

## 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 (Acting & Directing)
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. **The number of students expected to enrol on each instance of the module**  
45
7. **Which term(s) the module is to be taught in (or other teaching pattern)**  
June – August
8. **Prerequisite and co-requisite modules**  
N/A
9. **The programmes of study to which the module contributes**  
N/A
10. **The intended subject specific learning outcomes.**  
**On successfully completing the module students will be able to:**
  - 10.1 Evaluate the appropriateness of skills developed to their application in acting
  - 10.2 Understand the role of language in the development of a character
  - 10.3 Understand how to develop physical stretching, extending and strengthening skills

- 10.4 Develop an awareness of the fundamental concepts of vocal technique, support and usage
- 10.5 Communicate an emerging understanding of vocal anatomy and physiology
- 10.6 Assimilate flexibility, control, balance, awareness, coordination, muscularity, economy and freedom of movement

11. **The intended generic learning outcomes.**

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

- 11.1 Communicate the results of their study/ work accurately
- 11.2 Demonstrate the ability to present and evaluate decision-making
- 11.3 Evaluate the appropriateness of own work in an ensemble setting
- 11.4 Understand the application of safe working practices
- 11.5 Develop new skills within a structured and managed environment
- 11.6 Work effectively within a group

12. **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** 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. Students will engage in activity which promotes efficient breathing and movement patterns. Movement classes may also include Movement Awareness, Stage Combat and Social Dance.

**Singing.** 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.

**Masterclasses.** 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.

The curriculum content may be subject to minor variations, at the discretion of LAMDA.

**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

- 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
- Newlove, J. & Dalby, J. (2004). *Laban for all*. London: Nick Hern Books
- Dadabhoy A, Mehdizadeh N. (2023) *Anti-Racist Shakespeare*. Cambridge University Press
- Scott, S. and Skelton, J. P. (2023) '*Stanislavsky and Race*', *Stanislavski Studies*. London: Routledge.
- Listengarten J. (2017) *Stanislavsky in the World: The System and Its Transformations across Continents*. Edited by Jonathan Pitches and Stefan Aquilina. London: Bloomsbury Methuen Drama

### 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 four categories (Acting, Movement, Voice and Singing), 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 course, students will receive individualised written feedback on their work in skills classes

Contact hours (e.g. class / rehearsal / performance)	110
Independent study hours	40
<b>Total module study hours</b>	<b>150</b>

Time spent on the contextual enrichment activities set out in the synopsis of the curriculum 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

Unless otherwise specified in an assignment brief (as published on Canvas), all assessment that contributes to the final module outcomes will be done using continuous assessment, carried out by your class tutors.

Marks for all Class work will be moderated by the relevant Lead Practitioner, to ensure consistency and fairness.

Using the specific assessment criteria for each Class or Project, marking measures the extent to which students have achieved the Learning Outcomes of the module. In allocating a mark, staff will use the marking guidelines set out in the Course Handbook. The student's achievement in the four disciplines (Acting, Movement, Voice and Singing) results in one overall mark awarded at the end of the module.

Although a student's skills are developed through ensemble work, which includes tutor-led feedback and peer observation, grades are determined by the assessing of each individual student's attainment.

Marks are weighted as follows:

<b>Class / Workshop</b>	<b>Weighting</b>
Acting	25%
Movement	35%
Singing	15%
Voice	25%
Cultural enrichment	This activity is not assessed.
<b>Total</b>	<b>100%</b>

**15. 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	11.4	11.5	11.6
<b>Learning / teaching method</b>												
Private Study												
Acting	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Movement	✓					✓	✓	✓	✓	✓	✓	✓
Singing	✓		✓	✓	✓		✓	✓	✓	✓	✓	✓
Voice	✓	✓		✓	✓		✓	✓	✓	✓	✓	✓
<b>Assessment method</b>												
Process	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

**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. 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 11/04/2024

Dr Nicholas Holden

**19. Statement by the Director of Drama School:**

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



Signed

Date 10/04/2024

Dr Philippa Strandberg-Long

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**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
March 2024	Minor	June 2024	12, 14, 15	