

## MODULE SPECIFICATION

1. **Title of the module**  
Acting in Classical Theatre
2. **Module code**  
MACA803
3. **Department 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)**  
7
5. **The number of credits and the ECTS value which the module represents**  
100 credits (50 ECTS)
6. **The number of students expected to enrol on each instance of the module**  
45
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**  
Autumn, Spring, Summer and High Summer Terms
8. **Prerequisite and co-requisite modules**  
Co-requisite modules: MACA804 Movement and Physicality in Theatre; MACA805 Voice, Speech, Song and the Classical Text
9. **The course(s) to which the module contributes**  
MA Classical Acting for the Professional Theatre; MFA Classical Acting: Performance and Practice
10. **The intended subject specific learning outcomes.**  
On successfully completing the module students will be able to:
  - 10.1 Inhabit, bring to life and sustain characterisations through textual analysis, research and performance. (C,1,2,3,7,8);
  - 10.2 Apply advanced technical skills to the performance media of theatre (C2,5,6);
  - 10.3 Communicate effectively with fellow actors using verse and prose (C2,3)

- 10.4 Engage with a contemporary audience through the use of verse and prose. (C4,5)
- 10.5 Develop a fit, flexible voice as an instrument for communication. (C5)
- 10.6 Communicate character, emotion and narrative through appropriate physicalisation. (C6)
- 10.7 Possess in depth contextual and content knowledge of a range of classical texts; their sources, influences and subsequent development. (C7)
- 10.8 Reflect critically on play text and respond creatively, leading to new approaches and characterisations in a given context. (C 1,2,8)
- 10.9 Develop an enhanced ability to reflect on individual artistic practice. (C8)
- 10.10 Develop the flexibility to adapt to the demands of the director/production from an informed foundation of knowledge. (C 1,2,3,4,5,6,7,8)
- 10.11 Reflect critically on the relationship of classical texts to contemporary practice. (C1,2,4,8)

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

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

- 11.1 High level of communication skills. (A2,3; B3,4,5,6; C3; D1,2,4)
- 11.2 Ability to contribute to team work through ensemble membership. (A3,4; B1,2,3,6; C3,8; D1,2,3,4,6.)
- 11.3 Initiative and creativity in problem solving. (A1; B1,3; C2; D1,2,3,4,5)
- 11.4 Development of reflective practice through critical evaluation of personal performance and contribution to the group. (A4; B3, 4,5,6; C7,8; D1,2,4)
- 11.5 IT skills for research and presentation. (D5)
- 11.6 The ability to research, analyse and evaluate information in order to create new knowledge and original interpretations. (A1,2,3,4; B1,2,3,4,5,6; C7,8; D6)
- 11.7 Development of professional personal strategies to sustain a career. (D7)

These generic learning outcomes support the overall educational aim of the course 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**

Students will engage with works from a range of Classical Texts. Commencing with Shakespeare they will work on texts from the Jacobean era, Spanish 'Golden Age', Restoration 'Comedy of Manners' and French Classical Theatre. Practical class work will normally consider the development of a character, through character investigation off contextual research, interaction and observation with reference to the work of Stanislavski and Rudolf Laban.

The rehearsal and performance process will be used to investigate the context of the text and draw out character work and interplay key to achieving a credible presentation of the original piece.

Alongside the direct text work, acting craft skills will be taught and exercises will explore focus, characteristics, and the specific emotional and physical life of a given character. Some of this work will be achieved through class work and some through scene study and workshops. Techniques that will normally be investigated are shown below and rehearsal work will require the student to draw on these skills to create and sustain a credible character.

#### *Exploration*

- Exploration of characteristics
- Physical and emotional life
- Inner and outer tempo
- Super-objective achieved through action and activities.
- Character relationships
- Investigation of style
- Consideration of social and demographic identities in relation to period conventions
- Scene and textual analysis
- Contextual research of period, manners, behaviour and convention

#### *Observation*

- Study of human behaviour patterns through exercises
- The importance of body language in performance
- Devised and improvised work

All of this is achieved through interactive play, group work and sustaining focus allied with the development of strategies for critically evaluating the intricacies of different classical texts to enable the actor to bring characters to life through an advanced synthesis of practice.

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

Aebischer Dr P (2010) Jacobean Drama. Palgrave Macmillan

Alfreds M (2007) Different Every Night. Nick Hern Books

Artaud A, (1990) Artaud on Theatre. Methuen Drama

Barker. H G. (1927) Prefaces to Shakespeare Volumes 1-5, London, Ed Batsford 1972

Barton J. (1984) Playing Shakespeare. Methuen Drama

Bonamy. D. (1970) Restoration Comedy 1660 – 1720. Oxford University Press

Bonamy. D. (1929) Restoration Tragedy 1660 – 1720. Oxford University Press

Brown, JR & Harris, B. (1965), Restoration Theatre. London

Brook P, (2008) The Empty Space. Penguin Classics

Brook P,(1995) There Are No Secrets. Methuen Drama

- Donnellan D (2005) *The Actor and the Target*. Nick Hern Books
- Hall P. (2003) *Shakespeare's Advice to the Players*. Oberon
- Lever J.W. & Dollimore J. (1987) *The Tragedy of State, Study of Jacobean Drama*. University Press
- Lough J (1979) *Seventeenth Century French Drama – the background* Clarendon Press
- Merlin B (2001) *Beyond Stanislavsky*. Nick Hern Books
- Nicoll. A. (1952) *London Stage 1660-1900 Volumes 1 and 2*. Cambridge
- Parker M (1998) *Spanish Dramatists of the Golden Age*. Greenwood Publishing Group
- Stanislavski C. (1980) *An Actor Prepares*. Methuen Drama
- Stanislavski C. (1979) *Building a Character*. Methuen Drama
- Stanislavski C. (1980) *Creating a Role*. Methuen Drama
- Thacker J. (2002) *Role-play and World as Stage in the Comedia*. Liverpool University Press
- Thacker J. (2007) *Companion to Golden Age Drama*. Tamesis Press

#### 14. Learning and teaching methods

|  |             |
|--|-------------|
| Contact hours (e.g. class, rehearsals, performances) | 900         |
| Independent study hours                              | 100         |
| <b>Total module study hours</b>                      | <b>1000</b> |

This is primarily a taught programme of study with much of the learning undertaking place in class work, rehearsals and performance. This level of direct teaching is essential in the process of investigating and staging classical texts which have value and meaning to the student. This is reflected in the balance of taught contact hours to private study time. Private study includes script reading, line learning and research activity.

#### 15. Assessment methods

|   |             |
|---|-------------|
| Workshop Productions (Autumn, Spring & Summer Terms)  | 60%         |
| Thesis Presentation (High Summer Term)  | 10%         |
| Shakespeare and Classical Text in Performance (final public production in High Summer Term) | 10%         |
| Assessed practical class work (Autumn, Spring & Summer Terms)                               | 20%         |
| <b>Total</b>  | <b>100%</b> |

It is through the detailed investigation of the text and character that the individual actor is able to create a sustained and believable performance. The methodology of rehearsal into showings of the work allows the individual to demonstrate their process

in uncovering the nuances of the role and how best to deliver a performance of depth and breadth and be informed through detailed research.

Discussions during the rehearsal period between directors and actors reveals and demonstrates the level to which the individual student has considered the background and context of the work and shows how well they are able to critically engage with the piece in pursuit of the character.

The module has a number of assessment points throughout the duration of the programme. For example: In the autumn term, students will take classes in character work and improvisation both of which be assessed formatively at the end of the teaching period. Students will also complete two workshop productions, each of which will be assessed by the course leader in consultation with the director for formative (process) and summative (attainment) outcomes by the student. In all instances where summative points of assessment occurs, the work is observed and graded by Lead Practitioners or their nominee to enable moderation to take place for each student on the programme.

The process of moderation occurs across the different disciplines and units in accordance with the requirements set out in the University' Credit Framework.

Two marks are awarded for each piece of work and each grade is worth 50% of the final mark:

**Grade 1** (Formative) is based on the student's speed and facility with which she or he can learn or incorporate new information and the instructor's direction. This proportion of the overall grade reflects the student's progress in class and in rehearsal. Attendance records, preparedness for class, research work and awareness of Health and Safety requirements are also taken into consideration.

**Grade 2** (Summative) is based on the student's final presentation of work, be that the last class of section of work, or a workshop or performance. The grade should reflect the level of attainment the student has achieved.

All marks are equally weighted at the end of a term and following moderation and departmental discussion, a final mark is awarded for that term. The process is repeated in each of the following terms (Winter, Spring & Summer) following the same format.

The External Examiner will be invited to attend workshop presentations, who will be able to comment on the work of the student through viewing performance.

At the end of the programme, term grades are combined to provide a final overall grade for the module as agreed by the department staff, the Head of the Drama School and the External Examiner. If a student were to fail a module, they would have to have failed each of the assessment opportunities. If this were to be the case, the student would have to complete the year again.

16. **Map of module learning outcomes (sections 10 & 11) to learning and teaching methods (section 14) and methods of assessment (section 15)**

| <b>Module learning outcome</b>                | 10.1 | 10.2 | 10.3 | 10.4 | 10.5 | 10.6 | 10.7 | 10.8 | 10.9 | 10.10 | 10.11 | 11.1 | 11.2 | 11.3 | 11.4 | 11.5 | 11.6 | 11.7 |
|---|------|------|------|------|------|------|------|------|------|-------|-------|------|------|------|------|------|------|------|
| <b>Learning / teaching method</b>             |      |      |      |      |      |      |      |      |      |       |       |      |      |      |      |      |      |      |
| Taught classes                                | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓     | ✓     | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    |
| Independent study                             | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓     | ✓     | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    |
| <b>Assessment method</b>                      |      |      |      |      |      |      |      |      |      |       |       |      |      |      |      |      |      |      |
| Workshop productions                          | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓     | ✓     | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    |
| Thesis presentation                           |      |      |      | ✓    | ✓    | ✓    |      |      | ✓    |       | ✓     | ✓    |      | ✓    | ✓    | ✓    | ✓    | ✓    |
| Shakespeare and Classical Text in Performance | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓     | ✓     | ✓    | ✓    | ✓    | ✓    |      | ✓    | ✓    |
| Class work                                    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓     | ✓     | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    |

**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 |
|---------------|----------------------|---|--------------------|---------|
|               |                      |   |                    |         |
|               |                      |   |                    |         |