

MODULE SPECIFICATION

1. **Title of the module**
New Classics Project
2. **Module code**
MFACA820
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/Spring
8. **Prerequisite and co-requisite modules**
Prior completion of MA in Classical Acting for the Professional Theatre
9. **The course(s) to which the module contributes**
MFA Classical Acting: Performance and Practice; MFA Classical Acting: Performance and Practice (top-up)
10. **The intended subject specific learning outcomes.**
(Course learning outcomes are listed in brackets)
On successfully completing the module students will be able to:
 - 10.1 Demonstrate a critical awareness of current trends in contemporary theatre, informed by, the work of practitioners at forefront of professional theatre practice (A5, A6)

- 10.2 Demonstrate creativity in the application of their theatrical knowledge to an artistic proposal (, A4, A5, B4, C12, D3)
- 10.3 Demonstrate the ability to act autonomously in the planning and implementing tasks at masters level (D3, D7, D8)
- 10.4 Demonstrate the ability to pitch a professional artistic project (D1, C11, C12, D5)
- 10.5 Demonstrate the ability to advance their knowledge and understanding through independent research (C8, D6)
- 10.6 Demonstrate an understanding of their own creative work within the context of contemporary theatre practice (A5, A6, B6, C9)

11. The intended generic learning outcomes.

(Course learning outcomes are listed in brackets)

On successfully completing the module students will be able to:

- 11.1 Demonstrate the exercise of initiative and personal responsibility (D3, D7, D8)
- 11.2 Demonstrate the independent learning ability for continuing professional development (D8)
- 11.3 Demonstrate the ability to write lucidly and persuasively (D1, D5)

12. A synopsis of the curriculum

In this module students will

- Explore and evaluate key trends in contemporary presentation of classic texts (which may include, but is not limited to, Shakespeare, Jacobean, Ancient Greek, Restoration, Spanish Golden Age and French Classical)
- Explore and evaluate the approach of different contemporary directors and theatre makers
- 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 of a classical text

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

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

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

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

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

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

- Gay, P. (1994) *As She Likes It, Shakespeare's Unruly Women*. London: Routledge
- Goldhill, S. (2008) *How to Stage Greek Tragedy Today*. Chicago: University of Chicago Press.
- Russell Brown, J. (1999) *New Sites for Shakespeare: Theatre, the Audience, and Asia* London: Routledge
- Willinger, D. (2018) *Ivo van Hove Onstage* London: Routledge
- Picon-Vallin (2020) *Le Théâtre du Soleil: The First Fifty-Five Years*. London: Routledge
- Thompson, P. (2011) *Coyness and Crime in Restoration Comedy: Women's Desire, Deception, and Agency*. Lewisburg: Bucknell University Press.
- Vidler, L. (2013) *Performance Reconstruction and Spanish Golden Age Drama: Reviving and Revising the Commedia*. Basingstoke: Palgrave Macmillan

14. Learning and teaching methods

This module comprises a total of approximately 300 hours of study. There are approximately 30 tutor-led lecture/seminar class hours within this module, accompanied by suggested readings and resources. Classes are held in 3-hour blocks timetabled in the evening in UK time, and can be attended in person or remotely, synchronously online. Some sessions may be delivered by guest tutors. As well as suggested readings, students are expected to follow their own interests in identifying further appropriate reading and digital resources. The class work is supported with writing preparation sessions and 2 hours of formal 1-2-1 supervision sessions, and approximately 265 hours of independent learning, and students are able to ask questions of their tutor/s through email or online discussion platforms.

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	30
Study skills sessions	3
Supervision sessions	2
Independent Study	265
Total module study hours	300

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 classical theatre production, reflect on its influences, and where it sits in the context of contemporary classical theatre practice.

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

Portfolio 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	10.1	10.2	10.3	10.4	10.5	10.6	11.1	11.2	11.3
<i>Learning / teaching method</i>									
Taught classes	✓			✓	✓	✓		✓	
Study skills sessions					✓			✓	✓
Supervision sessions	✓	✓	✓	✓	✓	✓	✓	✓	✓
Independent study	✓	✓	✓	✓	✓	✓	✓	✓	✓
<i>Assessment method</i>									
Portfolio assignment	✓	✓	✓	✓	✓	✓	✓	✓	✓

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