

MODULE SPECIFICATION

- Title of the module**
LAMDA Shakespeare Summer School – Skills
- Module code**
8WSKILLS
- School or partner institution which will be responsible for management of the module**
Drama School (Acting & Directing)
- The level of the module (Level 4, Level 5, Level 6 or Level 7)**
Level 4
- The number of credits and the ECTS value which the module represents** 15
credits (7.5 ECTS)
- The number of students expected to enrol on each instance of the module** 48
- Which term(s) the module is to be taught in (or other teaching pattern)** June – August
- Prerequisite and co-requisite modules**
Not applicable
- The programmes of study to which the module contributes**
LAMDA Shakespeare Summer School
- The intended subject specific learning outcomes.**
On successfully completing the module students will be able to:

A. Subject Knowledge and Understanding	
A1	Understand and apply a range of skills for performing classical text.
A2	Understand and apply fundamental practices of text analysis and acting techniques.
A3	Understand and apply fundamental practices of vocal technique, usage and physiology.

A4	Communicate and collaborate effectively with tutors, directors and peers.
A5	Understand and apply fundamental practices of singing techniques, musicality and musical storytelling.
A6	Understand and apply fundamental practices of movement, stage combat and dance techniques
	B. Intellectual Skills - Reflective and Conceptual
B2	Evaluate the development of own work within an ensemble setting.
B3	Apply safe working practices.
B4	Uphold the values of the LAMDA Ensemble Commitment.

11. A synopsis of the curriculum

Acting. In this class, students explore the underlying concepts of psycho-physical approaches to acting, to develop freedom and imagination in characterisation working through exercises. The class integrates improvisation and core Stanislavskian principles to encourage students to find flexible ways in approaching a role.

Movement classes aim to guide actors to discover their individual qualities in movement and improvisation. This process seeks to strengthen those qualities with physical training whilst pushing students beyond their comfort zone, thereby facilitating the development of new skills. Students will engage in activity which promotes efficient breathing and movement patterns. Movement classes may also include Movement Awareness, Stage Combat and Social Dance.

Singing. Songs relating to Acting and musical storytelling are used to develop a sense of confidence in vocal work. Students communicate the results of their study within a group setting.

Voice. The present module contains classes in Applied Voice. These serve to develop students' understanding of practical skills through physical exercises, increased aural awareness, and their subsequent application to text. The texts used are rooted in Shakespearean and Jacobean plays, focussing on rhythm, imaginative connection to imagery and the sounds of language, and rhetorical devices.

Masterclasses. In addition to the above classes, students may receive masterclasses, focusing on one particular aspect of the module content. These range from historical contextual studies in Shakespeare to specific approaches and strategies to acting, movement or voice.

The curriculum content may be subject to minor variations, at the discretion of LAMDA.

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

Recommended Reading

The following is a list of recommended reading throughout your course. Most items are available in the Library. You are not required to purchase any of these titles yourself.

Barton, J. (2009) *Playing Shakespeare*. London: Methuen Drama

Dabahoy, A. (2023) *Anti-racist Shakespeare*. Cambridge: Cambridge University Press

Hagen, U. (1991) *A challenge for the actor*. New York: Simon & Schuster

13. Learning and teaching methods

Students work with staff in tutor-led sessions that are based on the specific requirements of classical actor training. The module's division into four categories (Acting, Movement, Voice and Singing) ensures that the acquisition of skills are balanced and reflective of the toolkit of the modern classical actor.

All skills work is delivered through group sessions, as ensemble-based learning and teaching is central to the development of acting skills.

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 course, students will receive individualised written feedback on their work in skills classes.

Contact hours (taught hours)	145h
Contact hours (Supervision Sessions)	0h
Contact hours (Study Skills Sessions)	0h
Contact hours (LAMDA Syllabus in practice course)	0h
Independent study hours	5h
Total module study hours	150h

For the purposes of section 13, the 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 nonassessed nature of this course component. The breakdown of hours in the table above are the nominal hours, and may be subject to minor adjustments.

14. Assessment methods

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 assessing each individual student.

The assessment of course work is based on continuous evaluation which results in a written feedback and overall grade of the student's work at the end of the module. Over the duration of the module, the student's contribution to and performance in each series of classes or workshops results in two marks, weighted equally: one mark for process and one for performance.

- 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 (or attainment) marks reflect the extent to which those skills and techniques have been demonstrated.

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

Initial assessment grading is done in accordance with LAMDA's assessment scheme, and its available percentage grades. LAMDA uses a 'stepped' marking scheme, whose criteria identify the competencies of student work according to the appropriate classifications. This is available online in LAMDA World: [Undergraduate Marking criteria](#).

Each tutor involved in delivering the module should assess the discipline which they have taught. These marks will be reviewed by the Course Leader to ensure compliance with LAMDA Academic Regulations.

All marks are compiled for consideration and moderation at the end-of-term internal examination board meeting, which is attended by the Course Leaders and the Director of Acting & Drama School. The marks for the individual disciplines are then aggregated, to produce a single final module outcome.

The assessment points 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)	Overall percentage within module
Acting	25%	25%
Movement	35%	35%
Singing	15%	15%
Voice	25%	25%
Total		100%
Cultural enrichment	This activity is not assessed.	

Note: Performances, sharings, presentations, classes, and rehearsals may be assessed online or via recording as well as in live onsite settings. If necessary, appropriate alternative forms of assessment may be put in place, subject to the procedures in the Academic Regulations.

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 prerecorded 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	A1	A2	A3	A4	A5	A6	B2	B3	B4
Learning / teaching method									
Private Study	√	√	√		√	√			
Acting	√	√		√			√	√	√
Movement	√			√		√	√	√	√
Singing	√			√	√		√	√	√
Voice	√		√	√			√	√	√
Assessment method									
Process	√	√	√	√	√	√	√	√	√

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:

- b) 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.. Statement by the Vice-Principal, Education & 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 29/01/2025

Nicholas Holden, PhD

19. Statement by the Vice-Principal, Actor Training & Drama School:

"I confirm that the Department has approved the introduction of the module and will be responsible for its resourcing"



Signed

Date 28/01/2025

Philippa Strandberg-Long, PhD

20. 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
28/01/25	Major: Reduce the number of learning outcomes	Summer term 2025	10	Limited range of learning outcomes appropriate to a short course
28/01/25	Minor: Reading list revised	Summer term 2025	12	Core texts retained; decolonial text added
28/01/25	Minor: Clarify tutor marking responsibilities	Summer term 2025	14	Enhanced QA