

MODULE SPECIFICATION

1. **Title of the module**
Pedagogies of Classical Acting
2. **Module code**
MFACA810
3. **Department or partner institution which will be responsible for management of the module**
Acting
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 key practitioners in approaches to Shakespeare and classical text (A6, A7)

10.2 Demonstrate an understanding of pedagogy in the conservatoire and/or higher education sector (A6, A7, B4, C7, C11, B6)

10.3 Demonstrate a practical understanding of approaches to teaching the acting of classical texts (A6, C7, C11, B5, B6, D7, D8)

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 (B3, D3, D6, D8)

11.2 Demonstrate the independent learning ability for continuing professional development (D5, D8)

11.3 Demonstrate the ability to write lucidly and persuasively (D1)

These generic learning outcomes support the overall educational aim of the programme 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 is designed to combine tutor-led seminar as well as 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 the selected field of study, 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. 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
- Approaches to text and voice
- 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
- Writing and reflection skills

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

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

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

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

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

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

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

Hodge, A. (2010) *Actor Training*. 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

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

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

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

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 supervisors 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 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 Shakespeare and classical acting; 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 classical acting at HE level; 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.

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

Portfolio assignment <u>or</u> practice-as-research project (6000 words or equivalent)	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		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

LAMDA is satisfied that this module can be delivered to all students regardless of disability. LAMDA currently makes use of learning agreements to ensure all students are supported to achieve the learning outcomes.

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