

## MODULE SPECIFICATION

1. **Title of the module**  
Movement and Physicality in Theatre
2. **Module code**  
MACA804
3. **Department or partner institution which will be responsible for management of the module**  
Drama School: Acting and 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**  
45 credits (22 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 and Summer Terms
8. **Prerequisite and co-requisite modules**  
Co-requisite modules: MACA803 Acting in Classical 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 Demonstrate a critical understanding of character and narrative through the connection between thought and physical action based on kinaesthetic response to textual analysis and research. (C1,2)
  - 10.2 Demonstrate knowledge of specific dance styles and their historic contexts. (C2.)

- 10.3 Develop stamina, co-ordination, rhythm, freedom and fluidity of movement with the capacity to sustain a character. (C6)
- 10.4 Deliver imaginative and creative characters that relate to both the demands of the text and the director through the application of advanced technical skills. (C1,2,6,8.)
- 10.5 Develop the flexibility to adapt to the demands of the director/production from an informed foundation of knowledge. (C1,2,6,8)
- 10.6 Develop an enhanced ability to reflect on individual artistic practice. (C8)

**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**

This module runs concurrently with the Acting in Classical Theatre and Voice, Speech, Song and Classical Text modules to develop the actor as a performer capable of bringing to life and inhabiting a physical character.

Work within this module forms two distinct areas. Firstly, Pure and Applied Movement and Movement Awareness work develops a set of tools for releasing tension and habitual behaviour in the body, thus enabling the actor to make the connection between thought and physical action. Freedom of movement and the development of specific physicality support the student in creating original characters. The physical theatre work, which may include elements of Lecoq clown, neutral mask and/or chorus work, looks to develop understanding of comedy, tragedy and drama as forms of performance. These aspects are related back to the work studied within the acting units to enable the student to release themselves from out of the head and into the body.

Secondly, the study of specific dance styles relates to the classical texts being investigated in the acting module. This work supports the historical, cultural and social development of characters within the text.

The bullet points below are the key synopsis areas that will usually be covered by the programme.

- Pure and Applied Movement developing specific and intimate knowledge of the individual body in any given situation
- Movement Awareness
- Physical theatre
- Specific dance styles as they relate to the classical texts studied
- Stage Combat

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

Alexander.F.M. (1996) The Use of the Self. Gollancz  
 Bronowski. J. (2011) The Ascent of Man. Futura  
 Feldenkrais. M. (2005) Body and Mature Behaviour: A Study of Anxiety, Sex, Gravitation and Learning, North Atlantic Books,U.S  
 Feldenkrais. M. (2003) The Potent Self, North Atlantic Books,U.S.  
 Feldenkrais. M. (1980) Awareness through Movement. Penguin  
 Gelb. M. (2004). Body Learning. Aurum Press  
 Kapit. W. & Elson. L. (2001). The Anatomy Colouring Book. Harup & Row  
 MacDonald. G, (2002) Illustrated Elements of the Alexander Technique. Element.  
 Maisel. E, & Matthias. F, M. (1986) The Resurrection of the Body: The Essential Writings  
 of F. Matthias Alexander. Shambhala Publications  
 Maltz. M. (2003). Psycho-Cybernetics. Prentice Hall  
 Miller. J. (1994). The Human Body. Jonathan Cape Children's Books  
 Morris. D. (2005). The Naked Ape. Dell Publishing  
 Pisk. L. (2003). The Actor and His Body. Methuen Drama.  
 Winearls. J. (1968) Modern Dance – The Joos-Leeder Method. A&C Black

**14. Learning and teaching methods**

|  |            |
|--|------------|
| Contact hours (e.g. class, rehearsals, performances) | 340        |
| Independent study hours                              | 110        |
| <b>Total module study hours</b>                      | <b>450</b> |

This is primarily a taught programme of study with much of the learning undertaken in class work, rehearsals and performance. Outside of class and rehearsal time, students will continue to work on project work, using their own initiative to organise rehearsal times. This is reflected in the balance of taught contact hours to private study time.

#### 15. Assessment methods

|   |             |
|---|-------------|
| Workshop Productions (Autumn, Spring & Summer Terms)          | 10%         |
| Assessed practical class work (Autumn, Spring & Summer Terms) | 90%         |
| <b>Total</b>  | <b>100%</b> |

Students take classes in a range of movement disciplines within this module. For each discipline studied, a grade is awarded at the end of each term. Following the departmental meeting, a final mark is awarded for that term's work based on the student's ability to have met the module outcomes across a range of disciplines. Each discipline is weighted equally.

To ensure that the movement work is being taken through to the demands of character work in the Acting Module, an additional performance grade is provided by a member of the movement faculty. In all instances where summative points of assessment occurs, the work is observed and graded by the Lead Practitioner 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 LAMDA's 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.

Performances are also seen by the External Examiner. As movement and physicality are integral to the creation of a sustained characterisation, the External Examiner is 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 | 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              | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    | ✓    |      | ✓    | ✓    |
| 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 |
|---------------|----------------------|---|--------------------|---------|
|               |                      |   |                    |         |
|               |                      |   |                    |         |