

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: Actor Training
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. **Which term(s) the module is to be taught in (or other teaching pattern)**
June – August
7. **Prerequisite and co-requisite modules**
N/A
8. **The programmes of study to which the module contributes**
N/A
9. **The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:
 - 9.1 Evaluate the appropriateness of different approaches to text
 - 9.2 Understand the role of language, movement and voice in the development of a character
 - 9.3 Demonstrate an emerging understanding of vocal anatomy and physiology
 - 9.4 Extract information from a text in order to develop and realise a character
 - 9.5 Communicate the result of their study through the interaction with others
 - 9.6 Understand the importance of the body as a communicative tool in Acting
10. **The intended generic learning outcomes.**
On successfully completing the module students will be able to:
 - 10.1 Communicate the results of their study/ work accurately
 - 10.2 Demonstrate the ability to present and evaluate decision- making
 - 10.3 Evaluate the appropriateness of own work in an ensemble setting
 - 10.4 Understand the application of safe working practices
 - 10.5 Develop new skills within a structured and managed environment
 - 10.6 Work effectively within a group

11. **A synopsis of the curriculum**

Scene Study Workshop Rehearsals

In these rehearsals, students work on a selection of material drawn from Shakespeare's Romances, Histories, Comedies and Tragedies, and English Comedies of Manners. 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 up to 15 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.)

12. **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

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

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

Kayes, G. (2000). *Singing and the Actor*. London: Bloomsbury

Lecoq, J. (2000). *Le Corps Poétique*. London: Methuen

Newlove, J. & Dalby, J. (2004). *Laban for All*. London: Nick Hern Books

Pisk, L. (1998). *The Actor and his Body*. London: Bloomsbury Academic

Suzuki, T. (1986). *The Way of Acting*. New York: Theatre Communications Group

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 projects listed under point 10 above 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 each student receives an individual tutorial in which the progress made is identified and the implications for the student's future development are discussed.

Shakespeare workshops:	48h
Jacobean workshops:	45h
Total Contact Hours:	93h
<hr/>	
Independent Study Hours:	57h
Total Study Hours:	150h

For the purpose of section 13, the time spent on the contextual enrichment activities set out in section 11 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**

Assessment is made according to the percentage grades available within LAMDA's 'stepped' marking scheme, described in the Credit Framework. The criteria applied are outlined in the course handbook, where the required competencies of student work according to the appropriate classifications are described.

All marking is undertaken by the module or class tutor, as appropriate. Marks are second-marked by the relevant Head of Department. All marks are moderated at the end-of-module joint tutor meeting.

First and second marking procedures and the conduct of Examination Boards are described in the Credit Framework and the Academic Regulations respectively.

This module will be assessed by 100% course work.

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

The assessment of course work is based on continuous evaluation which results in a summative report and overall grade of the student's work at the end of the module. The student's achievement results in two marks awarded at the end of the module; one mark for process and one for performance. Both marks recognise achievement and are weighted equally.

The assessment points for both marks are based on set work given to students, up to and including the last class or workshop. To arrive at an overall module grade, the marks awarded are weighted as follows:

Class / Workshop	Individual development (process)	Individual attainment (performance)	Overall percentage within module
Shakespeare workshops	25%	25%	50%
Jacobean workshops	25%	25%	50%
Cultural enrichment	This activity is not assessed.		

Students who have attended at least 60% of the module's classes but are unable to complete the module on grounds of illness or other misfortune may be considered eligible for an alternative assessment. This assessment takes the form of a pre-recorded or one-to-one presentation of 15 minutes duration in which the student must successfully meet the module's learning outcomes.

Alternative assessments are bespoke topics set by the module tutor that enable the student to address any learning outcomes missed.

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

Module learning outcome		9.1	9.2	9.3	9.4	9.5	9.6	10.1	10.2	10.3	10.4	10.5	10.6
Learning / teaching method	Hours												
Private Study	57	√	√	√	√		√		√	√		√	
Shakespeare workshops	48	√	√	√	√	√	√	√	√	√	√	√	√
Jacobean workshops	45	√	√	√	√	√	√	√	√	√	√	√	√
Assessment method													
Process		√	√	√	√	√	√	√	√	√	√	√	√
Performance			√	√	√	√	√	√	√		√		√

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. Internationalisation

As the student population taking this module will be an international community, including students from a number of English-speaking universities who deliver drama courses abroad, the module content will be recognised by other Higher Education providers as being pertinent to the training they provide.

Furthermore, students taking this module are expected to benefit from the opportunities of peer feedback, which draws on the diverse prior experience students have had.

If the module is part of a programme in a Partner College or Validated Institution, please complete sections 18 and 19. If the module is not part of a programme in a Partner College or Validated Institution these sections can be ignored.

19. Partner College/Validated Institution

20. Department responsible for the programme

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 revised	Impacts