

MODULE SPECIFICATION

1. **Title of the module**
LAMDA Shakespeare Summer School - Workshop Performances
2. **Module code**
8WORKS
3. **School 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)**
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 different approaches to text
 - 10.2 Understand the role of language, movement and voice in the development of a character
 - 10.3 Demonstrate an emerging understanding of vocal anatomy and physiology
 - 10.4 Extract information from a text in order to develop and realise a character

- 10.5 Communicate the result of their study through the interaction with others
- 10.6 Understand the importance of the body as a communicative tool in acting

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**

Scene Study Workshop Rehearsals and Showings

In these rehearsals, students work on a selection of material drawn from Shakespeare's Romances, Histories, Comedies and Tragedies, and English Jacobean Texts. The overall focus is on working with verse and prose, bringing the text to life. Some aspects of delivery may be delivered via digital tutorials and online workshops ('blended learning'). The scenes studied take the form of rehearsals, leading to workshop-style showings of the work completed at the end of the module. Workshops may be taught in groups, usually of around 16 students each. The showings are closed to the public, but are normally open to current students and staff.

Contextual Enrichment

To enable students to develop a sense of place and context, opportunities will be provided for contextual enrichment activities. This may include activities such as: online/onsite talks or workshops; site visits to historic locations; and screenings or attendance at professional productions of plays relevant to the scenic material studied in this module. (This list is indicative. The specific enrichment opportunities will be outlined at the commencement of study.)

13. **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: Nik 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

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 projects 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 module, students participate in a group reflection session to discuss their group's showing, as well as receiving individualised written feedback.

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

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.

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.

Two kinds of marks are used:

- Process marks reflect students' preparation for and approach to the work, and the extent to which they have applied professional attitudes to the acquisition of new skills or techniques.
- Performance / Application marks reflect the extent to which those skills and techniques have been demonstrated

All work (class work and project work) is given a process mark. Project work is also given a performance mark. Where there are both process and performance marks, they will normally be weighted equally (50/50) unless specified differently in an assignment brief published on Canvas.

For Project and scene study classes in the Acting modules, the first mark (process) will relate to the rehearsal periods, and the second mark (performance) will relate to the

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final performances. There will also be a second marker (normally a Lead Practitioner or the Course Leader) involved in assessing and moderating your work on these projects.

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.

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.

The student's achievement in Process and Performance for both Workshops results in one mark awarded at the end of the module.

Marks are weighted as follows:

	Individual development (process)	Individual attainment (performance)	Total
Shakespeare workshops	25%	25%	50%
Jacobean workshops	25%	25%	50%
Cultural enrichment	This activity is not assessed.		
Total	50%	50%	100%

Map of module learning outcomes (sections 9 & 10) to learning and teaching methods (section 13) and methods of assessment (section 14)

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
Learning / teaching method												
Private Study	✓	✓	✓	✓		✓		✓	✓		✓	
Shakespeare workshops	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Jacobean workshops	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Assessment method												
Process	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Performance		✓	✓	✓	✓	✓	✓	✓		✓		✓

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

Campus(es) or centre(s) where module will be delivered

LAMDA, 155 Talgarth Road, London, W14 9DA

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

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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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	

