

1. **Title of the module**  
Acting Techniques
2. **Module code**  
MTMA801
3. **Department 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)**  
7
5. **The number of credits and the ECTS value which the module represents**  
20 credits (10 ECTS)
6. **The number of students expected to enrol on each instance of the module**  
15
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**  
Autumn & Spring
8. **Prerequisite and co-requisite modules**  
MA Musical Theatre Modules
9. **The course(s) to which the module contributes**  
MA Musical Theatre: Performance MFA Musical Theatre Performance & Practice
10. **The intended subject specific learning outcomes.**

On successfully completing the module students will be able to:

<b>A. Subject Knowledge and Understanding</b>	
<b>A2</b>	Demonstrate a wide range of performance styles, mediums and methodologies incorporating techniques in acting at a complex level. <b>(SB7.12..ii, SB7.12.ix)</b>
<b>A4</b>	Use established techniques of research and enquiry in order to undertake an advanced level of textual and musical analysis to develop an understanding of the musical, its context, and its characters. <b>(SB7.12.iii, SB7.12.vii)</b>
<b>A5</b>	Demonstrate an advanced practical understanding of the key theories and practices of working with musical storytelling elements. <b>(SB9.12.ix)</b>
<b>B. Intellectual Skills - Reflective and Conceptual</b>	
<b>B1</b>	Use initiative, creativity, and imagination in the interdisciplinary application of Musical Theatre performance skills. <b>(SB7.12.xi)</b>
<b>B2</b>	Use advanced research skills to support contextual approaches to characterisation. <b>(SB7.12.iii)</b>
<b>B3</b>	Work independently and proactively in preparing course material and assignments. <b>(SB7.14.iv)</b>
<b>B4</b>	Respond creatively to music. <b>(SB7.12.vii)</b>
<b>B6</b>	Develop critical reflection on personal practice. <b>(SB7.14.v)</b>
<b>C. Subject-specific Skills</b>	
<b>C1</b>	Inhabit, bring to life and sustain engaging characterisations through textual and musical analysis, research, rehearsal and performance. <b>(SB7.13.i, SB7.13.ii)</b>
<b>C2</b>	Apply acting, voice, singing, dance, and movement skills to performance at a professional standard. <b>(SB7.13.iii)</b>
<b>C3</b>	Communicate effectively with a fellow actor in the realisation of the work. <b>(SB7.13.iii; SB7.12.viii)</b>
<b>C4</b>	Engage with a contemporary audience through the effective use of singing, dancing and acting skills. <b>(SB7.13.i, SB7.13.v)</b>
<b>C5</b>	Use their voice as a fit, strong and flexible instrument in order to become an expressive and responsive channel for the emotional and intellectual needs of the actor, the character, the music, and the text. <b>(SB7.13.iii)</b>
<b>C6</b>	Communicate character, emotion and narrative through movement with a high level of appropriate physicality. <b>(SB7.13.iii)</b>
<b>C7</b>	Apply in-depth knowledge of the context and content of a range of musicals and the influences and subsequent developments from these materials. <b>(SB7.13.iv)</b>
<b>C8</b>	Develop an enhanced ability to reflect on individual artistic practice. <b>(SB7.13.i)</b>
<b>C 9</b>	Develop an understanding of the responsibilities towards maintaining a safe working environment, both as an individual and as a member of the ensemble. <b>(SB7.12.xii)</b>

<b>C 10</b>	Reflect critically on the role of genre in performance. <b>(SB7.12.i)</b>
<b>C 11</b>	Demonstrate ability to articulate and present a creative vision. <b>(SB7.13.iii)</b>

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

On successfully completing the module students will be able to:

<b>D. Transferable Skills</b>	
<b>D1</b>	A high level of communication skills <b>(SB7.14.i)</b>
<b>D2</b>	Display initiative and creativity in problem solving. <b>(SB7.14.iii, SB7.14.iv)</b>
<b>D3</b>	Critically reflect upon his/her own performance, development and contribution to the group work. <b>(SB7.14.v)</b>
<b>D4</b>	Develop a range of IT Skills for presentation and research. <b>(SB7.13.vii)</b>
<b>D5</b>	Demonstrate the ability to research, analyse and evaluate information in order to create new knowledge and original interpretations. <b>(SB7.14.i, SB7.14.ii)</b>
<b>D7</b>	Engage in independent learning for continuing professional development. <b>(SB7.14.ii, SB7.14.iv)</b>

12. **A synopsis of the curriculum**

In this module students will:

- Take part in structured sequences of classes and workshops in which they develop and apply skills required to approach text, and build character across a range of styles, contexts, and genre.
- Undertake training designed to equip them with fundamental skills in acting principles from a range of practitioners. The student will – through training in textual analysis, impulse-work, improvisation, character study and research – begin to understand how these concepts actively contribute to the ability to ‘act through song’ and relate to the physical and emotional demands of the musical theatre performer.
- Apply a multidisciplinary approach, using voice and movement skills in a variety of acting exercises.
- Practically explore acting techniques developed by a range of key practitioners including Stanislavski, Uta Hagen, Stanford Meisner, and Rudolf Laban.
- Apply reflective practice to the creation of character.
- Explore inner psychology and outer expression.
- Engage in the preparation and performance of pieces; these may include some of the following:

- Duologue scenes
- Comedy scenes
- Political speeches
- Character movement
- Sonnets and Prologues
- Clowning

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

*Decolonisation Statement on Texts*

LAMDA are committed to using a carefully selected set of texts that are bespoke to the make-up of each cohort. Texts which reflect and help us understand the world we live in now. We believe that playing and seeing yourself reflected in the texts and the practitioners you work with at LAMDA is fundamental in supporting the training of non-white actors, directors, and technicians. Students will be introduced to recommended reading and resources that align with our anti-racist agenda during their studies.

*Recommended Reading*

The following is a list of recommended reading throughout your course. Most items are available in the Library.

Alfreds, M. (2007) *Different Every Night: Freeing the Actor*. London: Nick Hern

Cannon, D. (2012) *In-Depth Acting (The Actor's Toolkit)*. London: Oberon Books

Chekhov, M. (2002) *To the Actor*. Abingdon: Routledge

Cuny, J. (2022) *Exploring musical theatre performance synergy: Accessing seven performative processes*. *Studies in Musical Theatre* 16:2, pages 133-150.

Deer, J. and dal Vera, R. (2015) *Acting in Musical Theatre* (rev 2nd Edition). London: Routledge

Dunbar, Z. (2016) *Stanislavski's System in Musical Theatre Actor Training: anomalies in acting through song*. *Stanislavski Studies*, 4:1, pages 63-74

Fryer, P. Skelton, J. and Scott, S. (2023) *Stanislavsky and Race: Questioning the "System" in the 21st Century*. London: Routledge

Ginther, A. (2022) *Stages of Reckoning Antiracist and Decolonial Actor Training*. London: Routledge

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

Hall, P. (2009) *Shakespeare's Advice to the Players*. London: Oberon Books

Linklater, K. (2006) *Freeing the Natural Voice*. London: Nick Hern Books

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

Luckett, S. and Shaffer, T. (2016) *Black Acting Methods: Critical Approaches*. London: Routledge

Palmer, C. (2019) *Voice and Speech for Musical Theatre: A Practical Guide*. London: Bloomsbury Publishing

Nottage, L. (2003) *Crumbs from the Table of Joy and Other Plays*. New York: Theatre Communications Group

Shannon, S. (2016) *August Wilson's Pittsburgh Cycle: Critical Perspectives on the Plays*. Jefferson, North Carolina: McFarland

Stanley, T. and Strandberg-Long, P. (2022) *An Actor's Research: Investigating Choices for Practice and Performance*. London: Routledge

#### 14. Learning and teaching methods

This module comprises a total of approximately 200 hours of study. There are approximately 170 tutor-led lecture/seminar class hours within this module. Classes are held in 1.5 or 3-hour blocks timetabled between the hours of 9am and 6:30pm. Class work is supported with regular 1-to-1 singing tutorials. In addition, students will be asked to complete a reflective which is expected to take approximately 15 hours of independent study. Students will be assigned a variety of tasks for class, which will be completed during periods of independent study.

Classes are typically taught in groups of no more than 15 students.

Students will receive regular feedback from departmental tutors throughout the module and a formal one-to-one tutorial at the end of the module to reflect on the work undertaken.

Taught hours (e.g. class)	170h
Independent study hours	30h
<b>Total module study hours</b>	<b>200h</b>

#### 15. Assessment methods

50% of the mark reflects *Process*, including students' preparation for and approach to the work, and the extent to which they have applied themselves to the acquisition of new skills or techniques, and the completion of their reflective journal. Students will be awarded a process mark at the end of each of the Autumn and Spring Terms.

50% of the mark reflects *Performance* (or attainment), and reflects the extent to which those skills and techniques have been demonstrated. Students will be awarded a performance mark at the end of each of the Autumn and Spring Terms.

Term 1 Process	25%
Term 1 Performance	25%
Term 2 Process	25%
Term 2 Performance	25%
<b>Total</b>	<b>100%</b>

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

Module learning outcome	A2	A4	A5	B1	B2	B3	B4	B6	C1	C2	C3	C4	C5	C6	C7
Learning / teaching method															
Contact hours	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓
Assessment method															
Process	✓	✓	✓	✓	✓	✓	✓		✓		✓				✓
Performance	✓			✓		✓	✓		✓	✓	✓	✓	✓	✓	

Module learning outcome	C8	C9	C10	C11	D1	D2	D3	D4	D5	D7
Learning / teaching method										
Contact hours		✓	✓	✓	✓	✓	✓	✓	✓	✓
Independent study hours	✓		✓	✓	✓	✓	✓	✓	✓	✓
Assessment method										
Process			✓	✓	✓	✓	✓	✓	✓	✓
Performance			✓		✓	✓			✓	

#### 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  
Woll Wollen

Date  
02 May 2023

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

Dr. Philippa Strandberg-Long

Date

02 May 2023

**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