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GLOBAL

THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

COLLEGE OF ARTS & SCIENCES

STUDY ABROAD OFFICE

FedEx GLOBAL EDUCATION CENTER
CAMPUS BOX 3130
CHAPEL HILL, NC 27599-3130

T 919.962-7002
F 919.962-2262
studyabroad.unc.edu

January 15, 2015

Administrative Board of the College of Arts & Sciences
Office of General Education
CB #3510
300 Steele Building
UNC-CH

London Academy of Music and Dramatic Art

Dear Colleagues:

The Department of Dramatic Art and the Study Abroad Office are submitting for your approval a proposal to establish a semester and summer study abroad opportunity with the London Academy of Music and Dramatic Art (LAMDA) in London, England beginning in Spring 2016 and continuing thereafter. This will be a direct-enroll program so that UNC students will have the opportunity to fully enroll in a British institution taking classes alongside the degree-seeking students. UNC students will pay LAMDA tuition and fees rather than UNC tuition for the term they are abroad. As this is not an exchange program, UNC will not host students from LAMDA.

LAMDA

LAMDA, located in west London, is a leading British drama school, consistently regarded as a world-class performing arts institute. It is affiliated with the Conservatoire for Dance and Drama and its programs have been approved and validated by the University of Kent. Established in 1861, LAMDA is the oldest theatre school in the United Kingdom. The Drama School offers vocational training to students studying to be actors, stage managers, technicians, directors, designers, musical directors and movement instructors.

More information about LAMDA can be found on their website: <http://www.lamda.org.uk/>

Rationale

To enhance the undergraduate experience of their majors, the Department of Dramatic Art wishes to expand the portfolio of international opportunities available to UNC Dramatic Art students. The conservatory style of teaching at LAMDA is appealing to students wanting to pursue careers in the industry. Given that high language fluency is required for this type of program, it is important to offer training in English, thus a program in the UK is attractive.

Brian Nocella, LAMDA's North American Representative, visited UNC in Spring 2014 to discuss the program and partnership opportunities with the Study Abroad Office and the Department of Dramatic Art. Rodney Cottier, Head of Drama at LAMDA, visited UNC in Fall 2014 to conduct a Shakespeare acting and text workshop with UNC Dramatic Art students. Bob Miles, Associate Dean of Study Abroad and International Exchanges, will visit LAMDA in Spring 2015 and Adam Versenyi, Chair of Dramatic Art, will visit LAMDA in Summer 2015.

Program specifics

Semester

LAMDA offers a 14-week Semester Diploma in Classical Acting for study abroad students. Based on the work of Shakespeare and either Jacobean (Fall) or Restoration (Spring) playwrights, this course is designed to deepen students' engagement with classical texts and develop classical acting skills. The program is intensive and practical and offers insight into British conservatoire training.

This program consists of four modules: Acting, Movement, Music, and Voice. More details about the semester course can be found in the enclosed course handbook. Upon successful completion of the program, students will earn 16 credits as transfer credits at UNC.

Summer

LAMDA offers Shakespeare and his Contemporaries, an eight-week summer program. This program allows students to see Shakespeare in context, exploring his works alongside other Jacobean playwrights. Students will learn and develop the key acting disciplines of voice, movement, singing, dance, combat, Alexander Technique and physical theatre, then put their skills directly into practice by completing two full rehearsal cycles. Upon successful completion of the program, students will earn 8 UNC credits as transfer credits.

Eligibility

To be considered for the program, applicants should have a 2.8 GPA at time of application and should be at least a junior at time of participation. It will be recommended that students successfully complete DRAM 150- Beginning Acting before participation.

Though this program is intended primarily for Dramatic Art majors, applications from students in other disciplines within the College of Arts and Sciences would be considered. These applicants should demonstrate experience in dramatic art, including experience or course work equivalent to DRAM 150.

Student Services

LAMDA offers housing at NIDO Student Living's Notting Hill location (1 Alderson Street, London W10 5JY). NIDO Student Living is a housing provider in London. Students share a two-bedroom apartment with another program participant, each having their own bedroom and sharing the kitchen and bathroom. Students commute by bus and London Underground from NIDO Notting Hill to LAMDA.

LAMDA's Registrar and admissions team provide pre-departure and arrival support as well as pastoral care throughout the program. Students are also assigned to a course tutor that will be their first point of contact. The first week of the program includes numerous welcome events and excursions.

Health and Safety

Students will be enrolled in international accident and health insurance through HTH Worldwide (www.hthstudents.com) for the duration of the program.

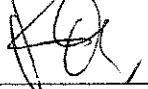
The United Kingdom is politically stable and has a modern infrastructure. According to the US State Department website, it shares with the rest of the world an increased threat of terrorist incidents. In particular, extremists have targeted transport sectors in cities such as London. Additionally, the US State Department website states that the overall crime rate in the UK has decreased in the past ten years, however, serious crime in many London boroughs has increased. As in other large European cities, the most common issue Americans face in London is that of pickpocketing and mugging, especially in areas frequented by tourists. The US State Department urges US citizens to be cautious and aware of their surroundings, as they should in any major metropolitan city.

We are happy to provide any further information that you may need to evaluate this proposal.

Yours sincerely,



McKay Coble, Professor and Interim Chair, Department of Dramatic Art 1/13/15
Date



Robert Miles, Associate Dean: Study Abroad and International Exchanges 1-20-15
Date

Welcome to LAMDA, England's oldest and one of the world's most distinguished drama schools.

Its location in London will enable you to benefit not only from the expert teaching of LAMDA's distinguished teaching faculty, but also from the wider cultural opportunities available in this great city.

The Semester Course handbook is designed to give you a concise overview of the course you have enrolled on, and aims to provide you with information that is specific to this programme. In addition, there are also the Academy's Regulations, a commentary on assessment and grading, as well as a list of useful contacts.

The LAMDA Semester Course consists of four modules, arranged by departmental subjects. These are Acting, Movement, Music and Voice. A 14 week course is an intensive period of study, and LAMDA's staff is dedicated to enabling you to improve your practice, whatever your prior experience. It is inevitable that a course of this duration effects practical change in performers that can be both immediate in its application and more medium and/or long term in the development of an actor's skills. LAMDA's staff is committed to facilitating both and it is hoped that at the end of the programme you leave the Academy with a sense of achievement and a professional focus on your future development.

Students who successfully complete the 14 week course will be awarded the LAMDA Semester Diploma in recognition of their achievement. For further information on the specifics of this qualification, please see the relevant pages of this handbook.

If you have any questions about assessment or the course content, or any other matter in relation to your studies, please contact me on Debbie.seymour@lamda.org.uk.

I wish you all the best for your studies at LAMDA and your time in London.

Debbie Seymour

Senior Tutor, Semester Courses

Module Title	ACTING
Module Leader	Debbie Seymour, Senior Tutor, Semester Courses
Teaching Level	LAMDA Semester Course Criteria
Group Size	Semester Group divided into groups of 10 – 15 students

1. A synopsis of the curriculum

The module is part of a group of four individual modules, delivered concurrently. The other modules are:

- LAMDA SEMESTER MODULE- MOVEMENT
- LAMDA SEMESTER MODULE- MUSIC
- LAMDA SEMESTER MODULE- VOICE

The present module contains three classes that form the overall module content:

- Applied Acting
- Text
- Scene Study Workshop Rehearsals

Applied Acting

In this class, students explore psycho-physical approaches to acting, to develop freedom and imagination in characterisation working through exercises and then applying these to speeches and short scene work. The class will integrate improvisation and core Stanislavskian principles to encourage students to find flexible ways of approaching a role.

Text

In text classes students study the analysis of play texts (classical) related to transfer from "Page to Stage". Students will work to develop an awareness of how the form can influence and guide the actor to an understanding of objectives, action and activities and super-objectives for a character. They will also develop awareness of characteristics, relationship, story-telling and narrative structure and the importance of operative words and phrases.

Scene Study Workshop Rehearsals

In these rehearsals, students work on a selection of material drawn from Shakespeare's Romances, Histories, Comedies and Tragedies, Jacobean playwrights, and English Comedies of Manners. The first project of the semester focuses on working with verse and bringing the text to life. The scenes studied take the form of rehearsals, leading to workshop style showings of the work in progress when appropriate.

2. Learning Outcomes

The intended subject specific learning outcomes

On successful completion of this module, students will have developed:

- 2.1 The ability to demonstrate capacity for spontaneity and imagination
- 2.2 The capacity to engage effectively with the text
- 2.3 The ability to extract information from a text in order to develop and realise a character from the playwrights intentions

- 2.4 The ability to deconstruct a script and identify how the story works
- 2.5 A demonstrable 'critical distance' and objectivity towards a script
- 2.6 An understanding of the role of language in the development of a character
- 2.7 The ability to interpret character relationships and action within a short scene study
- 2.8 The ability to develop non-verbal communication techniques
- 2.9 The skills to develop the inner life of a character out of simple stimuli
- 2.10 To develop an awareness of different classical styles of playwriting

The intended generic learning outcomes

On successful completion of the module, students will have developed:

- 2.11 The capacity to work effectively within a group
- 2.12 The ability to develop a sustained focus in class work and rehearsals
- 2.13 An understanding of the value of promoting and developing self-trust and trust within the group

3. Module content

The content of this module is delivered as follows:

- Classes are practical and explore the work physically
- Students work in groups and individually, as required by a director or tutor
- Classes are taught as group sessions, part which allows for individual attention to students' requirements
- Students use text as a mechanism for developing subject-specific skills

The module contains 225 taught hours and requires students to allocate 75 hours of self-directed learning as follow-up sessions to the taught course components. The total number of hours for this module is 300.

The following chart evidences the connection between the module's teaching methods and the respective learning outcomes promoted:

Teaching and Learning Method	Learning outcomes
Classes are practical and explore the work physically	2.7, 2.8, 2.11
Students work in groups and individually, as required by a director or tutor	2.1, 2.3, 2.6, 2.9, 3.1, 2.11, 2.13
Classes are taught as group sessions, part which allows for individual attention to students' requirements	2.2, 2.7, 2.8, 2.11
Students use text as a mechanism for developing subject-specific skills	2.1, 2.2, 2.3, 2.4, 2.5, 2.10, 2.12

4. Assessment

- Assessment of this module is continuous and measured against Assessment Criteria (see appendix).
- Criteria for assessment are defined on the LAMDA Semester Course Criteria mark sheet.

- Continuous feedback is given during the classes. Further feedback and advice on progress is given at the end of the first two workshops. A final assessment of the module is shared with students in an end-of-course tutorial with the Senior Tutor.
- Participation and contribution are essential. Lack of either may lead to a deduction of 10% of the grade awarded. Please note that poor attendance may affect casting in the workshops.
- TEXT CLASSES ONLY - The student is expected to take part in all sessions. Student progress is only discussed verbally. There is no mark awarded and no written feedback. The assessment is therefore recorded as pass/ fail.

5. Additional requirements

- Students are required to be appropriately dressed and punctual. They will not be admitted to class if they are wearing inappropriate clothing or if they are late.
- Please note that students may not be permitted to participate in a class if they have an injury. Please inform the tutor of any injury prior to the start of class and they will advise on safety. If a student is unable to participate (s)he may watch the class and take notes.

6. Resources (where applicable)

Alfreds, M. (2007). *Different Every Night: Freeing the Actor*. London: Nick Hern Books
 Barton, J. (2009) *Playing Shakespeare*. London: Methuen Drama
 Berry, C. (2012). *The Actor and Text*. London: Virgin Books
 Cannon, D. (2012). *In Depth Acting*. London: Oberon Books
 Chekov, M. (2002). *To the Actor*. Abingdon: Routledge
 Hagen, U. (2009). *Respect for Acting*. New York: Wiley Publishing
 Hall, P. (2009). *Shakespeare's Advice to the Players*. London: Oberon Books
 Thomas, J. (2012). *Script Analysis for Actors, Directors, and Designers*. Oxford: Focal Press

Module Leader	John Baxter, Head of Movement
Teaching Level	LAMDA Semester Course Criteria
Group Size	Semester Group divided into groups of 10 – 15 students

1. A synopsis of the curriculum

The module is part of a group of four modules, delivered concurrently. The other modules are:

- LAMDA SEMESTER MODULE- ACTING
- LAMDA SEMESTER MODULE- MUSIC
- LAMDA SEMESTER MODULE- VOICE

The present module contains four classes that form the overall module content:

- Movement Theatre / Clown
- Historical Dance
- Alexander Technique
- Basic Stage Combat

Movement Theatre / Clown

Guiding actors to discover their individual qualities in movement and improvisation and strengthening those qualities with physical training whilst pushing students beyond their comfort zone.

Encouraging students to explore contrasting qualities, thereby gaining a wide range of material that they can later apply.

Giving the student actor a set of tools for releasing tension, enabling the actor to make the connection between thought and physical action. / Creating comic character. Developing understanding of comedic narrative in situations and clown routines. The red nose is used as a mask to facilitate the creation of 'idiot' characters or clowns. Direct audience contact is an essential part of the form and plays a large part (as a set of exercises) in helping actors discover their comic potential.

Historical Dance

An indispensable ingredient for all serious students of Dance, and Classical Theatre Studies. It puts into perspective various periods of dance in history and gives the students a working knowledge of the basic rhythms employed. It is a physical way of gaining an understanding of the various social graces and etiquette used throughout the centuries.

Alexander Technique

Bad habits in movement patterns are frequently related to a chronic slight activation of the "startle" pattern which involves tightening of the neck muscles, pulling back and down of the head and shortening in stature. Compensatory movement strategies such as bracing, "holding on" or collapsing downwards are subsequently adopted and become habitual. These disturb the head, neck and back relationship leading to a loss of ability in the vocal and respiratory mechanisms and a loss of co-ordination and fluidity in movement. The Alexander Technique is a method of re-education which promotes efficient breathing and movement patterns.

Basic Stage Combat

Students are instructed in the use of Rapier and Dagger – the archetypal weapon combination of the Elizabethans. It is the best of the combat disciplines for encouraging an overall co – ordination and good centre. The lessons learnt in this discipline are readily adaptable to a majority of other fight situations and styles.

2. Learning Outcomes

The intended subject specific learning outcomes

On successful completion of this module, students will have developed:

- 2.1 An awareness of good posture
- 2.2 An understanding of how to develop stretching, extending and strengthening skills
- 2.3 The ability to develop skills of retention and attention to detail in movement and basic dance steps
- 2.4 The development of an understanding of abstract and expressive forms of physical theatre
- 2.5 An understanding for creating 'idiot characters using appropriate props
- 2.6 An awareness of style for work placed in the Elizabethan period
- 2.7 The capacity to recognise poor posture and be able to correct that posture
- 2.8 An understanding of how the body functions in order to achieve certain movement objectives
- 2.9 An ability to combine stage combat movement skills within the performance of a character

The intended generic learning outcomes

On successful completion of the module, students will have developed:

- 2.10 The capacity to work effectively within a group
- 2.11 An increased sense of physical strength and stamina
- 2.12 The ability to develop skills of focus, both in personal discipline and within group work

3. Module content

Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended module learning outcomes

The content of this module is delivered as follows:

- Classes are practical and explore the work physically in the space
- Students work individually and in groups as required by the director or teacher
- Classes are taught as group sessions, part which allows for individual attention to students' requirements
- Students use scenarios (periods, characters) to develop artistic skills

The module contains 76 taught hours and requires students to allocate 74 hours of self-directed learning as follow-up sessions to the taught course components. The total number of hours for this module is 150.

The following chart evidences the connection between the module's teaching methods and the respective learning outcomes promoted:

Teaching and Learning Method	Learning outcomes
Classes are practical and explore the work physically in the space	2.1, 2.3, 2.9,
Students work individually and in groups as required by the director or teacher	2.1, 2.2, 2.3, 2.4, 2.8,

Classes are taught as group sessions, part which allows for individual attention to students' requirements	2.4, 2.3, 2.8,
Students use scenarios (periods, characters) to develop artistic skills	2.4, 2.5, 2.6, 2.7, 2.10

4. Assessment

- Assessment of this module is continuous and measured against Assessment Criteria (see appendix).
- Criteria for assessment are defined on the LAMDA Semester Course Criteria mark sheet.
- Continuous feedback is given during the classes. Further feedback and advice on progress is given at the end of the first two workshops. A final assessment of the module is shared with students in an end-of-course tutorial with the Senior Tutor.
- Participation and contribution are essential. Lack of either may lead to a deduction of 10% of the grade awarded. Please note that poor attendance may affect casting in the workshops.

5. Additional requirements

- Students are required to be appropriately dressed and punctual. They will not be admitted to class if they are wearing inappropriate clothing or if they are late
- Please note that students may not be permitted to participate in a class if they have an injury. Please inform the tutor of any injury prior to the start of class and they will advise on safety. If a student is unable to participate (s)he may watch the class and take notes

6. Resources (where applicable)

Alexander, F.M. (1985). *The Use of the Self*. London: Victor Gollancz
Bloch, M. (2004). *The Life of Frederick Matthias Alexander*. London: Hachette
Boal, A. (2002). *Games for Actors and Non Actors*. Abingdon: Routledge
Chekhov, M. (2002). *To the Actor*. Abingdon: Routledge
Gelb, M. (2004). *Body Learning: An Introduction to the Alexander Technique*. London: Aurum Press
Grotowski, J. (2002). *Towards a Poor Theatre*. New York: Routledge
Herrigel, E. (1985). *Zen in the Art of Archery*. London: Penguin University Press
Lecoq, J. (2000). *Le Corps Poétique*. London: Methuen
Pisk, L. (1998). *The Actor and his Body*. London: Bloomsbury Academic
Sabatine, J & Hodge, D.G. (1983). *The Actor's Image: Movement Training for Stage and Screen*. N.L: Prentice Hall
Suzuki, T. (1986). *The Way of Acting*. New York: Theatre Communications Group
Wykes. A. (1977). *Circus!*. London: Jupiter Books

Module Title
Module Leader

SINGING AND MUSIC
Rob Archibald, Head of Singing and Music

Teaching Level
Group Size

LAMDA Semester Course Criteria
Semester Group divided into 2 or 4 groups

1. Module description

The module is part of a group of four modules, delivered concurrently. The other modules are:

- LAMDA SEMESTER MODULE- ACTING
- LAMDA SEMESTER MODULE- MOVEMENT
- LAMDA SEMESTER MODULE- VOICE

The present module contains two classes that form the overall module content:

- Choral Singing & General Musicianship
- Singing Technique & Repertoire

Choral Singing & Musicianship is concerned with elementary part singing. It thus aims to develop awareness of making a group musical sound while improving an individual's ability to sustain a line. Singing Technique & Repertoire aids the understanding of basic physiology and the way the singing voice works through appropriate exercises. Appropriate songs relating to the Acting and musical Storytelling are used to develop confidence.

This includes a focus on some or all the following, as appropriate:

- Basic vocal warm-up
- Exercises practised as a group or individually which progress through natural breathing, support, resonance, freedom, pitch and intention.

2. Learning Outcomes

The intended subject specific learning outcomes

On successful completion of this module, students will have developed:

- 2.1 A critical understanding of the physicality of singing
- 2.2 An awareness of the fundamental concepts of vocal technique
- 2.3 An insight into the mechanisms of music notation
- 2.4 A practical understanding of the relationship between singing Music and Acting
- 2.5 The capacity to understand the use of safe vocal technique in the creation of a sound
- 2.6 An awareness of their own vocal range, and how to develop it further

The intended generic learning outcomes

On successful completion of the module, students will have developed:

- 2.7 The ability to work collaboratively on a set outcome
- 2.8 The capacity to engage positively with self-evaluation of skills
- 2.9 To translate effectively symbol- based instructions into physical processes

3. Module content

Learning and Teaching Methods, including the nature and number of contact hours and the total study hours which will be expected of students, and how these relate to achievement of the intended module learning outcomes

The content of this module is delivered as follows:

- Classes are practical and explore the work physically and vocally
- Students receive a verbal briefing before commencing the warm up
- Tutors lead group vocal exercises and individual guidance is given to students as appropriate
- Students work with an accompanist who is the tutor
- Recordings of the vocal line and/or accompaniment of the pieces can be provided by the tutor

The module contains 18 taught hours and requires students to allocate 32 hours of self-directed learning as follow-up sessions to the taught course components. The total number of hours for this module is 50.

The following chart evidences the connection between the module's teaching methods and the respective learning outcomes promoted:

Teaching and Learning Method	Learning outcomes
Classes are practical and explore the work physically and vocally	2.1, 2.4, 2.7
Students receive a verbal briefing before commencing the warm up	2.2,
Tutors lead group vocal exercises and individual guidance is given to students as appropriate	2.3, 2.5, 2.9
Students work with an accompanist who is the tutor	2.8
Recordings of the vocal line and/or accompaniment of the pieces can be provided by the tutor	2.6

4. Assessment

- Assessment of this module is continuous and measured against Assessment Criteria (see appendix).
- Criteria for assessment are defined on the LAMDA Semester Course Criteria mark sheet.
- Continuous feedback is given during the classes.
- Participation and contribution are essential. Lack of either may lead to a deduction of 10% of the grade awarded.
- Assessment is delivered in the form of feedback by the tutor and is given during class and in one to one tutorials at the end of term.

5. Additional requirements

- Students are required to be appropriately dressed and punctual. They will not be admitted to class if they are wearing inappropriate clothing or if they are late.
- All students are required to bring a pencil, eraser and recording device to all classes.
- Please note that students may not be permitted to participate in a class if they have an injury.
- Please inform the tutor of any injury prior to the start of class and they will advise on safety.

- If a student is unable to participate (s)he may watch the class and take notes.

6. Resources (where applicable)

Taylor. E. (1989). *AB Guide to Music Theory*. London: ABRSM
Kayes. G. (2000). *Singing and the Actor*. London: Bloomsbury

Module Title	VOICE
Module Leader	Judith Phillips, Head of Voice
Teaching Level	LAMDA Semester Course Criteria
Group Size	Semester Group divided into groups of 10 – 15 students

1. Module description

A synopsis of the curriculum

The module is part of a group of four modules, delivered concurrently. The other modules are:

- LAMDA SEMESTER MODULE- ACTING
- LAMDA SEMESTER MODULE- MOVEMENT
- LAMDA SEMESTER MODULE- VOICE

The present module contains classes in Pure and Applied Voice. Both serve to develop the student's practical skills through physical exercises, increased aural awareness, and their subsequent application to text.

The content of classes covers Physical Alignment (centering and releasing tension), Breathing (capacity, control, breath-recovery, support, flexibility), Phonation (resonance, range and focus), and Speech (articulation, muscularity and clarity). 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.

2. Learning Outcomes

The intended subject specific learning outcomes

- 2.1 On successful completion of this module, students will have developed:
- 2.2 An understanding of vocal anatomy and physiology
- 2.3 The ability to initiate good practice in vocal health and hygiene
- 2.4 The establishing of safe practice in the use of the voice through vocal exercises
- 2.5 An understanding of the muscular tensions and habitual patterns that interfere with free and dynamic vocal production
- 2.6 An understanding of the importance of physical alignment in facilitating breathing, phonation and articulation
- 2.7 An insight into his/her individual vocal instrument
- 2.8 The ability to recognize and reproduce speech sounds of the IPA
- 2.9 The ability to transcribe nonsense words using the IPA
- 2.10 Awareness and sensitivity to shaping sounds in the mouth and body as a basis for learning dialects
- 2.11 A personal and imaginative response to language.
- 2.12 An understanding of and imaginative connection to a variety of Shakespearean and Jacobean texts, exploring euphony, rhythm, verse and prose structure, rhetorical devices, and the world of the play.

The intended generic learning outcomes

On successful completion of this module, students will have developed:

- 2.13 The ability to evaluate own work critically
- 2.14 The understanding for planning effective self-directed learning activities
- 2.15 The capacity to respond imaginatively to source material of different periods

3. Module Content

The content of this module is delivered as follows:

- Classes are practical and explore the work physically
- Skills are developed through repetition to facilitate and develop muscle memory
- Practical work is supported by hand-outs which support student learning
- Classes are taught as group sessions, part which allows for individual attention to students' requirements

The module contains 32 taught hours and requires students to allocate 68 hours of self-directed learning as follow-up sessions to the taught course components. The total number of hours for this module is 100.

The following chart evidences the connection between the module's teaching methods and the respective learning outcomes promoted:

Teaching and Learning Method	Learning outcomes
Classes are practical and explore the work physically	2.1, 2.2, 2.4, 2.7, 2.8, 2.10, 2.14, 2.15
Skills are developed through repetition to facilitate and develop muscle memory	2.2, 2.3, 2.5, 2.7, 2.8, 2.9, 2.10, 2.11, 2.13, 2.14, 2.15
Practical work is supported by hand-outs which support student learning	2.1, 2.3, 2.4, 2.5, 2.6, 2.14, 2.15
Classes are taught as group sessions, part which allows for individual attention to students' requirements	2.3, 2.6

4. Assessment

- Assessment of this module is continuous and measured against Assessment Criteria (see appendix).
- Criteria for assessment are defined on the LAMDA Semester Course Criteria marking sheet.
- Continuous feedback is given during the classes. A final assessment of the module is shared with students in an end-of-course tutorial.
- Participation and contribution are essential. Lack of either may lead to a deduction of 10% of the grade awarded. Please note that poor attendance may affect casting in the workshops.

5. Additional Requirements

- Students are required to attend class in loose, comfortable clothing and either bare feet or soft shoes (not trainers).
- Students will not be admitted to class if they are wearing inappropriate clothing or if they are late.
- Please note that students may not be permitted to participate in a class if they have an injury. Please inform the tutor of any injury prior to the start of class and they will advise on safety. If a student is unable to participate (s)he may watch the class and take notes. In certain circumstances, a student may be required to consult their GP or other medical practitioner.
- Students are required to attend class with notebook/folder, pen, audio-recording equipment (Speech and Phonetics)

6. Resources (where applicable)

- Ashby, M. (2005). *Dictionary (Phonetics)*. Oxford: OUP
Barton, J. (2009). *Playing Shakespeare*. London: Methuen Drama
Berry, C. (2000). *The Actor and The Text*. London: Virgin Book
Berry, C. (1973). *Voice and the Actor*. London: Harrup
Morrison, M. (2001). *Clear Speech*. London: A&C Black
Houseman, B. (2002). *Finding Your Voice*. London: Nick Hern Books
Hughes, A. & Trudgill, P. (2012). *English Accents and Dialects*. N.L.: Hodder Education
Parkin, K. (1969). *Anthology of British Tongue Twisters*. New York: Samuel French
Roach, P. (2000). *English Phonetics and Phonology*. Cambridge: CUP
Rodenburg, P. (1992). *The Right to Speak*. London: Methuen
Rodenburg, P. (1993). *The Need for Word*. London: Methuen
McCallion, M. (1988). *The Voice Book*. London: Faber and Faber
Wells, J.P. (ed.). (2008). *Pronunciation Dictionary*. N.L.: Longman

www.voicecare.org.uk. *More Care for Your Voice*

Academy Regulations

The following rules apply to all LAMDA students for the duration of their studies

1. LAMDA operates an Equal Opportunities policy and students are expected to conduct themselves within the terms of that policy. Failure to do so will result in dismissal.
2. Students must attend all classes regularly and punctually, and take part in performances as directed. There are no optional classes. If absence is essential, prior permission should be obtained from either the Principal or Head of Drama School; or in the case of Stage Management students, the Course Director.
3. Students shall have no choice in the selection of their instructors. They are required to attend all classes arranged for them and to accept any role which is allocated to them by Vice Principal (Head of Acting) or Course Director for Stage Management Students. For both internal projects and public performances.
4. All cases of lateness or absence through illness must be notified immediately to Reception on 020 8834 0500, and no later than 8.30am for a 9am class, and 9.30am, for a 10.00am class. In cases of illness of more than two days a doctor's certificate must be obtained. Please note that if you are late or miss the first class of the day, you will not be admitted to any class or scheduled activity that day.
5. Students who are tardy or absent without reason, or who otherwise infringe the rules of the Academy, may be called for a disciplinary interview.
6. Latecomers will not be admitted to classes and will be recorded as absent. A student who is absent in the morning without reason is unable to join class in the afternoon or evening sessions but must absent themselves for the entire day.
7. Students may be required to work in the evenings, on Saturdays, Sundays and Bank Holidays where necessary.
8. Fees for each term must be paid in advance unless the individual is in receipt of a student loan and no later than the date specified in the students offer letter. Any student who is in arrears with regard to their fees will not be able to progress with their training until all outstanding monies owed to the Academy are paid. Students who have not paid their fees in full prior to completing their programme of study will have their degree withheld until such payments are made.
9. Payment for the course constitutes acceptance of a place and agreement to the course regulations. All payments will be subject to the refund policy as stated in these regulations.
10. Students, in exceptional circumstances, intending to leave the Academy must give at least a full term's notice in writing of such intention to the Principal/Course Director SMTT's. Students will be liable for fees throughout the notice period (for example if a student leaves halfway through the Autumn term they are liable for the remainder of fees for that term and the full fees for the following Spring term). Please note this is only relevant for students who are not paying their fees through the Student Loans Company.)
11. Students are expected to devote their whole attention and work time to the Academy's Course. They are not to undertake outside professional or amateur

engagements, during term time without the Principal's/Course Director SMTT's written approval, nor engage in outside employment in other areas during term time where it might impede or prevent their studies.

12. Students may not attend outside classes without the Principal's/ Course Director SMTT's prior permission.
13. No student may sign an agreement or otherwise or come to any understanding with regard to his/her professional services with any Artist's Agent or employer without the permission of the Principal prior to the completion of the course.
14. Interviews are not to be given to the press, radio or television unless organised by LAMDA.
15. A student's course of study will be terminated if they fail to make satisfactory progress within their programme of study, in accordance with the Academy's Disciplinary and Grievance Procedure. All assessment and disciplinary matters relating to students enrolled on programmes that are validated by the University of Kent (UoK) will follow the appropriate UoK regulations where applicable.
16. The Academy reserves the right to alter the curriculum, staffing or regulations without prior notice, within the terms of agreement with the University of Kent where applicable.
17. The Academy does not hold itself responsible for any accident, injury or death sustained by students on the Academy's premises or at outside premises attended during training.
18. All Academy premises are designated no smoking areas.
19. The Academy does not accept responsibility for the loss of any property belonging to students either on the premises or in outside rehearsal spaces.
20. Students are expected to conduct themselves with due care and attention to Health and Safety guidelines. Any student who acts outside the guidelines for their safety and those around them will be dismissed.
21. Students are not permitted to film, photograph, publish or record any aspect of LAMDA's work including but not limited to, rehearsals, productions, workshops, classes or scene showings on any recording format, including mobile phones and no footage can be aired or published on any external or public media (including but not limited to You Tube, Facebook etc.) without the prior written consent of the Principal, Head of Drama School or Course Director SMTT and all actors and artistes involved.
22. The use of any form of social media for the making of critical, insulting or defamatory statements about the Academy, its staff, students or people and organisations associated with it, as well as its professional and artistic achievements and output, will result in disciplinary action in accordance with the Academy's Disciplinary and Grievance Procedure.

The definition of social media in this context is as an umbrella term for any tool or service that facilitates the documenting and exchange of information over the internet.

Course Structure

LAMDA's semester courses are intensive 14 week study periods that promote the development of an actor's skills in four key areas: acting, movement, music and voice. These subjects are also the four modules that a student takes as part of this course. On average, the LAMDA semester course offers 30 hours of taught contact time per week. In addition, there are theatre study visits and a number of excursions that are part of the course's cultural enrichment programme.

The module weighting is as follows:

Module Title	Department	Weighting
S1-1	Acting	40%
S1-2	Movement	25%
S1-3	Singing & Music	10%
S1-4	Voice	25%

Assessment level

Traditionally, this programme has attracted a broad range of practitioners who come together as part of a LAMDA Semester course. For example, some students may, as part of a degree programme at a university in the UK or abroad, wish to develop practical drama skills in an international conservatoire environment. On the other hand, some may enrol on a semester course as an opportunity for professional development.

LAMDA's Semester Courses are open access programmes (programmes accessible by application, rather than audition), catering for a range of student abilities and prior experiences. The assessment of course work is modelled on NQF level 4 but the WEIGHTING of the components assessed is balanced in favour of individual progress and commitment. This enables students who are less experienced as practitioners but demonstrate an excellent level of commitment to their studies to be awarded a mark indicative of the progress made.

If you are currently studying at a North American university and attend the LAMDA Semester course as part of a Study Abroad programme approved by your home campus university, please note that all grades awarded by LAMDA may be adjusted by the Study Abroad office concerned in order to comply with the assessment criteria of your home campus.

Assessment Criteria

For assessment criteria please see LAMDA Semester module assessment form. The marks awarded for each module are weighted as follows in the conversion to an overall mark: Acting 40%, Movement 25%, Singing & Music 10%, and Voice 25%.

Grading

LAMDA has a policy of promoting the importance of qualitative feedback in dramatic art training. In so doing, the Academy emphasises that it is not the grade awarded but the nature and detail of the comments made that enables the student to develop his/her individual practice. Thus it is Academy policy that students receive all formal feedback in the form of qualitative assessments, rather than numerical grids.

It is acknowledged that the above needs to be placed within the context of established assessment criteria as applied to Higher Education frameworks in the UK. Any student wishing to place feedback within the overall frame work of the LAMDA Semester Course Assessment criteria is welcome to contact nils.franke@lamda.org.uk.

Student feedback

Students are given feedback from tutors as part of the on-going process of continuous assessment offered by faculty staff during teaching sessions. They also receive feedback from their director at the end of each workshop, either individually or as a group.

Additionally, voice staff will give feedback at the end of the two performed workshops.

Tutorial support

Students have an informal mid-course review with Debbie Seymour, and a formally timetabled tutorial in week 14 in which a summative assessment of the student's work is available.

Results

Students are notified of the overall result of their studies in the individual tutorial with the Senior Acting tutor in the last week of the course.

Award of Diplomas

Students who successfully complete the programme will receive a LAMDA Semester Course Diploma in an award ceremony at the end of their course. Please note that this is a non-accredited qualification.

Transcripts

Transcripts, either as hard copy or in electronic format, are available on request from Nils Franke (nils.franke@lamda.org.uk). The first transcript request is processed free of charge. Thereafter an administration fee of £5 will be charged per request.

Pastoral Support

Pastoral support is available from Debbie Seymour, and the Registrar, Amy Richardson. It is also possible to be referred to LAMDA's independent counselling service. Please contact Amy Richardson for further details.

Complaints

In the event of a student wishing to make a complaint about any aspect of their course, the following institutional policy applies to all LAMDA semester and short courses. In the first instance, students are encouraged to raise any concerns informally with the head of course, Debbie Seymour. Should the issue not be resolved, students can book an appointment with the Head of the Drama School, Rodney Cottier.

Additional information

For additional information relating to LAMDA, its courses, policies and other supplementary information, please refer to the LAMDA Student Handbook 2014-15, and the Academy's website which contains the most recent versions of the institution's policies and procedures.

LAMDA Staff Contact Details

Senior Acting tutor	Debbie Seymour	<u>debbie.seymour@lamda.org.uk</u>
Head of Movement	John Baxter	<u>john.baxter@lamda.org.uk</u>
Head of Music	Robert Archibald	<u>rob.archibald@lamda.org.uk</u>
Head of Voice	Judith Phillips	<u>Judith.phillips@lamda.org.uk</u>
Registrar	Amy Richardson	<u>amy.richardson@lamda.org.uk</u>

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