



UNIVERSITY
CENTRE
WESTON

Student Course Handbook

BA (Hons) Musical Theatre

University Centre Weston

in partnership with

Bath Spa University

This handbook is published for students studying at University Centre Weston on the above programme and is available in a range of alternative formats on request.

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1. Introduction

Welcome

Welcome to the BA (Hons) Musical Theatre Degree. This course is offered in partnership between Bath Spa University and University Centre Weston.

We hope you have an enjoyable and successful time.

Purpose of Handbook

This handbook gives you essential background information that will be of help in your studies on the BA (Hons) Musical Theatre programme. It provides links to the definitive data sources wherever possible. The handbook can be accessed via the Virtual Learning Environment.

Please note that the electronic version will be kept up to date and you will be notified of any significant changes. If you have taken a hard copy of any information please remember to refer back to the electronic version to ensure that you are working with the most up to date information.

For **module information** please see the respective Module Handbook.

2. Course content

Major, Joint, Minor or Specialised	Specialised
Delivered at	University Centre Weston
Faculty	Creative Arts
Campus	Knightstone Campus
Final award	BA (Hons) Musical Theatre
Intermediate awards available	Certificate of Higher Education Diploma of Higher Education
Details of professional body accreditation	Not applicable
Relevant QAA Benchmark statements	Drama, Dance and Performance (2015)
Date specification last updated	July 2018

Course Distinctiveness

BA (Hons) Musical Theatre trains you to be a versatile, imaginative and employable performer. Its embodied approach develops graduates who are adept at working in a variety of genres across the highest levels of the Musical Theatre industry, as well as preparing you for postgraduate study. Training in acting, singing and dancing are delivered with equal weighting, with the highest possible standards expected from our students in every discipline.

Level 4 introduces students to essential core skills and is embedded primarily in technical training. We develop dance, movement, vocal, singing and acting skills both as individuals and as members of an ensemble. The principles of academic writing: research, analysis, and critique are initiated at this level.

Level 5 builds on previously acquired knowledge and aims to introduce elements of interpretation, analysis and performance as a soloist and within an ensemble. We develop your skills and understanding of all the techniques and approaches required to work within the Musical Theatre industry. You collaborate with industry professionals and peers in a range of different workshops and performance opportunities.

Level 6 focuses on performance and hones and combines the skills and knowledge previously learnt to create an employable and successful performer. Strategically selected projects and public performances encourage professional working relationships and the entrepreneurial capability vital for future employment. You also collaborate with a range of industry specialists.

Professional preparation includes invited practitioners and graduates sharing their knowledge and experience of the workplace. Your professional training is complemented by advice on developing your own unique product.

At the heart of this Musical Theatre programme are the essential practical and creative skills and rigorous theoretical enquiry that prepare you to become independent thinkers, self-motivated artists and freelance practitioners.

Programme Structure - BA (Hons) Musical Theatre Single Honours Diagram

Level 4 (take 60 credits core modules only and 60 Credits of R*)	
<p>Acting and Voice 1 (C) 1 x 20 Credits</p>	<p>Ballet and Jazz Dance (R*) 1 x 20 Credits</p>
<p>Musical Theatre Singing 1 (C) 1 x 20 Credits</p>	<p>Tap and Musical Theatre Dance (R*) 1 x 20 Credits</p>
<p>Personal & Professional Development (C) 1 x 20 Credits</p>	<p>Musical Theatre History and Repertoire (R*) 1 x 20 Credits</p>
Level 5 (take 120 credits core modules)	
<p>Acting and Voice 2 (C) 1 x 20 Credits</p>	<p>Musical Theatre Dance Skills 2 (C) 1 x 40 Credits</p>
<p>Musical Theatre Singing 2 (C) 1 x 20 Credits</p>	<p>Musical Theatre Performance Processes (C) 1 x 40 Credits</p>
Level 6 (take 120 credits core modules)	
<p>Musical Theatre Independent Study (C)</p>	

1 x 20 Credits
The Professional Musical Theatre Performer (C) 1 x 40 Credits
Professional Musical Theatre Projects (C) 1 x 60 Credits

All HE programmes at University Centre Weston are delivered as a collection of modules, which build on each other to form a complete programme of study. Each module carries a credit rating, defining how much study time it takes to complete. Notionally, 1 credit equates to 10 hours study time (so 10 credits = 100 study hours). "Study hours" includes lectures, seminars, tutorials, group work, independent study and research – in fact, any time that contributes to your learning on the module.

3. Programme Aims

The programme aims are:

1. To equip you with the knowledge, skills and technique required to pursue and sustain a career in the Musical Theatre industry.
2. To develop your creative, critical, analytical and interpersonal skills in a range of settings and contexts as interpreter of existing repertoire
3. To foster your ability to select, refine and effectively engage appropriate skills and processes of acting in a range of performance genres
4. To provide you with numerous varied opportunities that allow for integration of the Musical Theatre disciplines in a professional and valid context.
5. To optimise critical and analytical engagement with theoretical perspectives of performance and their application to practice through a rigorous programme of study
6. To provide you with the opportunity to work with, and learn from, industry professionals in a practical and authentic setting.
7. To provide you with the opportunity to develop your ability to self-reflect and self-promote and to develop your sense of artistry and creativity within the Musical Theatre context.
8. To develop your ability to assess and manage risk, health and safety and to employ ethical working practices

Programme Intended Learning Outcomes (ILOs)

Level 6 BA (Honours)

A Subject-specific Skills and Knowledge

- A1 Analytical creative engagement with the range of performance styles and techniques required of professional musical theatre performance practice
- A2 A systematic working knowledge of the core musical theatre disciplines (dance, voice, singing and acting) and the current developments in technical training that surround them
- A3 A critical and embodied understanding and of how key practitioners, processes and theorists inform creative practice in professional musical theatre performance
- A4 Industry-standard performances that relate individual and collaborative technical practice to the artistic realisation of production and musical theatre concepts
- A5 The ability to communicate a comprehensive understanding of musical theatre practice and theories (global, professional and critical) to varied audiences and by using a range of technologies and media

A6 Comprehensive working knowledge and analytical understanding of assessing and managing risk, health and safety issues and of the ethical working practices expected of the performance industry and its allied professions

B Cognitive and Intellectual Skills

B1 Embodied application of contextual knowledge relating to musical theatre performance styles and processes to the organisation, management and presentation of professional productions

B2 Independent recognition of, and engagement with, the traditional and contemporary practices, cultural contexts that inform the practice and performance of musical theatre in the current professional context

B3 Embodied recognition of the critical viewpoints that surround the cultural, political, and digital developments that inform industry practice and the professional performance of musical theatre

B4 Identify and employ interpersonal strategies in collaborative scenarios that draw on critically evaluative self-reflection and the constructive and supportive evaluation and critique of others

C Skills for Life and Work

C1 Autonomous learning¹ (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts

C2 Team working skills necessary to flourish in the global workplace, with an ability both to work in and lead teams effectively

C3 Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences

¹ ie the ability to review, direct and manage one's own workload

C4 IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies

Intermediate awards

Level 4 Intended Learning Outcomes (CertHE)

A Subject-specific Skills and Knowledge

A1 Creative engagement with a range of musical theatre performance styles and techniques

A2 Practical engagement with the core musical theatre disciplines (dance, voice, singing and acting) and the current developments in technical training that surround them

A3 An embodied understanding of the work of key practitioners, processes and theorists that inform musical theatre performance

A4 Presentations that relate individual and collaborative technical practice to the realisation of musical theatre concepts

A5 An understanding of musical theatre practice and theories and the range of technologies and media that can be used to communicate this understanding

A6 Understanding of the core principles of assessing and managing risk, health and safety issues and of the ethics surrounding musical theatre performance

B Cognitive and Intellectual Skills

B1 Practical understanding of musical theatre performance styles and processes

B2 Engagement with the traditional and contemporary practices that inform the practice and performance of musical theatre

B3 Recognition of the cultural, political, and digital developments that inform the practice and performance of musical theatre

B4 Employ evaluative self-reflection and the constructive and supportive evaluation and critique of others

C Skills for Life and Work

C1 Autonomous learning (including time management) as would be necessary for employment requiring the exercise of some personal responsibility

C2 Team work as would be necessary for employment requiring the exercise of some personal responsibility for effective work with others

C3 Communication skills that demonstrate an ability to communicate outcomes accurately and reliably, and with structured and coherent arguments

C4 IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment

Level 5 Intended Learning Outcomes (DipHE)

A Subject-specific Skills and Knowledge

A1 Critical and creative engagement with a range of musical theatre performance styles and techniques

A2 Evaluative and practical engagement with the core musical theatre disciplines (dance, voice, singing and acting) and the current developments in technical training that surround them

A3 An embodied understanding of how key practitioners, practices and theorists inform creative practice in musical theatre performance

A4 Performances that relate individual and collaborative technical practice to the realisation of production and musical theatre concepts

A5 The ability to communicate an understanding of musical theatre practice and theories (global, professional and critical) using a range of technologies and media

A6 Comprehension of the principles of assessing and managing risk, health and safety issues and of the ethical working practices expected of the performance industry

B Cognitive and Intellectual Skills

B1 The practical understanding of contextual knowledge relating to musical theatre performance styles and processes to the presentation of productions

B2 Engagement with the traditional and contemporary practices, cultural contexts that inform the practice and performance of musical theatre

B3 Recognition of the critical viewpoints that surround the cultural, political, and digital developments that inform the practice and performance of musical theatre

B4 Employ critically evaluative self-reflection and the constructive and supportive evaluation and critique of others when working in collaborative scenarios

C Skills for Life and Work

C1 Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed

C2 Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed

C3 Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively

C4 IT skills and digital Literacy that demonstrate the development of existing skills and the acquisition of new competences

Graduate Attributes

	Bath Spa Graduates...	In Musical Theatre, we enable this...
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	By developing a breadth of specific and transferable skills and fostering essential team building and leadership skills relevant to employment in the industry and a wider global context
2	Will be able to understand and manage complexity, diversity and change	By engaging you in the complex nature of the process of production and therefore the need to address change directly, whilst observing the needs of a diverse community of practitioners and practices. Tasks at all three levels of study facilitate your recognition of this attribute
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	By placing in you in a simulated professional environment that requires you to draw together the key musical theatre skills (Dance, Acting, Voice and Singing) to find imaginative and innovative solutions to practical and conceptual problems and to do so both as an individual performer and as a member of an ensemble.
4	Will be digitally literate: able to work at the interface of creativity and technology	By encouraging you to become 21 st century musical theatre performers, whose work is therefore at the forefront of technical and creative innovation within the profession, ensuring that practitioners develop transferable skills that support a broader range of employment opportunities

	<p>5 Will be internationally networked: either by studying abroad for part of their programme, or studying alongside students from overseas</p>	<p>Through collaboration with international institutions, comprehension of the worldwide market place for musical theatre performance and where possible the recruitment of non-UK students</p>
	<p>6 Will be creative thinkers, doers and makers</p>	<p>By utilising a series of industry-focused activities and learning scenarios that encourage you always to demonstrate the importance of the relationship between theory and practice and the interplay between the key musical theatre skills, thereby encouraging you to consider how these skills are transferable to other processes</p>
	<p>7 Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy</p>	<p>By developing your ability to critically evaluate your work and that of others, be that in a rehearsal situation where responses must be instant and responsive, or in reflective tasks where you present your understanding in a variety of oral and written forms</p>
	<p>8 Will be ethically aware: prepared for citizenship in a local, national and global context</p>	<p>Through your growing awareness of professional codes of conduct and practices, both at home and abroad, and your understanding of the need to work with a diverse range of practices and colleagues whose perspectives will challenge and enrich your own</p>

4. Learning Environment

Learning and Teaching Methods

University Centre Weston has a Learning, Teaching and Assessment Strategy for Higher Education, which underpins our approach.

We intend that the learning programme should be both stimulating and demanding, and should lead you through progressive stages of development, towards increasingly complex and open-ended tasks, increasingly sophisticated application of intellectual/conceptual and personal (transferable) skills, and increasingly independent study.

A variety of learning methods will be used, which might include:

- Lectures
- Seminars
- Experiential learning
- Reflective learning
- Skills practice
- Group work and group discussions
- Workshops
- Fieldwork
- Supervised studio/lab-based activity
- Case studies
- Student presentations
- Information and communications technology (ICT) based activities
- Visiting speakers/expert practitioners will be used during the programme

University Centre Weston actively encourages the development of technology enhanced learning and you will find staff utilising new teaching methods to enhance your learning experience.

Work experience and placement opportunities

This programme is a professional practical training programme with a clear focus on graduate level employment in the theatre and its allied industries. Equity, the UK trade union for professional performers and creative practitioners, does not permit students to undertake any formal work experience or placement as a professional musical theatre performer before graduation. Instead, the programme replicates the professional workplace environment at all three levels, with level 6 focusing on live projects presented across a range of professional scenarios.

5. How Quality is assured

Quality monitoring and evaluation

The programme you are studying was approved by Bath Spa University. As part of the approval process it was assured that

- the content of the programme met national benchmark requirements;
- the programme met any professional/statutory body requirements; and
- the proposal met other internal quality criteria covering a range of issues such as admissions policy, teaching, learning and assessment strategy and student support mechanisms.

This was done through a process of programme approval which involves consulting academic experts including subject specialists from other institutions and industry.

How we monitor the quality of the programme

The quality of this programme is monitored each year through evaluating:

- external examiner reports (considering quality and standards);
- statistical information (considering issues such as the pass rate); and
- student feedback including the National Student Survey (NSS).

Drawing on this, and other, information programme teams undertake an annual monitoring process, in accordance with the University's quality policy.

Once every six years an in-depth review of the subject area is undertaken by a panel that includes at least two external subject specialists. The panel considers documents, looks at student work, speaks to current and former students and speaks to staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas where action is needed.

The role of the Programme Committee

This course has a Programme Committee comprising all relevant teaching staff, student representatives and others who make a contribution towards its effective operation (e.g. library/technician staff). The Programme Committee has responsibilities for the quality of the programme and plays a critical role in the University's quality assurance procedures.

External Examiners

The standard of this programme is monitored by at least one external examiner. External examiners have two primary responsibilities:

- To ensure the standard of the programme; and
- To ensure fairness and equity.

The external examiner for your programme is Professor Paul Barker.

As part of their role, external examiners complete an annual report for the University commenting on the learning, teaching and assessment standards of the modules and the programme overall. The report will highlight areas of good practice and identify areas for development, as well as provide assurance that your programme is of an equable standard to similar HE provision nationally.

External examiner reports, and the University's response, are shared with students. They are normally discussed at Staff/Student Liaison Committees and made available online, via the Virtual Learning Environment.

External References

The following methods are used for gaining the views of other interested parties:

- Feedback from former students;
- Employers.

6. Module Descriptors

Level 4 Module Descriptors

1	Module code	MTH4001-20			
2	Module title	Acting and Voice 1			
3	Subject field	Musical Theatre			
4	Pathway(s)	BA (Hons) Musical Theatre			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time	Total hours: 156			
13	Independent study time	Total hours: 44			
14	Semester(s) of delivery	N/A			
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	MGA-Martyn Dempsey TBA – Stuart Dawes UCW- John Dickinson			
17	Additional costs involved	N/A			
18	Brief description and aims of module				
	<p>This module lays the foundations of a sound acting process and vocal technique. It develops your understanding of how develop character. The module aims to:</p> <ul style="list-style-type: none"> • Foster a practical understanding of Stanislavski-influenced approaches to acting and its subsequent interpretations. • Engender the essential creative processes for analysing text and building character • Explore the relationship between acting and vocal technique 				
19	Outline syllabus				
	<p>This module draws on the work of many practitioners whose work and techniques reflect the demands of the current acting profession. The work draws on the approaches and terms developed by Stanislavski but seen through the filter of his subsequent interpreters. You will explore how to breakdown text and scenes, create characters and remain in the moment of action. The focus is on equipping you with a series of tools and strategies to draw upon within a Musical Theatre career.</p>				

	<p>This module combines workshops and classes based on the theory and practice of Stanislavski. Improvisation and ensemble work develop spontaneity skills, collaborative skills, listening and responding to other performers, building a sense of playfulness as well as exploring storytelling, stage craft and imagination.</p> <p>Allied to this is a study of the spoken voice, which focuses on a vocal technique capable of meeting the varying demands of playing space, character and emotional state. The maintenance and sustaining of healthy vocal use is at the core of this work.</p> <p>The module explores a series of key tools and strategies for understanding the interconnectivity between acting processes, rehearsal, performance and vocal technique. The module explores a series of key tools, exercises and strategies for understanding acting processes, analysis of text, vocal techniques and anatomy.</p>								
20	<p>Teaching and learning activities</p> <p>This module combines tutor-led workshops, student-led practice, lectures and research assignments. You support these taught sessions with independent study and rehearsal.</p> <p>Voice classes focus on vocal anatomy, speech, articulation, range, breath and posture and allow for integration in a practical context.</p> <p>Regular practice enables you to trial various methods in line with theories to foster dynamic versatility and understanding of the breadth of approaches. You must prepare between classes.</p> <p>Formative assessment with through staff feedback given on you actor's log. Summative assessment is through text performances and a seminar presentation detailing acting process and character development.</p>								
21	<table border="0"> <tr> <td data-bbox="245 1192 1222 1262"> <p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> </td> <td data-bbox="1222 1192 1414 1262"> <p><i>How assessed</i></p> </td> </tr> <tr> <td data-bbox="245 1262 1222 1388"> <p>1. Working knowledge of Stanislavskian approaches and those other practitioners that underpin a contemporary approach to acting</p> </td> <td data-bbox="1222 1262 1414 1388"> <p>F1, S1, S2</p> </td> </tr> <tr> <td data-bbox="245 1388 1222 1482"> <p>2. Working knowledge of range of appropriate and healthy vocal techniques to support a secure acting process</p> </td> <td data-bbox="1222 1388 1414 1482"> <p>F1, S1, S2</p> </td> </tr> <tr> <td data-bbox="245 1482 1222 1598"> <p>3. The application of acting processes and vocal techniques to the interpretation and performance of character</p> </td> <td data-bbox="1222 1482 1414 1598"> <p>F1, S1, S2</p> </td> </tr> </table>	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p>	<p><i>How assessed</i></p>	<p>1. Working knowledge of Stanislavskian approaches and those other practitioners that underpin a contemporary approach to acting</p>	<p>F1, S1, S2</p>	<p>2. Working knowledge of range of appropriate and healthy vocal techniques to support a secure acting process</p>	<p>F1, S1, S2</p>	<p>3. The application of acting processes and vocal techniques to the interpretation and performance of character</p>	<p>F1, S1, S2</p>
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<p>3. The application of acting processes and vocal techniques to the interpretation and performance of character</p>	<p>F1, S1, S2</p>								
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Staff feedback given in response your actor's journal detailing voice and acting progress</p>								
	<p><i>Summative assessments:</i></p>								
	<p>Weighting%</p>								

	<p>S1. Performance S2. Acting process presentation</p>	<p>60% 40%</p>
<p>23</p>	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • Key texts Adrian, B. (2008). <i>Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement</i>. New York: Allworth Press. Barton-Farcas, S. (2018) <i>Acting & Auditioning for the 21st Century: Tips, Trends, and Techniques for Digital and New Media</i>. London: Routledge. Bartow, A. (2008) <i>Handbook of a Acting Techniques</i>. London: Nick Hern Books. Beckett, S. (1990) <i>Samuel Beckett: the Complete Dramatic Works</i>. London: Faber & Faber Ltd. Beckett, S.B. (2001) <i>Beckett on film: Krapp's last tape, What where, Footfalls, Come and go, Act without words I, and addenda</i> [DVD recording]. Blue Angel Films. Deer, J. and Dal Vera, R. (2008) <i>Acting in musical theatre</i>. London: Routledge. Eddershaw, M. (1996). <i>Performing Brecht</i>. London. Routledge Fortier, M. (1997) <i>Theory/theatre</i>. London: Routledge. Hodge, A. (ed.) (2000) <i>Twentieth Century Actor Training</i>. London: Routledge. Kaufman, M. (2018) <i>Moment Work: Tectonic Theater Project's Process of Devising Theater</i>. Vintage. Leach, R. (2004) <i>Makers of modern theatre</i>. London: Routledge. Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i>, London: Nick Hern Books Mitter, S. (1992) <i>Systems of rehearsal: Stanislavsky, Brecht, Grotowski and Brook</i>. London: Routledge. Mosley, N. (2005) <i>Acting and Reacting</i> London: Nick Hern Books Pitches, J. (2003) <i>Vsevolod Meyerhold</i>. London: Routledge. Schreiber, T. (2005) <i>Advanced Techniques for the Actor, Director and teacher</i>. New York: Allworth Press Soto-Morettini, D (2010) <i>The Philosophical Actor</i>. Bristol: Intellect. Stanislavski, C. (1980) <i>An Actor Prepares</i>. London: Methuen Drama. • Key web-based and electronic resources <p><i>Specialist resources:</i></p>	
<p>24</p>	<p>Preparatory work</p> <p>You should read Merlin (2007) and Berry (1991) prior to the start of the module.</p>	

1	Module code	MTH4002-20
2	Module title	Musical Theatre Singing 1
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours:130
13	Independent study time: total hours	Total Hours:70
14	Semester(s) of delivery	N/A
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	MGA-Gerard Bentall TBA – Tim Newman UCW- Abigail Green
17	Additional costs involved	N/A
18	<p>Brief description and aims of module</p> <p>This module provides you with a thorough grounding in singing technique. You develop a strong foundation and knowledge of appropriate vocabulary and relevant anatomy. Ongoing development of core singing technique is essential to flourish in a global musical theatre workplace. This module aims to:</p> <ul style="list-style-type: none"> • Foster a practical understanding of healthy and safe singing technique • Engender the essential creative processes for analysing score and text to interpret song • Explore the symbiosis between singing technique, cognitive thinking and emotional storytelling 	
19	<p>Outline syllabus</p> <p>This practical module focuses on the application of singing technique to the interpretation of repertoire. Critical to this is the creation of a solid vocal technique that ensures life-long safe and healthy vocal practice. From this technical base you develop your creative processes by considering essential repertoire for your voice type and considering how to apply your technique to that repertoire to realise creative and musically intelligent interpretations of that material.</p> <p>You explore a range of approaches including classical singing and Estill vocal techniques and consider key concepts surrounding musical genres and terminology.</p>	
20	<p>Teaching and learning activities</p>	

	<p>The module combines of weekly practical sessions, group classes, rehearsals and individual singing tutorials (delivered across the programme, not necessarily within the module). You are taught as a group but together with your tutor you identify areas of personal development. Classes include singing technique, individual singing tutorials, choral and ensemble singing as well as theory and sight singing classes which will be structured to reflect level and ability.</p> <p>Over the course of the module, you have opportunities to perform within a class setting and will be required to peer and self-assess to develop your knowledge of singing techniques.</p> <p>Within this module you use peer and self-assessment regularly to review your development and identify areas for improvement.</p> <p>You are expected to take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through dress rehearsal notes for the song recital and in class presentations about vocal anatomy. Summative assessment is through the performance of a song recital and a short presentation. This could be about vocal anatomy, or song theory, etc.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Practical understanding of singing techniques and their application to a variety of genres and styles. 2. Embodied use of vocal physiology knowledge in a practical setting 3. Evaluative reflection of your practice, to assess your technical ability and to identify key areas for growth and development 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2 F1, F2, S1, S2 F1, F2, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Feedback given to in-class presentation F2. In-class seminar presentation</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Song recital (a minimum of 3 songs) S2. Written paper on an aspect of singing (1000 words)</p>	<p>Weighting%</p> <p>75% 25%</p>

23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none">• <i>Key Texts</i> <p>Apps, J. (2012) <i>Voice and Speaking Skills For Dummies</i>. Chichester: John Wiley & Sons Ltd.</p> <p>Baldy, C. (2010) <i>The Student Voice: An Introduction to Developing the singing voice</i>. Edinburgh: Dunedin Academic Press.</p> <p>Behman, A. (2012) <i>Speech and Voice Science</i>. 2nd edn. San Diego: Plural Publishing Inc.</p> <p>Bos, N. (2017) <i>Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities</i>. Washington: StudioBos.</p> <p>Bozeman, K. (2013) <i>Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers</i>. New York: Pendragon Press.</p> <p>Bunch Dayme, M. (2006) <i>The Performer's Voice</i>. London: W. W. Norton.</p> <p>Bunch, Dayme, M. (2009) <i>Dynamic of the Singing Voice</i>. London: W. W. Norton.</p> <p>Carey, D. and Carey, R. (2008) <i>Vocal Arts Workbook and DVD</i>. London: Methuen Drama.</p> <p>Carey, D. and Carey, R. (2010) <i>The Verbal Arts Workbook: A Practical Course for Speaking Text</i>. London: Methuen Drama</p> <p>Carlson, R. (2015) <i>What Do I Do With My Hands? A Guide to Acting for the Singer</i>. Las Vegas: Personal Dynamics Publishing.</p> <p>Chapman, J. (2010) <i>Singing and Teaching Singing: a Holistic Approach to Classical Voice</i>. San Diego: Plural Pub.</p> <p>Gagne, J. (2015) <i>Belting: A Guide to Healthy, Powerful Singing</i>. Berklee Press Publications</p> <p>Gerle, A. (2018) <i>Music Essentials for Singers and Actors: Fundamentals of Notation, Sight Singing, and Music Theory</i>. Milwaukee: Hal Leonard.</p> <p>Greene, A. (1985) <i>New Voice: How to Sing and Speak Properly</i>. Milwaukee: Hal Leonard.</p> <p>Kayes, G. (2004) <i>Singing and The Actor</i>. 2nd edn. London: A&C Black Publishers Ltd.</p> <p>Hall, K. (2014) <i>So You Want To Sing Music Theater: A Guide for Professionals</i>. United States: Rowman & Littlefield Education.</p> <p>Harrison, P. (2014) <i>Singing: Personal and Performance Values in Training</i>. London: Dunedin Academic Press.</p> <p>Hamady, J. (2016) <i>The Art of Singing on Stage and in the Studio: Understanding the Psychology, Relationships, and Technology in Recording and Live Performance</i>. New York: Applause Theatre Book Publisher</p> <p>Houseman, B. (2002) <i>Finding Your Voice: A Complete Voice Training Manual for Actors</i>. London: Nick Hern Books.</p> <p>Isherwood, N. (2012) <i>Techniques of Singing</i>. Essex: Barenreiter-Verlag Karl Votterle.</p> <p>John, D. (2014) <i>A History of Singing</i>. Cambridge: Cambridge University Press.</p> <p>Latimero, G. and Popeil, L. (2012) <i>Sing Anything: Mastering Vocal Styles</i>. Independently published.</p> <p>Leigh-Post, K. (2014) <i>Mind-body Awareness for Singers: Unleashing Optimal Performance</i>. Plymouth: Plural Publishing Inc.</p>
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	<p>Manahan, R. and Petry, M. (2011) <i>Unraveling the Mysteries of Vocal Technique</i>. Indiana: Xlibris Corporation.</p> <p>Maxwell-Carr, J. (2017) <i>Step By Step Guide To Singing: How To Sing</i>. Independently published.</p> <p>Melton, J. (2007) <i>Singing in Musical Theatre</i>. New York: Allworth Communication Inc.</p> <p>Melton, M. (2011) <i>One Voice: Integrating Singing and Theatre Voice Techniques</i>. Illinois: Waveland Press Inc.</p> <p>McKinney, J. (2005) <i>The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors</i>. Illinois: Waveland Press Inc.</p> <p>Nelson, H. (2001) <i>Singing with Your Whole Self: The Feldenkrais Method and Voice</i>. Lanham: Scarecrow Press.</p> <p>Papageorgi, I and Welch, G (eds.) (2014) <i>Advanced Musical Performance: Investigations in Higher Education Learning (Sempre Studies in The Psychology of Music)</i>. London: Routledge</p> <p>Peckham, A. (2000). <i>The Contemporary Singer: Elements of Vocal Technique with CD (Audio)</i>. Boston: Berklee Press Publications</p> <p>Potter, J. (2006) <i>Vocal Authority: Singing Style and Ideology</i>. Cambridge; Cambridge University Press.</p> <p>Potter, J. and Sorrell, N. (2014) <i>A History of Singing</i>. Cambridge; Cambridge University Press.</p> <p>Rose, B. (2001) <i>Contemporary Singing Techniques</i>. USA:Hal Leonard.</p> <p>Rubin, A. (2014) <i>The Vocal Pitstop: Keeping Your Voice on Track</i> Oxford: Compton Publishing Limited.</p> <p>Smith, S. (2007) <i>The Naked Voice: A Holistic Approach to Singing</i> New York: OUP USA.</p> <p>Soto-Morettini, D. (2014) <i>Popular Singing and Style</i>. 2nd edn. London: Bloomsbury Methuen Drama.</p> <p>Sataloff, R. (2006) <i>Vocal health and pedagogy</i> San Diego, CA: Plural Pub.</p> <p>Stark, J. (2003) <i>Bel Canto</i>. Toronto: University of Toronto Press.</p> <p>Steinhauer, K., McDonald Klimek, M and Estill, J. (2017) <i>The Estill Voice Model: Theory and Translation</i>. Estill Voice International</p> <p>Symonds, D. and Taylor, M (2014) <u><i>Gestures of Music Theater: the performativity of song and dance</i></u>. New York: Oxford University Press.</p> <p>Taylor, M. (2008) <u><i>Singing for musicals</i></u>. Marlborough: The Crowood Press.</p> <p>TC-Helicon, T. (2016) <i>The Ultimate Guide to Singing 2nd Edition: Gigs, Sound, Money and Health</i>. TC-Helicon.</p> <p>Williams, J. (2012) <i>Teaching Singing to Children and Young Adults</i>. Oxford: Compton Publishing.</p> <p>Wilson, P. (1997) <i>The Singing Voice: An Owner's Manual</i>. Sydney: Currency Press</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i></p>
24	Preparatory work

	<p>You should arrive for your first individual singing tutorials prepared with material suitable for your castability and vocal range. You should also research the character of the song and its story.</p>
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1	Module code	MTH4003-20
2	Module title	Personal & Professional Development
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time: total hours	Total Hours: 117
13	Independent study time: total hours	Total Hours: 83
14	Semester(s) of delivery	N/A
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	MGA-Marcella Macdonald TBA – Tim Newman UCW- Sylvia Lane
17	Additional costs involved	N/A
18	<p>Brief description and aims of module</p> <p>This module places your practical training within a broader framework of personal development and academic context. It ensures that you understand the professional expectations of your work and begins to prepare you for a career in the performing arts industry. This module aims to:</p> <ul style="list-style-type: none"> • Foster a positive approach to reflective learning approaches related to personal skills development as individuals • Explore the broader contextual frameworks that surround the musical theatre • Engender physical and mental health and wellbeing, industry awareness and professional conduct 	
19	<p>Outline syllabus</p> <p>The module draws together a series of elements that you require to underpin your practical training. There are three main stands.</p> <p>The Performers' Body focuses on anatomy, nutrition, body conditioning and establish safe and appropriate ways of staying fit and healthy.</p> <p>Professional Application explores notions of professional conduct. This includes but is not limited to preparation, being a good cast member and the pitfalls of poor conduct and its possible ramifications. You begin to explore your professional profile by considering global markets, national and international networking communities and influences of technology and social media in recruitment processes, this includes a</p>	

	<p>detailed overview of safe use of social media and self-promotional tools. You develop your awareness of image and product, audition techniques and how to manage your careers. This also includes awareness of performing arts funding mechanisms, relevant governing bodies (e.g. PRS, Equity, Spotlight).</p> <p>Academic Practice encourages you to reflect on your practice and develops your ability to draw on research and critical thinking to assess your skill sets in the different disciplines and identify which areas you need to develop them. You find, analyse and prepare materials to reflect who you are.</p>	
20	<p>Teaching and learning activities</p> <p>The module features tutor-led lectures, seminars and workshops, alongside individual tutorials and physical body conditioning sessions. You take a full and active part in all aspects of the work, complete the assignments to a high level and to come to class ready and prepared.</p> <p>You receive feedback regularly within weekly group tutorials, but the formative activity is a Personal Development Plan that details your reflection on your on-going development, highlights areas for further development, assesses your areas of strength, discusses the challenges you are facing and sets achievable targets.</p> <p>The summative assessments are a research paper that draws on an area interest, such as - but not limited to – dance anatomy, industry practice surrounding musical theatre, or an aspect arising from your personal development. The practical test draws on an area of interest, such as – but not limited to – body conditioning or audition technique.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Evaluative reflection of personal practice to identify key areas for growth and development 2. A detailed knowledge of underpinning professional practices and knowledge required of a musical theatre practitioner 3. Critical thinking that draws on research and writing skills 	<p><i>How assessed</i></p> <p>F1, S1, S2 F1, S1, S2 F1, S1,</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Tutor feedback to draft Personal Development Plan</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Research paper (2000 words) S2. Practical test</p>	<p>Weighting%</p> <p>50% 50%</p>

23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none">• <i>Key Texts</i> Balavage, C. (2014) <i>How To Be a Successful Actor: Becoming an Actorpreneur</i>. Eastleigh: Frost Creative Media Gillespie, B. (2006). <i>Self-Management for Actors: Getting Down to (Show) Business</i>. Hollywood: Cricket Feet Publishing. Ganzl, K (2004) <i>Musicals, 3rd Ed</i>. Carlton Books Ltd Green, S (2011) <i>Broadway Musicals: Show by Show</i>. 7th Ed. New York: Hal Leonard Haas, J (2010) <i>Dance Anatomy</i>. Human Kinetics Publishers Morton, J. (2017) <i>Healthy Performers</i>; London: available from: http://www.healthyperformers.com/ Peters, S (2012) <i>The Chimp Paradox</i> Romita, A. and Romita, N. (2016) <i>Functional Awareness: Anatomy in Action for Dancers</i>. Oxford: Oxford University Press Wollman, E. and Sternfeld, J. (2011), 'Musical theatre and the almighty dollar: What a tangled web they weave', <i>Studies in musical theatre</i>. 5: 1, pp. 3–12 <ul style="list-style-type: none">• <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i></p>
24	<p>Preparatory work</p> <p>None</p>

1	Module code	MTH4006-20			
2	Module title	Musical Theatre History and Repertoire			
3	Subject field	Musical Theatre			
4	Pathway(s)	BA (Hons) Musical Theatre			
5	Level	4	5	6	7
6	UK credits	20			
7	ECTS credits	10			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time	Total Hours:156			
13	Independent study time	Total Hours:44			
14	Semester(s) of delivery	N/A			
15	Main campus location	Balgreen and Westfield Campuses (MGA) Knightstone Campus (UCW)			
16	Module co-ordinator	MGA – Kris Harding UCW – Abigail Green			
17	Additional costs involved	N/A			
18	<p>Brief description and aims of module</p> <p>This module explores the socio-historical and cultural underpinnings of various Musical Theatre genres. It encourages you to utilise your knowledge in a practical context through the researching and performing of appropriate Musical Theatre repertoire. This module aims to:</p> <ul style="list-style-type: none"> • Provide a thorough historical overview of the Musical Theatre genre, detailing styles, influences, developments and key creatives and shows. • Apply historical knowledge of the genre in a practical setting through a variety of sung repertoire. • Develop the ability to utilise skills from across the three disciplines in a performance context. 				
19	<p>Outline syllabus</p> <p>The syllabus spans both British and American Musical theatre. It starts with the works of Gilbert and Sullivan and considers the cultural interchanges between US and UK theatre over the subsequent centuries. It considers the key eras of the Broadway Musical and the development of the UK musical. The module concludes with an overview of contemporary works and covers. Throughout the module, you explore different practical and theoretical approaches to Musical Theatre repertoire.</p> <p>You consider the musical from perspectives of the composer, lyricist, producer, creative team, performers and audience to understand how the musical theatre relies on the interaction between each, and how this interaction shapes the form of the musical theatre and therefore the demands on the performer.</p>				

20	<p>Teaching and learning activities</p> <p>This module combines practical classes, lectures and tutorials. Learning within this module is primarily tutor-led, but you undertake research to supplement your learning. Practical classes, focussed on repertoire and performance, follow the styles covered within the lectures and will aim to contextualise subject matter. You are taught as a group and in a solo capacity and you take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. Formative assessment involves feedback on rehearsals, scene study and performance. You take detailed notes on the history of the genre and engage in peer debate and discussion regarding performance concepts and personal perspectives.</p> <p>Summative assessment is through the presentation of musical theatre repertoire including singing, movement and text. You will also complete a written assignment including research and analysis connected to the repertoire studied.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of the historical development and influence of the Musical Theatre genre 2. The ability to contextualise your knowledge by preparing and performing relevant repertoire in an appropriate style 3. Effective research methodologies for exploring and interrogating a chosen field of study. 	<p><i>How assessed</i></p> <p>F1, F2, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Director's notes for practical dress rehearsal F2. Guided seminar discussions</p> <hr/> <p><i>Summative assessments:</i></p> <p>S1. Practical (performances of an excerpt of appropriate repertoire) S2. Present an evaluation of rehearsal and personal performance process (3000 words)</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>

23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none">• <i>Key Texts</i> <p>Barnes, G. (2015) <i>Her Turn on Stage, the Role of Women in Musical Theatre</i>. Jefferson, North Carolina : McFarland & Company.</p> <p>Banfield, S. (1993) <i>Sondheim's Broadway Musicals</i>. Michigan: University of Michigan Press.</p> <p>Block, G. (2004) <i>Enchanted evenings: the Broadway musical from Show Boat to Sondheim</i>. London: Oxford University Press.</p> <p>Bradley, I (2004) <i>You've Got to Have a Dream</i>. London: SCM Press.</p> <p>Brideson, C and Brideson, S. (2015) <i>Ziegfeld and His Follies: A Biography of Broadway's Greatest Producer (Screen Classics)</i>. Kentucky: University Press of Kentucky.</p> <p>Butler, J. (1993) <i>Bodies that matter : on the discursive limits of "sex"</i>. London and New York: Routledge.</p> <p>Cottrell, S. (2011) <i>Critical Thinking Skills: Developing Effective Analysis and Argument</i>. 2nd edition. Basingstoke: Palgrave Macmillan.</p> <p>Clum, J. M. (1999) <i>Something for the boys : musical theater and gay culture</i>. New York, NY : St. Martin's Press, 1999.</p> <p>Counsell, C. and Wolf, L. (2001) <i>Performance analysis</i>. London : Routledge.</p> <p>Engel, L. and Kissel, H. (2006) <i>Words with Music: Creating the Broadway Musical Libretto</i>. Applause</p> <p>Everett, W. and Laird, P. (2008) <i>The Cambridge Companion to the Musical</i>. Cambridge: Cambridge University Press.</p> <p>Everett, W. and Laird, W. (2015) <i>Historical Dictionary of the Broadway Musical (Historical Dictionaries of Literature and the Arts. 2nd edn. New York: Rowman & Littlefield Publishers.</i></p> <p>Farmer, B. (2000) <u>Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorships</u>. USA: Duke University Press.</p> <p>FitzGerald, L. and Williams, M. (eds) <u>Mamma mia! : the movie : exploring a cultural phenomenon</u> (London, I.B.Tauris & Co. Ltd, 2013)</p> <p>Fortier, M. (2002) <i>Theory / Theatre, an introduction</i>. Abingdon, Oxon: Routledge.</p> <p>Gänzl, K. (1995) <i>Musicals: the Illustrated Story</i>. London: Bloomsbury.</p> <p>Gordon, R. and Jubin, O. (2016) <i>British Musical Theatre since 1950 (Critical Companions)</i>. London: Methuen Drama</p> <p>Gordon R. and Jubin O. (2016) <u>The Oxford handbook of the British musical</u>. New York: Oxford University Press.</p> <p>Grant, B. (2012) <u>The Hollywood film musical</u> Oxford. Wiley-Blackwell</p> <p>Hall, K. (2014) <i>So You Want To Sing Music Theatre</i>. Plymouth: Rowman & Littlefield</p> <p>Hodges, D. (2016) <i>On Broadway: From Rent to Revolution</i>. New York: Rizzoli International Publications</p> <p>Jones, J. (2003) <i>Our Musicals, Ourselves: A Social History of the American Musical Theater</i>. Hanover: Brandeis University Press.</p> <p>Kenrick, J. (2008) <i>Musical Theatre: A History</i>. London: Continuum International Publishing Group Ltd.</p>
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- Kessler, K. (2010) [*Destabilizing the Hollywood musical: music, masculinity and mayhem*](#) London: Palgrave Macmillan
- Kislan, R. (1995) [*The musical: a look at the American musical theater*](#) London: Applause.
- Knapp, R. Morris, M. and Wolf, S. (eds). (2011) [*The Oxford handbook of the American musical*](#). New York: Oxford University Press
- Lamb, A. (2000) *150 Years of Popular Music Theatre*. Newhaven: Yale University Press.
- Lane, S. (2017) *Jews on Broadway: An Historical Survey of Performers, Playwrights, Composers, Lyricists and Producers*. 2nd edn. North Carolina:McFarland & Company.
- Leve, J. (2009) *Kander and Ebb*. Yale University Press.
- Lundskær-Nielsen, M. (2008) *Directors and the New Musical Drama: British and American Musical Theatre in the 1980s and 90s*. New York and London: Palgrave Macmillan.
- Martin, S. (2015) *The Black Crook*. CreateSpace Independent Publishing Platform.
- Miller, S. (2001) *Rebels With Applause: Broadway's Groundbreaking Musicals*. Portsmouth: Heinemann
- Miller, S. (2011) *Sex, drugs, rock & roll, and musicals*, Boston: Northeastern University Press.
- Miller, S. (2007) *Strike Up the Band*. Portsmouth: Heinemann
- Pickering, K. (2013) *Musical Theatre: A Workbook for Further Study*. Palgrave Macmillan.
- Purdy, S. (2016) *Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer*. London: Bloomsbury Methuen Drama.
- Rabinowitz, A. (2017) *Hamilton and Philosophy: Revolutionary Thinking (Popular Culture and Philosophy)*. Chicago: Open Court Publishing Company.
- Riddle, P. H. (2003) *American Musical: History and Development*. Oakville: Mosaic Press.
- Rodosthenous, G. (ed.) (2017) [*The Disney musical on stage and screen : critical approaches from "Snow White" to "Frozen"*](#) London and New York: Methuen Drama
- Rodosthenous, G. (ed.) (2018) [*Twenty-first century musicals : from stage to screen*](#). Abingdon, Oxon; New York: Routledge.
- Schechner, R. and Brady, S. (2013) *Performance studies, an introduction*. London : Routledge.
- Smith, S (2005) [*The musical: race, gender and performance*](#) London : Wallflower.
- Smith, L and Eyer, J (2015) *Broadway Swings: Covering the Ensemble in Musical Theatre*. New York: Bloomsbury Academic
- Sternfeld, J. (2006) *The Megamusical (Profiles in Popular Music)*. Indiana University Press.
- Steyn, M. (2000) *Broadway Babies Say Goodnight: Musicals Then and Now*. London: Faber and Faber.
- Taylor, M. (2010) 'Experiencing Live Musical Theatre Performance: La Cage Aux Folles and Priscilla, Queen of the Desert' in *Popular Entertainment Studies*, 1 (1), pp. 44-58. Available at: <https://novaajs.newcastle.edu.au/ojs/index.php/pes/article/view/11>
- Taylor, M. (2012) [*Musical theatre, realism and entertainment*](#). Basingstoke: Ashgate Press.
- Taylor, M. and Symonds, D. (2014) *Studying Musical Theatre: Theory and Practice*. New York: Palgrave Macmillan.

	<p>Tzioumakis, Y. and Lincoln, S. (eds.) (2013) <i>The time of our lives : Dirty dancing and popular culture</i>. Detroit: Wayne State University Press</p> <p>Woolford, J. (2012) <i>How Musicals Work: And How to Write Your Own</i>. Nick Hern Books, Limited.</p> <p>Wolf, S. (2011) <i>Changed for Good: A Feminist History of the Broadway Musical</i>. New York: Oxford University Press, U.S.A.</p> <p>Woll, A. (1991). <i>Black Musical Theatre: From Coontown to Dreamgirls</i>. Cambridge. Da Capo Press 9</p> <p>Whitehouse, E. (2005) <i>London Lights</i>. London: This England Books.</p> <p>White, A. (ed.) (2017) <i>Lost in music: culture, style and the musical event</i>. New York: Routledge.</p> <p>Whitfield, S. (2018) <i>Reframing the Musical: Race, Culture and Identity</i>. Palgrave</p> <p>Wolf, S. (2002) <i>A problem like Maria : gender and sexuality in the American musical</i> (<i>Triangulations: Lesbian/Gay/Queer Theater/Drama/Performance</i>). Michigan: University of Michigan Press.</p> <p>Wollman, E. and Sternfeld, J. (2011), 'Musical theatre and the almighty dollar: What a tangled web they weave', <i>Studies in Musical Theatre</i>, 5 (1), pp. 3–12.</p> <p>Wright, A. (2012) <i>West End Broadway: The Golden Age of the American Musical in London</i>. Bognor Regis: Boydell Press.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i></p>
24	<p>Preparatory work</p> <p>You should try and see as much Musical Theatre as possible prior to the start of this module. You should also aim to have a broad overview of the various styles and features of Musical Theatre as well as an awareness of the main creatives that influenced its development.</p>

1	Module code	MTH4004-20
2	Module title	Ballet and Jazz Dance
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time	Total Hours: 156
13	Independent study time	Total Hours: 44
14	Semester(s) of delivery	N/A
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Sylvia Lane
17	Additional costs involved	Up to £200 for dance clothes and shoes
18	<p>Brief description and aims of module</p> <p>This module provides you with a thorough grounding in Ballet and Jazz Dance technique. The module develops strong dance techniques and knowledge of appropriate safe practice and dance vocabulary across a range of dance genres and styles. This module aims to:</p> <ul style="list-style-type: none"> • Introduce and develop Ballet and Jazz Dance techniques • Introduce you to appropriate Ballet and Jazz Dance vocabulary • Foster an understanding of basic professional working practice and conduct in terms of safe practice 	
19	<p>Outline syllabus</p> <p>This practical module emphasises frequent repetition and practice. It explores the foundations of ballet and jazz and is structured to reflect level and ability. Classes include basic techniques such as barre and centre work, corner combinations and choreographed routines.</p> <p>An in-depth look at a range of traditional methodologies and new developments in technical skills training provide a platform to challenge and nurture critical understanding of current practice and trends within the sector.</p> <p>As part of the module you study the work of existing practitioners across the sub-disciplines and undertake independent research to inform their practice.</p> <p>Regular practice enables you to trial various methods in line with theories to foster dynamic versatility and understanding of the breadth of approaches. You will discover the necessity of training for employability opportunities and gain competence within the core disciplines of dance.</p>	

20	<p>Teaching and learning activities</p> <p>The module draws on specialist classes in these core dance skills. You are taught as a group but together with your tutor you identify areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback and corrections to in-class exercises. Summative assessment is your Ballet and Jazz Dance profile, which draws on a series of performance and test activities to determine your overall grasp of and fluency with Ballet and Jazz Dance skills: practical and conceptual.</p>				
21	<table border="1"> <tr> <td data-bbox="248 594 1222 1037"> <p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Ballet and Jazz Dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical Ballet and Jazz Dance abilities that can identify your practice and assess key areas for growth and development. 3. Practical understanding of Ballet and Jazz Dance as core theatrical form and its importance in contemporary musical theatre training </td> <td data-bbox="1222 594 1404 1037"> <p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p> </td> </tr> </table>	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Ballet and Jazz Dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical Ballet and Jazz Dance abilities that can identify your practice and assess key areas for growth and development. 3. Practical understanding of Ballet and Jazz Dance as core theatrical form and its importance in contemporary musical theatre training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>		
<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Ballet and Jazz Dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical Ballet and Jazz Dance abilities that can identify your practice and assess key areas for growth and development. 3. Practical understanding of Ballet and Jazz Dance as core theatrical form and its importance in contemporary musical theatre training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>				
22	<table border="1"> <tr> <td data-bbox="248 1037 1222 1205"> <p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p> </td> <td data-bbox="1222 1037 1404 1205"></td> </tr> <tr> <td data-bbox="248 1205 1222 1341"> <p><i>Summative assessments:</i></p> <p>S1. Ballet and Jazz Dance Profile</p> </td> <td data-bbox="1222 1205 1404 1341"> <p>Weighting%</p> <p>100%</p> </td> </tr> </table>	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>		<p><i>Summative assessments:</i></p> <p>S1. Ballet and Jazz Dance Profile</p>	<p>Weighting%</p> <p>100%</p>
<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>					
<p><i>Summative assessments:</i></p> <p>S1. Ballet and Jazz Dance Profile</p>	<p>Weighting%</p> <p>100%</p>				
23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Adheads, J. (1988) <i>Dance Analysis Theory and Practice</i>. London: Dance Books. Ashley, L. (2002) <i>The Essential guide to Dance (Essential Guides for Performing Arts)</i>. London: Hodder Arnold. Carter, A & O'Shea. (ed.) (2010) <i>The Routledge Dance Studies Reader</i>. 2nd edn. London and New York: Routledge D'Albert, C. (2013) <i>Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing</i>. London: The Noverre Press. Desmond, J. (ed.) (1997) <i>Meaning in Motion: New Cultural Studies of Dance</i>. Durham and London: Duke University Press.</p>				

	<p>Fraleigh, S H. (1995). <i>Dance and the Lived Body</i>. Pittsburgh: University of Pittsburgh Press.</p> <p>Homans, J. (2013) <i>Apollo's Angels: A History of Ballet</i>. New York: Random House</p> <p>Knowles, M. (2002) <i>Tap Roots The early history of Tap Dance</i>. New Carolina. Mc Farland & Company, Inc.</p> <p>Maling, J. (ed.) (2009) <i>Ballroom, Boogie, Shimmy Sham, Shake; A Social and Popular Dance Reader</i>. Chicago: University of Illinois Press.</p> <p>Paskevka, A. (2005). <i>Ballet beyond tradition</i>. New York: Routledge.</p> <p>Pugh, M. (2016) <i>America Dancing: From the Cakewalk to the Moonwalk</i>. New Haven: Yale University Press.</p> <p>Revel Horwood, C. (2014) <i>Tales from the Dance Floor</i>. London: Michael O'Mara Books Ltd.</p> <p>Seibert, B. (2015) <i>What the Eye Hears: A History of Tap Dancing</i>. New York: Farrar, Straus and Giroux.</p> <p>Shaffer, M. (2015) <i>So You Want To Be A Dancer: Practical Advice and True Stories from a Working Professional</i>. Maryland: Taylor Trade Publishing.</p> <p>SÖrgel, S. (2015) <i>Dance and the Body in Western Theatre. 1948 to Present</i>. London: Palgrave Macmillan.</p> <p>Vaganova. A. (1969) <i>Basic Principals of Classical Ballet</i>. Dover Publications.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i></p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility benefit progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	MTH4005-20
2	Module title	Tap and Musical Theatre Dance
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time	Total Hours: 156
13	Independent study time	Total Hours: 44
14	Semester(s) of delivery	N/A
15	Main campus location	Knightstone Campus
16	Module co-ordinator	Corrin Martin
17	Additional costs involved	Up to £200 for dance clothes and shoes
18	<p>Brief description and aims of module</p> <p>This module provides you with a thorough grounding in Tap and Musical Dance technique. The module develops strong dance techniques and knowledge of appropriate safe practice and dance vocabulary across a range of dance genres and styles. This module aims to:</p> <ul style="list-style-type: none"> • Introduce and develop Tap and Musical Theatre Dance techniques • Introduce you to appropriate Ballet and Jazz Dance vocabulary • Foster an understanding of basic professional working practice and conduct in terms of safe practice 	
19	<p>Outline syllabus</p> <p>This practical module emphasises frequent repetition and practice. The module explores the foundations of tap and musical theatre dance with a focus on developing solid grounding in technique and fostering understanding of iconic choreographers' styles. Classes include research and reflection on the works of for example Bob Fosse, Jerome Robbins and Michael Bennett.</p> <p>An in-depth look at a range of traditional methodologies and new developments in technical dance training provides a platform to challenge and nurture critical understanding of current practice and trends within the sector.</p> <p>As part of the module you study the work of existing practitioners across the sub-disciplines and undertake independent research to inform your practice.</p> <p>Regular practice enables you to trial various methods in line with theories to foster dynamic versatility and understanding of the breadth of approaches. You discover the necessity of training for employability opportunities and gain competence within the core disciplines of tap and musical theatre choreography.</p>	

20	<p>Teaching and learning activities</p> <p>The module draws on specialist classes in these core dance skills. You are taught as a group but together with your tutor you identify areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback and corrections to in-class exercises. Summative assessment is your Tap and Musical Theatre Dance profile, which draws on a series of performance and test activities to determine your overall grasp of and fluency with Tap and Musical Theatre Dance skills: practical and conceptual.</p>				
21	<table border="1"> <tr> <td data-bbox="248 646 1222 1087"> <p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Tap and Musical Theatre Dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical Tap and Musical Theatre Dance abilities that can identify your practice and assess key areas for growth and development. 3. Practical understanding of Tap and Musical Theatre Dance as core theatrical form and its importance in contemporary musical theatre training </td> <td data-bbox="1222 646 1414 1087"> <p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p> </td> </tr> </table>	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Tap and Musical Theatre Dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical Tap and Musical Theatre Dance abilities that can identify your practice and assess key areas for growth and development. 3. Practical understanding of Tap and Musical Theatre Dance as core theatrical form and its importance in contemporary musical theatre training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>		
<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Tap and Musical Theatre Dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical Tap and Musical Theatre Dance abilities that can identify your practice and assess key areas for growth and development. 3. Practical understanding of Tap and Musical Theatre Dance as core theatrical form and its importance in contemporary musical theatre training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>				
22	<table border="1"> <tr> <td data-bbox="248 1087 1222 1260"> <p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p> </td> <td data-bbox="1222 1087 1414 1260"></td> </tr> <tr> <td data-bbox="248 1260 1222 1392"> <p><i>Summative assessments:</i></p> <p>S1. Tap and Musical Theatre Dance Profile</p> </td> <td data-bbox="1222 1260 1414 1392"> <p>Weighting%</p> <p>100%</p> </td> </tr> </table>	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>		<p><i>Summative assessments:</i></p> <p>S1. Tap and Musical Theatre Dance Profile</p>	<p>Weighting%</p> <p>100%</p>
<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>					
<p><i>Summative assessments:</i></p> <p>S1. Tap and Musical Theatre Dance Profile</p>	<p>Weighting%</p> <p>100%</p>				
23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • <i>Key Texts:</i> <p>Brinson, P. Dick, F (1996) <i>Fit to Dance</i> London: Calouste Gulbenkian Foundation Grant, Barry Keith (2012) <i>The Hollywood film musical</i> (New Approaches to Film Genre) Carter, A & O'Shea. (ed.) (2010) <i>The Routledge Dance Studies Reader Second Edition</i>. London and New York: Routledge D'Albert, C. (2013) <i>Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing</i>. London: The Noverre Press.</p>				

	<p>Everett, William A. and Laird, Paul R. (2008) <u>The Cambridge Companion to the Musical</u> (edited (Cambridge: Cambridge University Press).</p> <p><u>FitzGerald, Louise and Williams, Melanie (eds) Mamma mia! : the movie : exploring a cultural phenomenon</u> (London, I.B.Tauris & Co. Ltd, 2013)</p> <p>Fraleigh, S H. (1995). Dance and the Lived Body. Pittsburgh: University of Pittsburgh Press.</p> <p>Kislan, Richard (1995) <u>The musical : a look at the American musical theater</u> (Applause: New York, London)</p> <p>Novak, A and Novak, E. (1997). <i>Staging Musical Theatre: A Complete Guide for Directors, Choreographers and Producers</i>. Romford: Players Press (U.K.).</p> <p>Pugh, M. (2016) <i>America Dancing: From the Cakewalk to the Moonwalk</i>. New Haven: Yale University Pr</p> <p>Seibert, B. (2015) <i>What the Eye Hears: A History of Tap Dancing</i>. New York: Farrar, Straus and Giroux</p> <p>Taylor, Millie (2012) <u>Musical theatre, realism and entertainment</u> (Basingstoke, Ashgate Press).</p> <ul style="list-style-type: none">• <i>Key web-based and electronic resources</i> <p>Access to <i>Digital Theatre</i> via library as well as access to ebooks and journals</p> <ul style="list-style-type: none">• <i>Specialist resources:</i> <p>Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility benefit progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

Level 5 Module Descriptors

1	Module code	MTH5001-20
2	Module title	Acting and Voice 2
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time	Total Hours:156
13	Independent study time	Total Hours:44
14	Semester(s) of delivery	N/A
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	MGA-Martyn Dempsey TBA – Stuart Dawes UCW- Kyle Davies
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module builds on the improvisational, ensemble, voice and text work covered at Level 4 and looks at additional challenges and styles relevant to acting and spoken voice within a musical theatre context. This module aims to:</p> <ul style="list-style-type: none"> • Extend your work on Stanislavski based technique and other appropriate additional theatre practitioners. • Develop the spoken word with a focus on text-based practice. • Foster your understanding of practical vocal technique, including accents 	
19	<p>Outline syllabus</p> <p>To continue your development as a versatile performer, able to adjust to and withstand the fluctuations and changing fashions inherent in the professional theatre, TV and film industries, this module observes twenty-first century mores, media and technology, but is rooted in the tried and tested. It explores emotional truth, psychological complexity, physical expression of the imagination and imagined states. It does this through acting processes and vocal techniques aiming to bring the two ever-closer together.</p> <p>You continue your investigation of post Stanislavskian approaches exploring the psycho-physical actor to extend your transformation and abilities into a variety of characters and dramatic situations.</p>	

	<p>You gain a greater understanding of the actor's 'process' and your individual process. This module increases the depth of your emotional range by introducing a new range of material from contrasting genres, selected from the work of seminal writers, genres and texts (including, but not exclusive to, Shakespeare, heightened comedy, an American Classic and acting for television and film). You undertake contextual research in addition to the specifics of character research, to fully inform your acting experience.</p> <p>Continuing to work kinaesthetically, you develop a supported, balanced, free and versatile voice that is readily adaptable to a variety of performance circumstances and character requirements. Work on selected texts focuses and reinforces the physical process. While sustaining your healthy vocal use, this module expands your vocal skills by considering demanding text and challenging performance circumstances, as well as other key elements, for example, accent.</p>	
20	<p>Teaching and learning activities</p> <p>This module combines tutor-led workshops, student-led practice, lectures, research assignments and rehearsals. It covers a variety of practitioners and techniques reflecting industry requirements. Sessions encourage you to reflect on your practice and to apply techniques in a variety of settings. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared. Maintenance of an Actors Journal supplements your development, encouraging you to reflect, evaluate and set targets.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. Formative assessment is through director's notes for each performance being rehearsed and through tutor feedback about your presentation plan. Summative assessment is through the presentation of a prepared text-based project, performed in a studio setting to tutors and peers. There is also a research presentation.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical understanding of relevant acting processes and vocal techniques and their application to theoretical and practical settings. 2. Fluent use of a variety of accents to support the delineation of character in performance 3. Evaluative reflection on the relationship between research, technical abilities and performance processes that identifies key areas for growth and development in the movement toward professional status 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, S1</p> <p>F1, F2, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Director's notes throughout performance rehearsals</p>	

	F2. Tutor feedback in response to research presentation plan	
	<i>Summative assessments:</i>	Weighting%
	S1. Performance	70%
	S2. Research Presentation	30%
23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Adrian, B. (2008). <i>Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement</i>. New York: Allworth Press.</p> <p>Barton-Farcas, S. (2018) <i>Acting & Auditioning for the 21st Century: Tips, Trends, and Techniques for Digital and New Media</i>. London: Routledge.</p> <p>Bartow, A. (2008) <i>Handbook of a Acting Techniques</i>. London: Nick Hern Books.</p> <p>Beckett, S. (1990) <i>Samuel Beckett: the Complete Dramatic Works</i>. London: Faber & Faber Ltd.</p> <p>Beckett, S.B. (2001) <i>Beckett on film: Krapp's last tape, What where, Footfalls, Come and go, Act without words I, and addenda</i> [DVD recording]. Blue Angel Films.</p> <p>Deer, J. and Dal Vera, R. (2008) <i>Acting in musical theatre</i>. London: Routledge.</p> <p>Eddershaw, M. (1996). <i>Performing Brecht</i>. London. Routledge</p> <p>Fortier, M. (1997) <i>Theory/theatre</i>. London: Routledge.</p> <p>Hodge, A. (ed.) (2000) <i>Twentieth Century Actor Training</i>. London: Routledge.</p> <p>Kaufman, M. (2018) <i>Moment Work: Tectonic Theater Project's Process of Devising Theater</i>. Vintage.</p> <p>Leach, R. (2004) <i>Makers of modern theatre</i>. London: Routledge.</p> <p>Merlin, B. (2007) <i>The Complete Stanislavsky Toolkit</i>, London: Nick Hern Books</p> <p>Mitter, S. (1992) <i>Systems of rehearsal: Stanislavsky, Brecht, Grotowski and Brook</i>. London: Routledge.</p> <p>Mosley, N. (2005) <i>Acting and Reacting</i> London: Nick Hern Books</p> <p>Pitches, J. (2003) <i>Vsevolod Meyerhold</i>. London: Routledge.</p> <p>Schreiber, T. (2005) <i>Advanced Techniques for the Actor, Director and teacher</i>. New York: Allworth Press</p> <p>Soto-Morettini, D (2010) <i>The Philosophical Actor</i>. Bristol: Intellect.</p> <p>Stanislavski, C. (1980) <i>An Actor Prepares</i>. London: Methuen Drama.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i> Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>	
24	<p>Preparatory work</p> <p>You should listen to a variety of UK and American accents.</p>	

1	Module code	MTH5002-20
2	Module title	Musical Theatre Singing 2
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time	Total Hours: 130
13	Independent study time	Total Hours: 70
14	Semester(s) of delivery	N/A
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	MGA-Gerard Bentall TBA – Tim Newman UCW- Abigail Green
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module builds upon the techniques and interpretive processes explored at Level 4. You develop your work as a singing actor and apply your technical singing and performance skills across a variety of musical theatre styles. You are confidently able to assess and feedback on personal and peer singing technique and integrate this knowledge within relevant repertoire and performance opportunities. This module aims to:</p> <ul style="list-style-type: none"> • Enhance and secure your singing technique with a developed knowledge of vocal physiology and terminology. • Develop your ability to integrate research and contextual knowledge into performance. • Generate collaborative opportunities with peers and enhance work ethic and appropriate industry etiquette. 	
19	<p>Outline syllabus</p> <p>This practical module focuses on singing techniques and the application of those skills. You explore the demands of different musical styles, such as, (but not restricted to) jazz, classical, pop, rock) on the singing actor, and looking at practical and theoretical approaches to song interpretation within the context of different kinds of shows. You develop your critical analysis of materials in line with your technical advancement. You integrate these techniques, skills and repertoire knowledge in a more practical context and introduce a performance element to your skillset.</p>	

	<p>You continue to develop your ability to work and sing as a solo performer as well as within a group setting and take a more independent lead on learning new material and applying appropriate singing techniques in line with industry requirements. Additionally, you continue to devise an individual repertoire folder of material that is suitable for your 'castability' and vocal range. Over the course of the module, you have opportunities to perform in a class setting and peer and self-assess to reinforce your knowledge of singing techniques.</p>	
20	<p>Teaching and learning activities</p> <p>This practical module combines classes singing technique, individual singing tutorials, choral and ensemble singing as well as music theory. These take the form of tutor-led classes, rehearsals and individual singing tutorials. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared. You use peer and self-assessment regularly to review your development and identify areas for improvement.</p> <p>Formative assessment is through musical director's notes in advance of your song recital, which also draw on your song research. The summative assessment is a song recital that demonstrates a breadth of repertoire and a support song research file that demonstrates the level of in-depth research and analysis of one of your chosen songs.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The application of a detailed understanding of healthy and safe singing techniques to a variety of musical genres and styles that reflects an emerging professional practice 2. Song interpretation aligned with industry practice that combines critical analysis of song content and vocal performance to ensure creative interpretation 3. Critical self-analysis of personal vocal skills, technical ability and practice, to identify key areas for growth and development as an emerging professional performer 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Feedback on in class presentation</p>	
	<p>Summative assessments: Illustrative example, which should be deleted:</p> <p>S1. Song Recital S2. Singing research folder (1500 words)</p>	<p>Weighting%</p> <p>70% 30%</p>

23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none">• <i>Key Texts</i> <p>Apps, J. (2012) <i>Voice and Speaking Skills For Dummies</i>. Chichester: John Wiley & Sons Ltd.</p> <p>Baldy, C. (2010) <i>The Student Voice: An Introduction to Developing the singing voice</i>. Edinburgh: Dunedin Academic Press.</p> <p>Behman, A. (2012) <i>Speech and Voice Science</i>. 2nd edn. San Diego: Plural Publishing Inc.</p> <p>Bos, N. (2017) <i>Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities</i>. Washington: StudioBos.</p> <p>Bozeman, K. (2013) <i>Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers</i>. New York: Pendragon Press.</p> <p>Bunch Dayme, M. (2006) <i>The Performer's Voice</i>. London: W. W. Norton.</p> <p>Bunch, Dayme, M. (2009) <i>Dynamic of the Singing Voice</i>. London: W. W. Norton.</p> <p>Carey, D. and Carey, R. (2008) <i>Vocal Arts Workbook and DVD</i>. London: Methuen Drama.</p> <p>Carey, D. and Carey, R. (2010) <i>The Verbal Arts Workbook: A Practical Course for Speaking Text</i>. London: Methuen Drama</p> <p>Carlson, R. (2015) <i>What Do I Do With My Hands? A Guide to Acting for the Singer</i>. Las Vegas: Personal Dynamics Publishing.</p> <p>Chapman, J. (2010) <i>Singing and Teaching Singing: a Holistic Approach to Classical Voice</i>. San Diego: Plural Pub.</p> <p>Gagne, J. (2015) <i>Belting: A Guide to Healthy, Powerful Singing</i>. Berklee Press Publications</p> <p>Gerle, A. (2018) <i>Music Essentials for Singers and Actors: Fundamentals of Notation, Sight Singing, and Music Theory</i>. Milwaukee: Hal Leonard.</p> <p>Greene, A. (1985) <i>New Voice: How to Sing and Speak Properly</i>. Milwaukee: Hal Leonard.</p> <p>Kayes, G. (2004) <i>Singing and The Actor</i>. 2nd edn. London: A&C Black Publishers Ltd.</p> <p>Hall, K. (2014) <i>So You Want To Sing Music Theater: A Guide for Professionals</i>. United States: Rowman & Littlefield Education.</p> <p>Harrison, P. (2014) <i>Singing: Personal and Performance Values in Training</i>. London: Dunedin Academic Press.</p> <p>Hamady, J. (2016) <i>The Art of Singing on Stage and in the Studio: Understanding the Psychology, Relationships, and Technology in Recording and Live Performance</i>. New York: Applause Theatre Book Publisher</p> <p>Houseman, B. (2002) <i>Finding Your Voice: A Complete Voice Training Manual for Actors</i>. London: Nick Hern Books.</p> <p>Isherwood, N. (2012) <i>Techniques of Singing</i>. Essex: Barenreiter-Verlag Karl Votterle.</p> <p>John, D. (2014) <i>A History of Singing</i>. Cambridge: Cambridge University Press.</p> <p>Latimero, G. and Popeil, L. (2012) <i>Sing Anything: Mastering Vocal Styles</i>. Independently published.</p> <p>Leigh-Post, K. (2014) <i>Mind-body Awareness for Singers: Unleashing Optimal Performance</i>. Plymouth: Plural Publishing Inc.</p>
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	<p>Manahan, R. and Petry, M. (2011) <i>Unraveling the Mysteries of Vocal Technique</i>. Indiana: Xlibris Corporation.</p> <p>Maxwell-Carr, J. (2017) <i>Step By Step Guide To Singing: How To Sing</i>. Independently published.</p> <p>Melton, J. (2007) <i>Singing in Musical Theatre</i>. New York: Allworth Communication Inc.</p> <p>Melton, M. (2011) <i>One Voice: Integrating Singing and Theatre Voice Techniques</i>. Illinois: Waveland Press Inc.</p> <p>McKinney, J. (2005) <i>The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors</i>. Illinois: Waveland Press Inc.</p> <p>Nelson, H. (2001) <i>Singing with Your Whole Self: The Feldenkrais Method and Voice</i>. Lanham: Scarecrow Press.</p> <p>Papageorgi, I and Welch, G (eds.) (2014) <i>Advanced Musical Performance: Investigations in Higher Education Learning (Sempre Studies in The Psychology of Music)</i>. London: Routledge</p> <p>Peckham, A. (2000). <i>The Contemporary Singer: Elements of Vocal Technique with CD (Audio)</i>. Boston: Berklee Press Publications</p> <p>Potter, J. (2006) <i>Vocal Authority: Singing Style and Ideology</i>. Cambridge; Cambridge University Press.</p> <p>Potter, J. and Sorrell, N. (2014) <i>A History of Singing</i>. Cambridge; Cambridge University Press.</p> <p>Rose, B. (2001) <i>Contemporary Singing Techniques</i>. USA:Hal Leonard.</p> <p>Rubin, A. (2014) <i>The Vocal Pitstop: Keeping Your Voice on Track</i> Oxford: Compton Publishing Limited.</p> <p>Smith, S. (2007) <i>The Naked Voice: A Holistic Approach to Singing</i> New York: OUP USA.</p> <p>Soto-Morettini, D. (2014) <i>Popular Singing and Style</i>. 2nd edn. London: Bloomsbury Methuen Drama.</p> <p>Sataloff, R. (2006) <i>Vocal health and pedagogy</i> San Diego, CA: Plural Pub.</p> <p>Stark, J. (2003) <i>Bel Canto</i>. Toronto: University of Toronto Press.</p> <p>Steinhauer, K., McDonald Klimek, M and Estill, J. (2017) <i>The Estill Voice Model: Theory and Translation</i>. Estill Voice International</p> <p>Symonds, D. and Taylor, M (2014) <u>Gestures of Music Theater: the performativity of song and dance</u>. New York: Oxford University Press.</p> <p>Taylor, M. (2008) <u>Singing for musicals</u>. Marlborough: The Crowood Press.</p> <p>TC-Helicon, T. (2016) <i>The Ultimate Guide to Singing 2nd Edition: Gigs, Sound, Money and Health</i>. TC-Helicon.</p> <p>Williams, J. (2012) <i>Teaching Singing to Children and Young Adults</i>. Oxford: Compton Publishing.</p> <p>Wilson, P. (1997) <i>The Singing Voice: An Owner's Manual</i>. Sydney: Currency Press</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i> Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>
24	Preparatory work

	Prior to beginning this module, you should maintain your vocal technique as developed at level 4.
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1	Module code	MTH5003-40
2	Module title	Musical Theatre Dance Skills 2
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	40
7	ECTS credits	20
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time	Total Hours: 325
13	Independent study time	Total Hours: 75
14	Semester(s) of delivery	N/A
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	MGA – Alex Risbridger TBA – Kate Alexander / Emma Green UCW – Sylvia Lane
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module develops your knowledge of dance skills gained at level 4 by extending your skills, techniques and their application to a professional approach and process. and aims to advance technical ability in line with industry requirements. You improve your technical foundation and knowledge of appropriate vocabulary allowing for further progression, consolidation and reflection. This module aims to:</p> <ul style="list-style-type: none"> • Prioritise the practical development of dance techniques with further evaluative and reflective skills on your practice to identifying key areas for growth and development. • Develop appropriate vocabulary in a variety of dance genres. • Introduce performance ideals with the techniques to prepare for industry requirements 	
19	<p>Outline syllabus</p> <p>This practical module continues the focus on the emphasis on frequent repetition and practice established at level 4. The module builds upon existing dance techniques, including – but not restricted to – Ballet, Jazz and Tap dance. Classes reflect your level and ability and additional appropriate industry-led classes consider your individual career projection. Classes content will include complex technical aspects such as turning sequences, travelling sequences and choreographic combinations, as well as the introduction of foundation skills of industry-led styles.</p>	
20	<p>Teaching and learning activities</p>	

	<p>The module draws on specialist skills classes in each of the core dance skills. You continue to work as a group, but with your tutor you identify and reflect upon areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through Corrections and feedback to in-class technical exercises, these include technical and choreographic sessions. The summative assessment is through your Dance Profile, which draws on a series of performance and test activities to determine your overall grasp of and fluency with Tap and Musical Theatre Dance skills: practical and conceptual.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. An emerging professional dance technique and skills set underpinned by significant knowledge of dance terminology across a range of dance genres and collaborative and safe practice. 2. Choreographic interpretation aligned with industry practice that combines critical analysis of dance content and performance to ensure creative interpretation 3. Critical self-analysis of personal dance skills, technical ability and practice, to identify key areas for growth and development as an emerging professional performer 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Dance Profile</p>	<p>Weighting%</p> <p>100%</p>
23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Brinson, P. Dick, F (1996) <i>Fit to Dance</i> London: Calouste Gulbenkian Foundation Butler, Judith (1993) <i>Bodies that matter : on the discursive limits of "sex"</i>. (London and New York: Routledge). Carter, A & O'Shea. (ed.) (2010) <i>The Routledge Dance Studies Reader</i> Second Edition. London and New York: Routledge</p>	

	<p>D’Albert, C. (2013) <i>Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing</i>. London: The Noverre Press.</p> <p>Fraleigh, S H. (1995). <i>Dance and the Lived Body</i>. Pittsburgh: University of Pittsburgh Press.</p> <p>Haas, J. (2010) <i>Dance Anatomy</i> Human Kinetics Publishers</p> <p>Pugh, M. (2016) <i>America Dancing: From the Cakewalk to the Moonwalk</i>. New Haven: Yale University Press</p> <p>Tzioumakis Yannis; Lincoln Sian(eds.) <u>The time of our lives : Dirty dancing and popular culture</u>. (Wayne State University Press., 2013)</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i> Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>
24	<p>Preparatory work</p> <p>Development of physical fitness and flexibility benefits progress on this module. Taking fitness classes, using gym equipment to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.</p>

1	Module code	MTH5004-40			
2	Module title	Musical Theatre Performance Processes			
3	Subject field	Musical Theatre			
4	Pathway(s)	BA (Hons) Musical Theatre			
5	Level	4	5	6	7
6	UK credits	40			
7	ECTS credits	20			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time	Total Hours: 260			
13	Independent study time	Total Hours: 140			
14	Semester(s) of delivery	N/A			
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	MGA – Kris Harding TBA – Tim Newman UCW – Kyle Davies			
17	Additional costs involved	N/A			
18	Brief description and aims of module				
	<p>This module allows you to integrate all three disciplines across a range of Musical Theatre genres in a performance setting. It encourages self-reflection and evaluation of process to focus development and prepare you for industry requirements. This module aims to:</p> <ul style="list-style-type: none"> • Provide practical and performance opportunities for students to integrate techniques learnt across all three disciplines within the Musical Theatre context. • Explore the process of musical theatre production from audition to performance • Foster your use of self-reflection and evaluation, target setting and planning as central part of your performer's process 				
19	Outline syllabus				
	<p>This module allows you to integrate all three disciplines within the Musical Theatre genre in a practical and performance-based setting. You function as an active member of the company and contribute to the research and rehearsal processes as well as working on individual roles. By working together on a variety of performance events, you further develop your underlying skills and knowledge. Concurrently, you develop a broader appreciation of your own discipline and the importance of working as a team. Over the course of the module you rehearse, perform and analyse each performance. This process relies entirely on your interaction with other practitioners to produce a high-quality product.</p>				

	<p>Throughout the module you track the process of creating musical theatre from industry-level audition techniques through preparation and rehearsal of two major performance projects (indicative content would include in-class presentation of repertoire, plays, musical theatre workshops, new musical theatre writing collaboration and full-scale musicals, or song performances). The choice of project will depend on student cohort (size and abilities) and professional opportunities in terms of collaboration. Each project tests your ability to create different characters and to work collaboratively in an ensemble. Within these collaborative projects you are expected to show an increasing development of your core skills and work within professionally recognised timeframes.</p> <p>Extending the personal development work at level 4, you reflect on your achievements, evaluate progress and target set to ensure development. You also consider your career trajectory.</p>	
20	<p>Teaching and learning activities</p> <p>This module builds on the professional rehearsal and performance processes and so combines practical sessions, group classes, rehearsals and project-based activities. You take a full and active part in all aspects of the work, to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>The formative assessment is through director's notes during the rehearsal process. Summative assessment is through the presentation of two studio-based performance projects with accompanying research and critical reflection: this could include character analysis, social and historical context, an annotated script and score or a rehearsal logbook detailing the process.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Confident integration of skills from all three areas of the musical theatre within a professionally-led rehearsal and production process 2. Intelligent and responsive engagement with the individual and collaborative approaches required to perform in complex and diverse professional situations 3. A clearly demonstrated ability to communicate complex ideas in performance that draw on professionally appropriate performance vocabularies, techniques, research skills and personal evaluation 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals</p>	
	<p><i>Summative assessments:</i></p>	<p>Weighting%</p>

	<p>S1. Performance 1 (including research and reflection) S2. Performance 2 (including research and reflection)</p>	<p>50% 50%</p>
<p>23</p>	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Alfreds, M. (2007) <i>Different Every Night: Rehearsal and Performance Techniques for Actors and Directors: Freeing the Actor</i>. London: Nick Hern Books. Banfield, S. (1993) <i>Sondheim's Broadway Musicals</i>. Michigan: University of Michigan Press. Barstow, A. (1988) <i>The Directors Voice</i>. New York: Theatre Communications Group. Berkson, R. (1990) <i>Musical Theatre Choreography: Practical Method for Preparing and Staging Dance</i>. London. A & C Black. Chapin, T. (2003) <i>Everything Was Possible: The Birth Of The Musical Follies</i>. New York. Alfred A. Knopf. Deer, J. & Dal Vera R. (2008) <i>Acting in musical theatre</i>. London: Routledge Everett, W. and Laird, P. (2002). <i>The Cambridge Companion to the Musical</i>. Cambridge: Cambridge University Press. Green, S. and Green, K. (2008) <i>Broadway Musicals, Show by Show</i>. 6th edn. New York: Applause Theatre & Cinema Books. Hall, K. (2014) <i>So You Want To Sing Music Theatre</i>. Plymouth: Rowman & Littlefield Harvard, P. (2013) <i>Acting Through Song</i>. London: Nick Hern Books Heeden, D. and Milling, J. (2015) <i>Devising Performance: A Critical History (Theatre and Performance Practices)</i>; Basingstoke: Palgrave Macmillan Hischak, T. (2008) <i>The Oxford Companion to the American Musical: Theatre, Film, and Television</i>. Oxford: Oxford University Press. Bloom, K & Vlastnik, F (2004). <i>Broadway Musicals, the 101 Greatest Shows of All Time</i>. New York. Black Dog & Leventhal Publisher Inc. Kenrick, J. (2008) <i>Musical Theatre: A History</i>. London: Continuum. Lamb, A. (2001). <i>150 Years of Popular Musical Theatre</i>. New Haven. Yale University Press Leve, J. (2009) <i>Kander and Ebb</i>. New Haven: Yale University Press. (Yale Broadway masters). McMillin, S. (2006) <i>The Musical as Drama: A Study of the Principles and Conventions Behind Musical Shows from Kern to Sondheim</i>. Princeton, New Jersey: Princeton University Press. Miller, S. (2001) <i>Rebels With Applause: Broadway's Groundbreaking Musicals</i>. Portsmouth: Heinemann. Mordden, E. (2016) <i>On Sondheim: An Opinionated Guide</i>. New York: Oxford University Press Nolan, F. (2002) <i>The Sound of Their Music: The Story of Rodgers and Hammerstein</i>. New York: Applause Theatre and Cinema Books. Novak, A and Novak, E. (1997). <i>Staging Musical Theatre: A Complete Guide for Directors, Choreographers and Producers</i>. Romford: Players Press (U.K.).</p>	

	<p>Oddey, A. (1996) <i>Devising Theatre - A practical and theoretical handbook</i>. New York: Routledge.</p> <p>Ostwald, D. (2005). <i>Acting for Singers : Creating Believable Singing</i>, Oxford:Oxford University Press</p> <p>Purdy, S. (2016) <i>Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer</i>. London: Bloomsbury Methuen Drama.</p> <p>Steyn, M. (2000) <i>Broadway Babies Say Goodnight: Musicals Then and Now</i>. London: Faber and Faber.</p> <p>Sternfeld, J. (2006) <i>The Megamusical</i>. Bloomington: Indiana University Press.</p> <p>Symonds, D and Taylor, M. (ed.) (2013) <i>Gestures of Music Theatre: The Performativity of Song and Dance</i>. Oxford: Oxford University Press.</p> <p>White, M. (1999) <i>Staging a Musical</i>. London: Routledge.</p> <p>Woolman, E. (2006) <i>The Theater Will Rock: A History of the Rock Musical, from Hair to Hedwig</i>. Edition. University of Michigan Press.</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i> Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>
24	<p>Preparatory work</p> <p>You should see as much Musical Theatre as possible prior to the start of this module and have an awareness of your ‘castability’ and appropriate related repertoire. You should also read the text and score prior to the start of rehearsals and undertake initial character, period and wider research.</p>

Level 6 Module Descriptors

1	Module code	MTH6001-20
2	Module title	Musical Theatre Independent Study
3	Subject field	Musical Theatre
4	Pathway(s)	BA (Hons) Musical Theatre
5	Level	4 5 6 7
6	UK credits	20
7	ECTS credits	10
8	Core or Required or Optional	Core
9	Acceptable for	N/A
10	Excluded combinations	None
11	Pre-requisite or co-requisite	None
12	Class contact time	Total Hours: 40
13	Independent study time	Total Hours: 160
14	Semester(s) of delivery	N/A
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
16	Module co-ordinator	MGA – Bekki Wallace TBA – Kate Alexander / Emma Green UCW – Abigail Green
17	Additional costs involved	None
18	<p>Brief description and aims of module</p> <p>This module focuses on the development of a complex idea or argument. It emphasises how to select the best means of investigating an idea and results in a significant artefact that expresses a sustained argument or creative vision. This should reflect independent research and/or practical investigation. This module aims to:</p> <ul style="list-style-type: none"> • Provide a collaborative or solo environment in which to develop an area of independent study • Foster a positive approach to lifelong learning and career development • Facilitate the expression of ideas within a practical and/or academic context 	
19	<p>Outline syllabus</p> <p>The initial, formative stage is to negotiate a project brief with tutors. The final submission is a 5,000-word essay; a practical study of equivalent scale; or study that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p> <p>You can work individually on a single study or choose to work collaboratively on a piece of shared research, performance or blended project. Staff encourage such collaboration.</p> <p>For any shared project, you must in your project negotiations indicate your roles and focus in the study. A group submission is not allowed. In negotiating the project, it</p>	

	<p>must be clear that each member of the group has clearly identified their role in the project and their topic of investigation.</p> <p>How you present the final submission is integral to demonstrating the advanced critical thinking at the heart of this module. An indicative final submission might be a performance piece with an accompanying analysis. It could be a conventional essay. It could be a combination of a personal write-up drawing on a shared experiment (e.g. libretto/script work, composition, digital research etc.). It could be a portfolio of work, but this must not exceed the word count or equivalent.</p>	
20	<p>Teaching and learning activities</p> <p>This study module focuses on independent learning, in line with the FHEQ level 6 descriptor. There is some initial lecture delivery around research and planning, but, in the main, tutor contact is through advisory tutorials to support the study choice and planning. There are subsequent check-up points. In developing a project brief, you should articulate clearly how you intend to process your learning and manage it over the duration of the module.</p> <p>The formative assessment is through tutorials and a discussion of a draft project brief. The summative assessment is the negotiated project brief (or a revised version drawing on research outcomes) and then the final project submission.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. The ability to deploy a coherent and detailed knowledge of the discipline of Musical Theatre to carry out a project 2. Planning and time-management skills necessary for employment 3. The ability to apply the methods and techniques you have learned to solve problems and make judgements 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p> <p><i>Summative assessments:</i></p> <p>S1. Final project (5,000 words or equivalent)</p>	<p>Weighting</p> <p>100%</p>
23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Allison, B. 1997. <i>The Students' Guide to Preparing Dissertations and Theses</i>. London: Routledge Bowdin, G. (2006) <i>Project Management</i>. London: Butterworth-Heinemann Denscombe, M. (2014) <i>The Good Research Guide</i> OUP (ebook) Berry, R. (2004) <i>The Research Project – How to Write It</i>. London: Routledge</p>	

	<p>Greetham, B. (2009) <i>How to Write your Undergraduate Dissertation</i>. London: Palgrave Macmillan</p> <p>Farmer, Brett, (2000) <u><i>Spectacular passions : cinema, fantasy, gay male spectatorships</i></u> USAL Duke University Press.</p> <p>Hill, L. & Paris, H. 2004. <i>The Guerilla Guide to Performance Art How to make a living as an Artist</i>. London: Continuum</p> <p>Holmes, K. 2011. <i>What Employers Want: The work skills handbook</i>. Richmond: Trotman</p> <p>Kessler, Kelly (2010) <u><i>Destabilizing the Hollywood musical : music, masculinity and mayhem</i></u> Palgrave Macmillan</p> <p>Parrish, D. (2007) <i>T-shirts and Suits: A Guide to the Business of Creativity</i>. Liverpool: Merseyside ACME</p> <p>Rodosthenous George, (ed.) <u><i>The Disney musical on stage and screen : critical approaches from "Snow White" to "Frozen"</i></u>(London and New York, Bloomsbury Methuen Drama, 2017).</p> <p>Wolf, Stacy (2002) <u><i>A problem like Maria : gender and sexuality in the American musical</i></u> (Triangulations: Lesbian/Gay/Queer Theater/Drama/Performance) University of Michigan Press.</p> <p>Wolf, Stacy (2011) <u><i>Changed for good : a feminist history of the Broadway musical</i></u> (OUP: USA)</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i> Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>
24	<p>Preparatory work</p> <p>Prior to the start of the module, you are advised to have thought about possible areas for investigation and have thought about the form the final presentation will take.</p>

1	Module code	MTH6002-40			
2	Module title	The Professional Musical Theatre Performer			
3	Subject field	Musical Theatre			
4	Pathway(s)	BA (Hons) Musical Theatre			
5	Level	4	5	6	7
6	UK credits	40			
7	ECTS credits	20			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time	Total Hours: 270			
13	Independent study time	Total Hours: 130			
14	Semester(s) of delivery	N/A			
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	UCW – Tabitha Watson TBA – Tim Newman UCW – Kyle Davies			
17	Additional costs involved	Up to £300 for professional development costs			
18	Brief description and aims of module				
	<p>This module builds on your personal development to date and engages you in the identification, planning and development of industry-focused employment, tailored to your creative strengths and abilities. The module also develops and hones your technical skills across all three areas of the Musical Theatre genre. This module aims to:</p> <ul style="list-style-type: none"> • Promote the use of research to facilitate an effective understanding of current professional and industry specific requirements for employment. • Enhance your self-awareness and promotion of your unique creative strengths and abilities for future employment and/or postgraduate study. • Continue the development of essential skills required for professional performance 				
19	Outline syllabus				
	<p>This module continues to develop and secure your technical skills through singing, dancing and acting classes and workshops. This module commences with the development of key skills (acting, singing and dancing) whilst simultaneously beginning the initial formative stage of developing a portfolio of solo performances in a variety of genres. The materials chosen should aid in acquiring professional representation and/or employment.</p> <p>The module involves research and mapping of future career paths as a Musical Theatre performer compiling an online, industry standard 'live' presence (research, CV, headshot, interview technique, industry correspondence, self-taping, evaluation and career plan, etc.) in preparation for a range of employment opportunities. The performances include material from a variety of genres, chosen with a view to acquiring</p>				

	<p>professional representation. You collaborate with tutors to create a unique performance catalogue appropriate to your 'castability' and attractive to prospective agents. The module culminates in a showcase event, where you will have the opportunity to present your skills to industry professionals.</p>	
20	<p>Teaching and learning activities</p> <p>This study module focusses on a collaborative relationship with tutors and students, to create a unique product that will attract professional representation. There are some initial skills-based lectures, but the main tutor contact is through advisory tutorials to support the creation of a performance that leads to a successful agent audition. Lectures consider all aspects of working as a freelance professional performer (audition techniques and materials, self-employment, advanced skills development) and enable you to acquire the knowledge to understand the current employment market and to develop the communication skills that optimises your creative and professional engagement with future employers.</p> <p>The formative assessment is through tutorials and a discussion of a draft project brief. The summative assessment is through tutor review and submission of the analysis file. The summative assessment is the performance of the showcase event, be this a performance or audition style presentation.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Self-critical evaluation of your creative and subject specific strengths and abilities appropriate to professional employment 2. Rigorous application of self-promotional skills and a range of industry-focused networking, planning, time-management skills and marketing tools to underpin your employability as a professional musical theatre performer 3. Careful selection of a range of industry-focused media and personal repertoire that promote of you within a professional context 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Directors notes for performances</p> <p><i>Summative assessments:</i></p> <p>S1. Portfolio of self-promotional material S2. Presentation of a Showcase Event</p>	<p>Weighting%</p> <p>30% 70%</p>

23	<p>Learning resources</p> <p><i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none">• <i>Key Texts</i> <p>Annett, M. (2004) <i>Actor's Guide to Auditions and Interviews</i>. London: A & C Black.</p> <p>Balavage, C. (2014) <i>How To Be a Successful Actor: Becoming an Actorpreneur</i>. Eastleigh: Frost Creative Media</p> <p>Billet, S. (2010) <i>Learning Through Practice</i>. London. Pringer Dordrecht.</p> <p>Dean, P. (2012) <i>Production Management- Making Shows Happen</i>. Wiltshire: Crowood Press.</p> <p>Emory, M. (2005) <i>Ask an Agent: Everything Actors Need to Know About Agents</i>. Washington: Backstage Books.</p> <p>Fazio, L. (2000) <i>Stagemanager the Professional Experience</i>. Woburn, MA: Butterworth-Heinemann.</p> <p>Flom, J. (2009) <i>Get the Callback</i>. Plymouth: Scarecrow Press.</p> <p>Gillespie, B. (2006) <i>Self-Management for Actors: Getting Down to (Show) Business</i>. Hollywood: Cricket Feet Publishing.</p> <p>Gottesman, D. and Mauro. B (1999) <i>The Interview Rehearsal Book</i>. New York: Berkley Publishing Group.</p> <p>Gregory, J. (2013) <i>Winning That Job: A kill or be-killed guide to job search and interview preparation for students and graduates</i>. Lewes: Firewalk Technology Ltd</p> <p>Henry, M. and Rogers, L. (2008). <i>How to Be a Working Actor The Insider's Guide to Finding Jobs in Theater, Film, and Television</i>. 5th edn. Washington: Back Stage.</p> <p>Henshall, R (2012) <i>So You Want to be in Musicals</i>. London: Nick Hern Books</p> <p>Helyer, R. (2015) <i>The Work-Based Learning Student Handbook</i>. London: Palgrave Macmillan.</p> <p>Houseman, B. (2002) <i>Finding Your Voice: A Complete Voice Training Manual for Actors</i>. London: Nick Hern Books.</p> <p>Kayes, G. (2004) <i>Singing and The Actor</i>. 2nd edn. London: A&C Black Publishers Ltd.</p> <p>Kayes, G. and Fisher, J. (2002) <i>Successful Singing Auditions</i>. New York: Routledge.</p> <p>Kohlhaas, K. (2000). <i>The Monologue Audition: A Practical Guide for Actors</i>. London: Nick Hern Books.</p> <p>Macdonald, M. (2011) <i>Creating a Website: The Missing Manual</i>. Farnham: O'Reilly Media</p> <p>Neugebauer, J. (2009) <i>Making the Most of Your Placement</i>. London: Sage Publishing</p> <p>Rutherford, N. (2012) <i>Musical Theatre Auditions and Casting: A performer's guide viewed from both sides of the audition table</i>. London: Methuen Drama.</p> <p>Silver, F. (1985) <i>Auditioning for the Musical Theatre</i>. London: Penguin Books.</p> <p>Smith, R. (2015) <i>I can start your business: Everything you need to know to run your limited company or self-employment - for locums, contractors, freelancers and small business</i>. [online] : Create Space Independent Publishing Platform. Available from: https://www.amazon.co.uk/can-start-your-business-contractors/dp/1519453388/ref=sr_1_1?ie=UTF8&qid=1462285383&sr=8-1&keywords=self+employment</p> <ul style="list-style-type: none">• <i>Key web-based and electronic resources</i>
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	<p><i>Specialist resources:</i> Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>
24	<p>Preparatory work</p> <p>You must have an awareness of your industry directed cast ability and possible areas for employment. So, you should precede this module by considering which aspects of your castability you wish to explore. Ideally, you will arrive for your first tutorial with a list of potential castability options along with a good understanding of why each performance would be a positive addition to your repertoire.</p>

1	Module code	MTH6003-60			
2	Module title	Professional Musical Theatre Projects			
3	Subject field	Musical Theatre			
4	Pathway(s)	BA (Hons) Musical Theatre			
5	Level	4	5	6	7
6	UK credits	60			
7	ECTS credits	30			
8	Core or Required or Optional	Core			
9	Acceptable for	N/A			
10	Excluded combinations	None			
11	Pre-requisite or co-requisite	None			
12	Class contact time	Total Hours: 300			
13	Independent study time	Total Hours: 300			
14	Semester(s) of delivery	N/A			
15	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)			
16	Module co-ordinator	MGA – Marcella Macdonald TBA – Tim Newman UCW – Kyle Davies			
17	Additional costs involved	None			
18	Brief description and aims of module				
	<p>This module combines the technical and performance skills developed at levels 4 & 5 develops them through three performances across a variety of genres. The production environment tests your ability to work collaboratively by connecting your work as a performer with other production elements. These collaborative projects require you to work at industry standard and within professional recognised timeframes. This module aims to:</p> <ul style="list-style-type: none"> • Provide a professionally simulated working environment, appropriate for each production • Facilitate and develop a positive approach to collaborative work and practice • Develop and integrate you techniques and skillset in a performance context working towards industry standards. 				
19	Outline syllabus				
	<p>At the heart of all the level 6 modules is a range of practices and experiences that engender professional approaches, but also a culture of entrepreneurialism and enterprise commensurate with a portfolio career. These are equally transferable to any other professional role. The different performance projects offer students a range of opportunities that enable them to define their professional profile. The projects create a pathway that establishes each students' identity as a professional practitioner. The chief aim is to maximise your potential and foster your ability and employability.</p> <p>Over the course of the module, you rehearse, perform and engage critically with professionally led performance projects totalling 600 learning hours. The performances</p>				

	<p>may consist of full-length productions of existing works, (such as a single full-length play or musical) or new works or performances made up of extracts, eg in a showcase or cabaret format. Over the course of the module you will rehearse, perform and engage critically with each production in line with your allocated role. Rehearsal processes based on professional practice will allow you to develop your adaptive thinking and self-reflection and to apply your skills in a professional performance context. Throughout rehearsals you will be expected to collaborate productively and creatively with peers and professional practitioners to produce a high-quality performance.</p>	
20	<p>Teaching and learning activities</p> <p>This module mirrors professional rehearsal, production and performance processes.</p> <p>Mirroring professional practice, you receive formative assessment feedback throughout the project. This culminates in director's notes given in rehearsals and production meetings, as well as after technical and dress rehearsals. The summative assessment is your contribution to each finished production be this, although not limited to, the performances.</p>	
21	<p>Intended learning outcomes <i>By successful completion of the module, you will be able to demonstrate:</i></p> <ol style="list-style-type: none"> 1. Critical and creative engagement with the process of creating a professionally produced musical theatre performance 2. Professionally appropriate engagement with the collaborative musical theatre performance process that draws on performance, organisational and communication skills 3. The selection and application of a range of sophisticated skills to the rehearsal and performance of a variety of musical theatre performances 	<p><i>How assessed</i></p> <p>F1, S1, S2, S3 F1, S1, S2, S3 F1, S1, S2, S3</p>
22	<p>Assessment and feedback <i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals, technicals and dress</p>	
	<p><i>Summative assessments:</i></p> <p>Illustrative example, which should be deleted:</p> <p>S1. Production Portfolio 1 S2. Production Portfolio 2</p>	<p>Weighting%</p> <p>70% 30%</p>
23	<p>Learning resources <i>Print, electronic resources and virtual learning environment (Such as Minerva, Microsoft Teams, etc.)</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> 	

	<p>The projects selected for this module will determine the reading list. Students should fully research the book writer/lyricist/composer for the pieces; the socio-historical context of the authorship of the work; the work’s setting and milieu.</p> <p><i>Alfreds, M. (2007) Different Every Night: Rehearsal and Performance Techniques for Actors and Directors: Freeing the Actor. London: Nick Hern Books</i></p> <p><i>Berkson. R. (1990) Musical Theatre Choreography: Practical Method for Preparing and Staging Dance. London: A & C Black.</i></p> <p><i>Cohen, A. and Rosenhaus, St. L. (2006). Writing Musical Theater. Palgrave Macmillan.</i></p> <p><i>Deer, Joe (2014) Directing in musical theatre : an essential guide, (London and New York: Routledge).</i></p> <p><i>Gardyne, J. (2004) Producing Musicals: A Practical Guide. Ramsbury Marlborough: The Crowood Press.</i></p> <p><i>Gillespie, B. (2006) Self-Management for Actors: Getting Down to (Show) Business. Hollywood: Cricket Feet Publishing.</i></p> <p><i>Leedy, P. and Ormrod, J. (2010) Practical Research: Planning and Design. Ninth Edition. Princeton: Merrill.</i></p> <p><i>McMillin, S. (2006) The Musical as Drama. Princeton: Princeton University Press.</i></p> <p><i>Mitter, S. (1992) Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Peter Brook. London: Routledge.</i></p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> <p><i>Specialist resources:</i> Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>
24	<p>Preparatory work</p> <p>You must have undertaken detailed research appropriate to each selected performance prior to the production period.</p>

7. HE Policy and Procedures

Policies relating to HE Students can be found on the Virtual Learning Environment.