Summer Terms
8. **Prerequisite and co-requisite modules**
Co-requisite modules: MACA803 Acting in Classical Theatre; MACA804 Movement and Physicality in Theatre
9. **The course(s) to which the module contributes**
MA Classical Acting for the Professional Theatre; MFA Classical Acting: Performance and Practice
10. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:
 - 10.1 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.)

- 10.2 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)
- 10.3 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)
- 10.4 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)
- 10.5 Develop life-long strategies for the maintaining the voice safely and continuing to expand its capabilities. (C5)
- 10.6 Develop an enhanced ability to reflect on individual artistic practice. (C8)
- 10.7 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.)
- 10.8 Reflect critically on the relationship of classical texts to contemporary practice. (C1,2,5,7,8.)

11. The intended generic learning outcomes.

On successfully completing the module students will be able to demonstrate:

- 11.1 High level of communication skills. (A2,3; B3,4,5,6; C3; D1,2,4)
- 11.2 Ability to contribute to team work through ensemble membership. (A3,4; B1,2,3,6; C3,8; D1,2,3,4,6.)
- 11.3 Initiative and creativity in problem solving. (A1; B1,3; C2; D1,2,3,4,5)
- 11.4 Development of reflective practice through critical evaluation of personal performance and contribution to the group. (A4; B3, 4,5,6; C7,8; D1,2,4)
- 11.5 IT skills for research and presentation. (D5)
- 11.6 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; C7,8; D6)
- 11.7 Development of professional personal strategies to sustain a career. (D7)

These generic learning outcomes support the overall educational aim of the course to equip students with the necessary skills to gain and retain employment, regardless of their chosen specialism within the entertainment industry.

12. 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

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

Berry, C. (2001). *Text in Action: A Definitive Guide to Exploring Text in Rehearsal for Actors and Directors*. Virgin Books

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

Hall, P. (2003). *Shakespeare's Advice to the Players*. Oberon Books, London

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

McCallion, M. (1988). *The Voice Book*. Faber and Faber

Parkin, K. (1969). *Anthology of British Tongue Twisters*. Samuel French

Rodenburg, P. (1997). *The Right to Speak*. Random House Books

Rodenburg, P. (1993). *The Need for Words*. Methuen

Rodenburg, P. (1998). *The Actor Speaks*. Methuen Publishing Ltd

Turner C. (2007). *Voice and Speech in the Theatre – 6th Edition*. Ed by Jane Boston. Methuen Drama

Phonetics and Accents

Collins B & Mees I.M. (2008). *Practical Phonetics and Phonology: A Resource Book for Students* (2nd edition). Routledge

Haydn Rowles J & Sharpe E. (2009). *How to do Accents*. Oberon Books Ltd

Hughes & Trudgill (2005). *English Accents and Dialects: An Introduction to Social and*

Regional Varieties of English in the British Isles (4th Edition). Hodder Education.

Jones, D. (1991). English Pronouncing Dictionary (with CD). Cambridge University Press

Roach. P. (2000). English Phonetics and Phonology: A Practical Course – 3rd Edition. Cambridge University Press ELT

Wells J.C. (2008). Longman Pronouncing Dictionary. Pearson Longman

Wells J.C. (1982). Accents of English. Cambridge University Press

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/>)

14. Learning and teaching methods

Contact hours (e.g. class, rehearsals, performances)	260
Independent study hours	90
Total module study hours	350

This is primarily a taught programme of study with much of the learning taking 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.

15. Assessment methods

Workshop Productions (Autumn, Spring & Summer Terms)	45%
Assessed practical class work (Autumn, Spring & Summer Terms)	45%
Thesis Presentation (High Summer Term)	5%
Shakespeare and Classical Text in Performance (Public production in High Summer Term)	5%
Total	100%

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 relevant Lead Practitioner or their nominee 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 LAMDA's 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 in consultation with the director involved, with a second mark being awarded on the quality of the performances by the Course Leader. At the end of each term all marks are collated and moderated by the Course Leader.

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 Course Leader 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.

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	10.1	10.2	10.3	10.4	10.5	10.6	10.7	10.8	11.1	11.2	11.3	11.4	11.5	11.6	11.7
Learning / teaching method															
Taught classes	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Independent study	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Assessment method															
Workshop productions	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓		✓	✓
Class work	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓
Thesis	✓		✓			✓		✓	✓		✓	✓	✓	✓	✓
Performance	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

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 Executive Dean of the Drama School:

"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

20. Statement by the Head of Department:

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

Signed

Date

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