

ITALIA CONTI

Module Specifications

BA (Hons) Acting (Musical Theatre)

Academic Year 2026/27

Programme approved by University of Chichester



Italia Conti is an Associate College of
University of Chichester

BA (HONS) ACTING (MUSICAL THEATRE)

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Level 4 Module Specifications

Module Descriptor: Musical Theatre Skills 1

Module details	
Module title	Musical Theatre Skills 1 (Acting Musical Theatre)
Module code	ICW409
Level	4
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Makulomy Alexander Hills & Phoebe Henderson
Module hours	
Hours	Type
-	Lectures
180	Practical Classes or Workshops
-	Laboratories
20	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
This module provides students with the opportunity to study the fundamental techniques and performance skills of Dance (Ballet & Jazz) and Singing (Repertoire and Technique), through participation in classes and workshops, and 1:1 solo coaching. Singing Students are required to reflect on their developing singing skills and cognitive understanding of relationships between anatomy and physiology in voice production, and fundamental training for posture and alignment, breathing, phonation, resonance and diction and articulation. Physical and emotional awareness will allow the student to explore the dramatic intention of text and promote reflective, artistic, and critical evaluation. A developing knowledge of musical theatre vocal style and musicianship will enable the student to source and build a Repertoire Portfolio. The study of singing provides the student with the core principles of vocal technique, performance skills and repertoire preparation. Singing classes focus on Golden-Age and Traditional Book Musicals as the stimulus and study materials for core skill development and contextual awareness. Dance Students are required to reflect on their developing movement skills and cognitive understanding of relationships between movement and somatic principles underlying rudimentary dance technique. The module deepens the students' technical, reflective, and artistic development and introduces them to a range of dance styles and explores how these forms can be synthesised in practice and theory in relation to musical theatre performance.	

Module Aims:

Students will:

- explore a range of dance styles, including Ballet and Jazz, with an understanding of the technical foundations of dance.
- improve physicality and awareness, focusing on alignment, posture, weight distribution, and spatial awareness.
- develop an understanding of the fundamental elements singing technique essential for healthy and effective vocal production across a full range encompassing physical alignment, breath control, phonation, registration, resonance, and articulation.
- acquire the skills to analyse, sensitively express and communicate dramatic intention and emotional context of theme and lyrics.
- begin developing knowledge of musical theatre styles with consideration of historical, cultural, and social contexts.
- develop critical thinking skills and strategies to engage with feedback, demonstrating an understanding of this knowledge in relation to own learning.
- demonstrate health and safety considerations, including warm-up and cool-down strategies.
- reflect on their training and to set their own targets to improve strengths and weaknesses.

Learning, Teaching and Assessment Strategy

Main topics of study:

Singing

Classes include a range of specific sessions on a defined topic/area each term, workshops and tutorials which cover vocal technique, repertoire, and musical theatre style. Over the course of the term, they will lead to the presentation, e.g., prepared song share presentation. Classes are cumulative in nature, and skills and techniques are introduced, explored, developed and refined through the term's work, and in the following terms. This is the 'cumulative practice', which is the core assessment activity.

The Performance Presentation (Summative Assessment) will occur in term 3 and students are assessed across the musical styles covered through the module including Golden Age lyrical singing and Traditional/Standard Broadway styles.

Dance

Classes in the disciplines of Ballet and Jazz will run across all three terms. These disciplines typically form the core stylistic inputs in musical theatre performance and are essential fundamentals for the singing actor.

Classes are cumulative in nature, and skills and techniques are introduced, explored, developed, and refined through the term's work, and in the following terms. This is the 'cumulative practice', which is the core assessment activity. Presentations of dance in studio/audition performance scenarios occur at the end of each term for formative feedback. Students are also expected to engage in and maintain reflective journals in respect of the work of this module. Developing upon self-reflective skills encountered in Contextual Practice, students engage with their emerging practice as an actor, reflect on their understanding of the practice and feedback, identify areas for personal improvement and synthesise where techniques and approaches encountered in this module could inform and develop their practice in the other modules e.g. Skills of the Actor 1 (Acting Musical Theatre) and Projects 1 (Acting Musical Theatre).

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Recognise, understand, and apply the core principles, styles, techniques, vocabulary, and safety practices across various dance disciplines and expressive vocal contexts.		
2	Analyse and evaluate the socio-cultural context of sung texts, characters, and repertoire, and extract relevant information to make informed expressive choices in vocal performance		
3	Analyse and evaluate dance disciplines, sequences, and their stylistic, technical, and cultural influences to inform the development of expressive movement choices		
4	Prepare for class (warm up and cool down), rehearsal, audition, and performance demonstrating safe and effective practice		
5	Demonstrate, develop, and realise effective dance technique in relation the requirements of the discipline including an understanding of alignment, breath, weight transference and posture		
6	Demonstrate and realise core vocal technique in practice to provide efficient and effective vocal production throughout the range and with varied appropriate vocal qualities.		
7	Perform movement and vocal material with developing sensitivity in relation to music, rhythmic, phrasing, narrative, character, proxemics, and structural elements		
8	Select, prepare, and perform appropriate repertoire, realising the expressive potential of a sung text through specific and connected interpretive choices in a range of styles for personal voice considering suitability for professional casting		
9	Demonstrate and realise theory in practice, and stylistic and cultural awareness in the variety of genres covered for the musical theatre performer.		
10	Demonstrate values, etiquette, and attributes suitable for professional rehearsal and performance environments and industry contexts		
Cognitive, Practical, Transferable Skills and Professional Competencies			
Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.			
Assessment Scheme			
Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice	Ongoing assessment of skill development and acquisition in Singing.	55% (LO 1,2,4,6,7,8,9,10)
Summative	Cumulative Practice	Ongoing assessment of skill development and acquisition in Dance.	20% (LO 1,2,3,4,5,7,8,9,10)

Summative	Performance Presentation	Singing Performance (6-8 minutes): 3 songs	25% (5,6,7,8,9, 10)
Assessment Criteria			
Cumulative Practice (Dance – Ballet, Jazz) (LO 1,2,3,4,5,7,8,9,10) • Be able to lead and take part in suitable warm-up exercises in order to be in secure physical place to work safely and creatively. • Be self-disciplined and participating in classes, demonstrating improvement in skills and technique. • Apply foundation level dance technique including turnout, posture, alignment, placement, co-ordination, strength, control and mobility to support appropriate dance performance for actors. • Apply corrections, respond to directives and apply these with accuracy. • Combine clear rhythmic phrasing and musicality within the execution of steps and enchainment. • Demonstrate spatial awareness of directions, pathways, levels dimensions. • Demonstrate correct stretching cooling-down techniques at the end of the lesson. Singing – Cumulative Practice (Repertoire Studies) (LO 1,2,4,6,7,8,9,10) • Identify and extract relevant musical and contextual information to inform expressive choices. • Develop a repertoire portfolio learning and performing songs appropriate to the term's set style. • Demonstrate accurate intonation and rhythms whilst making effective expressive musical choices. • Integrate acting through song and musicianship to inform performance practice. • Engage professionally in constructive peer-to-peer feedback and group discussion in a positive and constructive manner. Singing – Cumulative Practice (Ensemble Singing) (LO 1,2,4,6,7,8,9,10) • Demonstrate the technical facility to meet the expressive demands of the material. • Demonstrates the ability to deliver a secure and accurate harmony/melody line within an ensemble context. • Recall and apply musical details including dynamics and phrasing. • Respond to direction to make cohesive and unified musical choices in ensemble singing. • Display an engaged and professional approach to singing in an ensemble singing context. Singing – Cumulative Practice (Solo Coaching) (LO 1,2,4,6,7,8,9,10) • Demonstrate core foundational vocal technique including the coordination of alignment, breathing, phonation, registration, resonance and articulation for safe, sustainable and effective singing. • Demonstrate facility to produce varied vocal qualities and dynamics in expressive contexts. • Demonstrates recall and application of techniques and targets given in previous sessions. • Able to identify and respond to musical, technical and contextual information to make interpretative choices. • Able to identify and respond to musical, technical and contextual information to make interpretative choices.			

Singing - Performance Presentation (LO: 5,6,7,8,9, 10)

- Plan and organise material for performance that is both suitable for the performer and meets the requirements of the brief.
- Demonstrate efficient and effective vocal technique that is appropriate to the demands of the sung material.
- Demonstrate accurate intonation, rhythmic security and idiomatic and expressive musical choices.
- Realise effective acting through song by communicating a connected and detailed interpretation of character.
- Perform with the appropriate energy, presence and sustained commitment suitable to performance demands.

Re-assessment Scheme	Weighting %
Component 1: Cumulative Practice; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice	N/A
Component 2: Performance Presentation; performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	25%

Resource lists now available on TALIS within Moodle**Reading and resources for the module:****Core**

Dart Harris, D. (2016) *Beginning Musical Theatre Dance*. Champaign: Human Kinetics.
 Kayes, G. (2004) *Singing and the Actor*. London: Methuen Drama.

Recommended

Grant, G. (1982) *Technical Manual and Directory of Classical Ballet*. New York: Dover Publishers.

Guarino, L., Jones, C., Oliver, W., (2022) *Rooted Jazz Dance: African Aesthetics and Equity in the Twenty-First Century*. Gainesville: University Press of Florida. (via JSTOR)

Harvard, P. (2013) *Acting Through Song: Techniques and Exercises for Musical Theatre Actors*. London: Nick Hern Books.

Kraines, M.G. and Pryor, E. (2004) *Jump into Jazz*. London: Informa Dance.

LeBorgne, W.D. and Rosenberg, M.D. (2014) *The Vocal Athlete*. San Diego, Calif: Plural Publishing.

Mastin, Z. (2009) *Nutrition for Dancers*. Alston: Dance Books Ltd.

Morris, R. and Hutchison, L. (2016) *If in Doubt, Breathe Out! Breathing and Support for Singing Based on the Accent Method*. Oxford: Compton Publishing Ltd.

McCoy, S. (2012) *Your Voice: An Inside View*. Delaware: Inside View Press.

Plastin, J. (2004) *The Dancer Prepares*. New York: McGraw-Hill.

Streeter, J. and Raymond, P. (2014) *Singing on Stage – An Actor's Guide*. London: Bloomsbury Methuen.

Module Descriptor: Skills of the Actor 1

Module details	
Module title	Skills of the Actor 1 (Acting Musical Theatre)
Module code	ICW410
Level	4
Credits	20
ECTS	10
Programme	BA (Hons) Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Jonathan Dawes (Voice), Christopher Sivertsen (Movement), Michael Vickers (Singing)
Module hours	
Hours	Type
-	Lectures
180	Practical Classes or Workshops
-	Laboratories
20	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module provides a foundational exploration of key skills in voice, movement, and ensemble singing for acting in musical theatre. It focuses on developing the essential techniques and practices required for effective performance. The Skills of the Actor 1 (AMT) module aims to: • develop core vocal skills for effective communication in performance, laying the groundwork for more advanced vocal techniques. • foster the growth of foundational movement abilities, including the exploration of neutral mask, to aid in the development of physical awareness and character portrayal. • introduce acting through song techniques, with a focus on applying the actor's toolkit to sung repertoire • cultivate an understanding of how these skills interweave to create a holistic approach to early-stage actor training in musical theatre.	
Learning, Teaching and Assessment Strategy	
Main topics of study: <u>Voice – 1 (AMT)</u> These classes are aimed at cultivating the spoken voice skills of student actors, distinctly separate from their singing abilities but also complementary to them. It focuses on the foundational principles and physical skills required for professional voice work in acting, aiming to develop a robust, healthy, and expressive vocal technique for spoken performances. Key elements include: • vocal and speech anatomy: building an awareness of the anatomy involved in voice production, with a focus on natural accent and the development of character voices, including accents. • expressive communication of text: students will start to develop and understand text and language, learning to effectively express and communicate the content and intentions of a variety of texts.	

The foundation for the work is body usage based on the principles of support and release work, and an effortlessness and efficiency communication of sounds and words for the acting/vocal task in hand. Students are introduced to an appreciation of the words and language through an exploration of vocal technique and expression linked to a variety of texts. This can include exploration of such texts as: folk tales, personal poetic/lyrical material leading into a demystification of Shakespeare's language using sonnets, and an exploration of rhetorical language devices using persuasive (political) material. Speech work covers an exploration of vocal identity and speech anatomy linked to the student's natural accent and leading towards shifting the voice towards vocal characterisation (accent work). Vocal training may typically include the praxis of such practitioners as Barbara Houseman, Cicely Barry, Patsy Rodenburg David Carey and Christina Shewell. Clear and expressive speech is developed by linking vocal exercises to the character's need to speak with urgency in order to illicit a response or action from another person.

Movement – 1 (AMT)

These classes are designed to develop the core movement skills of student actors to support the communication of acting and singing choices in rehearsal and performance. The focus is on employing foundational principles and physical skills essential for expressive and responsive movement in acting, distinct from dance yet supportive of overall performance abilities. Key elements include:

- **Core Movement Skills:** emphasising strength, stamina, flexibility, fluidity, and anatomical awareness. This focus is crucial for the physical demands of acting, helping students to develop a strong, agile, and versatile body as an instrument for performance.
- **Body as a Tool for Character and Narrative:** laying the foundations for an expanded and responsive use of the body to explore character, emotion, and narrative. Students will learn to use movement as a means of expressing complex character traits and emotional states, enhancing their storytelling abilities.
- **Creativity and Spatial Awareness:** encouraging students to develop an understanding of working creatively in response to theatrical spaces and in relation to other actors. This includes enhancing ensemble work, understanding the dynamics of stage presence, and developing an intuitive sense of space and movement.

The foundation of the work is built on discovering bodily connections, broadening physical vocabulary, and establishing emotional and physical connections. Techniques for exploring space and dynamics, including the Laban vocabulary, are introduced as a starting point for expanding and transforming movement vocabulary and awareness of theatre space. Ensemble and devising skills are introduced and practiced with a focus on creativity, imagination, and physical intuition. The Movement training may include approaches from various practitioners who emphasise psycho-physical and imaginative approaches to movement. This holistic approach to movement education ensures that students are not only physically adept but also creatively and emotionally engaged with their physicality, making it a powerful tool in their acting repertoire.

Singing – 1 (AMT)

These classes will have students explore and develop the foundational skills of Acting Through Song, an essential aspect of musical theatre performance. Tailored for those beginning their in-depth study of Singing, this class will lay the groundwork for storytelling for advanced performance. Key elements of the module include:

- **introduction to narrative singing:** Students will start to explore how songs can be used to tell stories and convey emotions in a group context
- **collaborative exercises:** Through various exercises, students will apply acting practice from Acting Lab to sung contexts.

- **direction and masterclass:** Students will work with a director in a masterclass format receiving feedback upon skill development and performance. The tutor will support the students in implementing exercises in practice. Peer feedback will be encouraged to improve participation and whole-class learning.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Demonstrate an understanding of basic vocal anatomy and healthy vocal technique.
2	Understand key movement and voice practitioners and their techniques.
3	Connect own understanding of the interconnectedness of mind, body, and voice in performance.
4	Cultivate the ability to interpret and communicate text content effectively.
5	Reflect effectively on individual progress and identify areas for development
6	Utilise foundational movement skills for character embodiment and physical storytelling.
7	Demonstrate a development of practical skills to move with ease, creativity, and spatial awareness.
8	Demonstrate an awareness of natural accent and speech sounds for character voicing.
9	Adapt to various spaces using voice and movement skills.
10	Demonstrate the use of foundational singing and acting skills focusing on narrative singing.
11	Engage in utilising learned skills to enhance storytelling and emotional expression in rehearsal and performance
12	Work collaboratively in groups, fostering an exploratory approach to skill development

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative		Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.	0%

Summative	Cumulative Practice – Voice	Ongoing assessment of skill development and acquisition in Voice strand. (L.O.1, 2, 3, 4, 6, 7, 8, 11, 12)	40%
	Cumulative Practice - Movement	Ongoing assessment of skill development and acquisition in Movement strand. (L.O. 2, 3, 5, 6, 7, 9, 11, 12)	40%
	Cumulative Practice - Singing	Ongoing assessment of skill development and acquisition in Acting Through Song strand. (L.O. 4, 5, 10, 11, 12)	20%

Assessment Criteria

Cumulative Practice - Voice - 1 (Class Work/Presentations)

The student will demonstrate the ability to:

- use healthy alignment to support and release the voice.
- use centred and active breath to connect to a need to speak.
- use resonance and pitch to connect to, express and communicate text content.
- use muscular speech to connect to and communicate speech content.
- use voice exercises to work safely with extreme voicing.
- integrate vocal techniques both into studio, rehearsal and performance working environments.

Cumulative Practice - Voice Sharings

The student will demonstrate the ability to:

- demonstrate awareness of vocal anatomy in a practical demonstration of a voice exercise.
- demonstrate an ability to communicate text by making real connections to text content (people, places and things) and vocally connecting them to intention, targets (other performers and audience) and the working space.

Cumulative Practice - Movement - 1 (Class Work/Presentations)

The student will demonstrate the ability to:

- recognise and address habitual patterns of movement and develop physical neutrality.
- practically work with anatomical awareness.
- Move with anatomical and kinaesthetic awareness, clarity and intention in space in taught sequences or self-created
- work supportively and safely in an ensemble group, developing mutual trust and confidence.
- demonstrate physical and mental stamina and a focused, physically engaged attitude.
- engage with sequence work with commitment, utilising appropriate physical skills.

- physically act and respond upon internal and emotional impulses. work with intention and creativity and embodiment of dynamic and spatial variety in both abstract and pedestrian modes.

Cumulative Practice - Movement Sharings

The student will demonstrate the ability to:

- move with anatomical and kinaesthetic awareness, clarity and intention in space in taught sequences or self-created work.
- demonstrate internal and emotional connection to impulses and physical actions.
- show an understanding of how dynamic, spatial and physical choices contribute to the development of (and ability to truthfully inhabit) character and situation.
- Work supportively and safely in an ensemble group, developing mutual trust and confidence.

Cumulative Practice - Singing - 1 (Class Work/Presentations)

The student will demonstrate the ability to:

- Work collaboratively and creatively with others as appropriate.
- Respond to and develop through response to incremental feedback and direction.
- Demonstrate understanding of the application of acting skills to musical contexts.
- Realise storytelling through song with an awareness of style and musicality.
- Demonstrate precision and clarity in delivery considering intention and connection to text.
- Demonstrate intonation, pitch and effective pacing on text.

Re-assessment Scheme

Weighting %

Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.

N/A

Resource lists now available on TALIS within Moodle

Core

Bunch, M. (2005) *The Performer's Voice: realizing your vocal potential*. New York: W.W. Norton & Company.
 Chekhov, M. (2002) *To the Actor*. London: Routledge.
 Hackney, P. (2000) *Making Connections: Total Body Integration through Bartenieff Fundamentals*. Routledge.
 Harvard, P. (2013) *Acting through Song*. London: Nick Hern Books.
 Houseman, B. (2002) *Finding your Voice*. London: Nick Hern Books.
 Marshall, L. (2013) *The Body Speaks*. London: Methuen Drama.
 Newlove, J. (1993) *Laban for Actors and Dancers*. London: Nick Hern Books.
 Rodenburg, P. (1997) *The Actor Speaks*. London: Methuen.
 Simpson, F. (2008) *The Lucid Body: A Guide for the Physical Actor*. New York: Allworth Press.
 Streeton, J and Raymond, P. (2014) *Singing on Stage: An Actors Guide*. Bloomsbury: Methuen Drama.

Recommended

Alexander, F. (2001) *The Use of Self*. London: Orion Books.
 Callery, D. (2001) *Through the Body*. London: Nick Hern Books.
 Deer, J and dal Vera, R. (2015) *Acting in Musical Theatre*. 2nd edn. London: Routledge.
 Dennis, A. (2002) *The Articulate Body*. London: Nick Hern Books.
 Knight, D. (2012) *Speaking with Skill*. London: Bloomsbury.
 Lecoq, J. (2001) *The Moving Body*. London: Routledge.

McKinney, J. (1994) *Diagnosis & Correction of Vocal Faults*. Brentwood: Genevox Music Group.
Newlove, J and Dalbey, J, (2003) *Laban for All*. London: Nick Hern Books.
Shewell, C, (2009) *Voice Work; Art and Science in Changing Voices*. Hoboken: Wiley-Blackwell.

Reference

Fry, S, (2005) *The Ode Less Travelled*. London: Hutchinson.
Jones, Daniel & Roach, P, (2003) *English Pronouncing Dictionary*. Cambridge: Cambridge University Press.

Module Descriptor: Acting Lab 1

Module details	
Module title	Acting Lab 1 (Acting Musical Theatre)
Module code	ICW411
Level	4
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Laura McCormack
Module hours	
Hours	Type
-	Lectures
180	Practical Classes or Workshops
-	Laboratories
20	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
Summary of module for applicants: The student actor needs a firm understanding of the basic core principles, which support a successful performance. Using Stanislavsky's system - as interpreted by contemporary practitioners - the module allows for an initial understanding and practice of the theoretical elements of creating and communicating a character through exercise-based and improvisational work. The Acting Lab AMT module aims to: • Develop foundational elements of an actors' working process • Develop key aspects for the creation of character, relationships, and performance • Explore the use of 'the self' and truthful characterisation • Create open and responsive performers	
Learning, Teaching and Assessment Strategy	
Main topics of study: The module will typically focus on the following key areas: • Acting Techniques: Exploration of acting methods incorporating elements from Stanislavski, Meisner, Uta Hagen, Keith Johnston, Bella Merlin, and other contemporary practitioners. This includes understanding character development, emotional truth, and effective storytelling. • Improvisation and Spontaneity: Engaging in text-based and non-text based improvisational exercises aimed at enhancing creativity, loosening self-censorship and self-awareness, quick thinking, and adaptability, crucial for both acting and musical theatre. • Character Analysis and Development: Introduction to techniques and processes for the analysis and creation of character through vocal, physical, emotional and psychological choices. • Text Analysis and Interpretation: Introduction to techniques and processes for breaking-down text, analysing writers' intentions, narrative, thematic analysis,	

synthesising character analysis with making choices on text, bringing text off of the page, and interpreting and serving subtext.

This module will provide students with the opportunity to:

- Use the principles behind Stanislavsky's system, as interpreted by contemporary practitioners, within carrying working processes.
- Develop and understanding of, and begin to use, the vocabulary associated with key acting practice.
- Begin to use Self as a tool in character creation and acting process.
- Acquire and understand the core skills and processes by which a characterisation is realised and presented in performance.
- Develop and access impulse as an aspect of the actor's process.
- Draw upon and make use of personal experience and observation to assist in the creation of a role.
- Define objectives and embody and express them.
- Understand and inhabit relationships and given circumstances.
- Develop trust in self and between members of the group.
- Acquire the skills necessary to create and sustain an improvised character and scenario with discipline and spontaneity.
- Develop the skills required to use improvisation within a rehearsal setting.
- Define and evaluate personal habits.
- Develop the skills of active listening.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Use a coherent process based on the theories of Stanislavski, as interpreted by contemporary practitioners.
2	Interpret and evaluate performances, as well as own process, using specific, appropriate vocabulary and terminology associated with stage and screen techniques.
3	Draw upon and make use of personal experience and observation to assist in the creation of a role.
4	Define and embody the notion of an objective, obstacle and high stakes scenario.
5	Develop and utilise impulse through sustained attention on the other.
6	Identify personal strengths and needs within the subjects and reflect on the development of those.
7	Work independently, set goals and manage workloads.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module:

- Cognitive: 2.
- Practical: 1,3, 4, 5.
- Transferable skills & professional competencies: 6,7.

Assessment Scheme			
Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice (Rehearsal Process/Class Work)	Ongoing assessment of skill development and acquisition. (LO: 1, 2, 3, 4, 5, 6, 7)	100%
Assessment Criteria			
Improvisation and Acting Skills (LO: 1, 2, 3, 4, 5, 6, 7) The student will demonstrate the ability to: • use the self within imaginary circumstances. [3,6,7] • draw upon and make use of personal experience and observation to assist in the creation of a dramatic scenario, role and relationship. [1, 2, 3, 4] • use the principles behind specific approaches, as interpreted by contemporary practitioners. [7] • define and embody an objective and obstacle, working with and connecting appropriately to the stakes of given scenarios. [4,6,7] • perceive, listen, and respond spontaneously without premeditation or interference [5,7] • allow impulse to dictate appropriate (re)action. [5] • understand how a character relates and responds to other characters and the given circumstances. [2] • work effectively, sensitively and professionally according to the requirements of the brief, the director/ tutor and the ensemble. [2,6,7] • effectively, and objectively reflect on others' and own performances. [2,6,7] Uta Hagen and Meisner (LO: 1, 2, 3, 4, 5, 6, 7) The student will demonstrate the ability to: • use the self within imaginary circumstances, [3,6,7] • Draw upon and make use of personal experience and observation to assist in the creation of a dramatic scenario, role and relationship. [1,2,3,4] • use the principles behind Stanislavsky's system, as interpreted by contemporary practitioners. [1,7] • define and embody an objective and obstacle, working with and connecting appropriately to the stakes of given scenarios. [4,6,7] • listen and respond spontaneously without agenda in the moment, placing attention on an outside source and adjust according to their offers, and allowing impulse to dictate appropriate (re)action. [5,7] • understand how a character relates and responds to other characters and the given circumstances. [2,3] • work effectively, sensitively and professionally according to the requirements of the brief, the director/ tutor and the ensemble [2,6,7] • effectively, and objectively reflect on others' and own performances. [2,6,7]			

Re-assessment Scheme	Weighting %
Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice	N/A
Resource lists now available on TALIS within Moodle	
Core Merlin, B. (2023) <i>Acting: the Basics</i>. London: Routledge. Benedetti, R. (2022) <i>The Actor at Work</i>. Illinois: Waveland Press. Rushe, S. (2019) <i>Michael Chekhov's Acting Technique: A Practitioner's Guide</i>. London: Bloomsbury. Knowles, R. (2014) <i>How Theatre Means</i>. Basingstoke: Palgrave Macmillan. Groves, D. (2025) <i>The Dyslexic Actor's Toolkit: Strategies for Success in Your Craft and Career</i>. London: Nick Hern Books. Bartow, A. (2008) <i>Handbook of Acting Techniques</i>: Chapter on Meisner Technique. London: Nick Hern Books. Cannon, D. (2012) <i>In-Depth Acting</i>. London: Oberon Books. Hagen, U. (1991) <i>A Challenge for the Actor</i>. New York: Scribner. Johnstone, K. (1981) <i>Impro – Improvisation and the Theatre</i>. London: Methuen. Merlin, B. (2014) <i>The Stanislavsky Toolkit</i>. London: Nick Hern Books. Recommended Abbot, J. (2009) <i>Improvisation in Rehearsal</i>, London: Nick Hern Books. Benedetti, J. (1998) <i>Stanislavski and the Actor</i>. London: Routledge. Meisner & Longwell, (1987) <i>Meisner on Acting</i>. New York: Random House. Moseley, N. (2012) <i>Meisner in Practice</i>. London: Nick Hern Books. Rea, K. (2021) <i>The Outstanding Actor – Seven Keys to Success</i>. London: Methuen Drama. Spolin, V. (1999) <i>Improvisation for the Theatre</i>. Evanston: Northwestern Press.	

Module Descriptor: Project 1

Module details	
Module title	Project 1 (Acting Musical Theatre)
Module code	ICW412
Level	4
Credits	40
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Laura McCormack
Module hours	
Hours	Type
290	Practical Classes or Workshops
110	Self-directed study
	Online study
400	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
Summary of module for applicants: This module offers students an in-depth exploration of character creation and communication through a practical focus on text-based work and musical contexts, tailored for the actor-singer. It includes a thorough investigation of diverse texts, with an emphasis on contemporary British works and structured or poetical language texts, alongside a focus on psychological realism and traditional book musicals. Throughout the module, students will be encouraged to integrate their skills in acting, singing (when appropriate) voice, and movement, fostering a professional approach based on personal practice and creativity. A range of workshop classes are delivered through the term to independently develop rehearsal practice and skill integration or to serve as seeding development time for the upcoming intensive projects. The Project module aims to: • Introduce students to professional working models in acting and musical theatre. • Develop the actor's process in text analysis and characterisation. • Build confidence in stagecraft and performance skills. • Include vocal and physical skills in the creation of holistic performance pieces. • Encourage students to take responsibility for their learning and develop a personal working system.	
Learning, Teaching and Assessment Strategy	
This module provides an immersive introduction to the fundamental elements of character creation and communication through text-based work, specifically tailored for the actor-singer. It encompasses a thorough exploration of diverse texts and core acting practices, combined with opportunities for sustained performances that weave together a coherent narrative. In this module, students will engage in an integrated approach, combining essential technical skills in acting, voice, and movement within a rehearsal and performance context. This holistic training is designed to enhance the unique demands of musical theatre, where acting and singing coalesce to create compelling storytelling.	

Students will be encouraged to take ownership for their learning and begin the development of a personal working system that will extend beyond graduation, fostering professionalism based on a personal code of practice.

The module will typically focus on the following key areas:

- **Scene Study:** Contemporary British texts
- **Song Share:** A curated sharing of lyrical and traditional musical theatre songs (Rodgers and Hammerstein, Cole Porter, Irving Berlin, George Gershwin, Jule Styne, Kander and Ebb et al)
- **Project 1:** Psychological Realism texts – (e.g. Chekhov, Ibsen, Shaw, Strindberg et al)
- **Scene Study:** Structured/Poetical Language texts (e.g. Shakespeare, Marlowe, Middleton, Dekker, Greek)
- **Project 2:** Abridged Traditional Book Musical

This module will provide students with the opportunity to:

- Use the principles behind the Stanislavski system of physical actions, as a tool to create a performance of psychological realism.
- Develop skills for creating believable characters and relationships, in line with the demands of various texts.
- Integrate acting, voice, and movement skills holistically to communicate effectively in practice-based work.
- Engage with, respond to, and perform works from diverse cultural and historical backgrounds.
- Prepare for and sustain the energy and concentration levels required for consistent performance quality.
- Explore and realise the performance potential inherent in scripts.
- Contribute to and work effectively within an ensemble setting.
- Perform using language rich in complexity, metaphor, and imagery, including both verse and prose.
- Understand and respond to the impact of cultural, historical, and costume elements on physical, vocal, and psychological character choices.
- Apply vocal and movement skills for physical transformation and characterisation.
- Develop and maintain a personal working system to support classwork and rehearsals.
- Manage personal workloads, meet deadlines, and collaboratively pursue goals.
- Cultivate a professional attitude towards rehearsal and performance, crucial for future careers in the field.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Engage in performance and production, based on acquisition and understanding of appropriate vocabularies, skills, structures, working methods and research paradigms.
2	Develop a repertoire of interpretive skills and apply them effectively to engage with an audience/performance.
3	Access and analyse historical source materials to identify the original conditions and context for production.
4	Interpret and evaluate performance texts and events from a range of critical and technical perspectives and using appropriate vocabulary.

5	Engage with remote and complex political and intellectual concepts and ideas
6	Create believable characters and relationships, appropriate to the demands of the text and production
7	Use a coherent process based on Stanislavski's theory of physical actions, as interpreted by contemporary practitioners to develop and sustain a role within text-based work.
8	Prepare and sustain the quality of concentration necessary for each performance.
9	Create and communicate character, emotion and narrative through the application and integration of vocal and physical skills.
10	Work sensitively with other actors and directors, in both rehearsal and performance.
11	Understand group dynamics to operate collaboratively within collective, creative and professional contexts to generate and pursue shared goals.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative Component 1 (LO 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,11)	Cumulative Practice	Rehearsal and skill development through project rehearsal and performance.	60% (15% per performance component)
Summative Component 2 (LO 1,2, 5, 6, 7, 8, 9, 10,11)	Performance Presentation	Scene Study 1&2	10%
Summative Component 3 (LO 1,2, 5, 6, 7, 8, 9, 10,11)	Performance Presentation	Song Share	10%
Summative Component 4 (LO 1,2, 5, 6, 7, 8, 9, 10,11)	Project 1	Project 1	10%
Summative Component 5 (LO 1,2, 5, 6, 7, 8, 9, 10,11)	Project 2	Project 2	10%

Assessment Criteria

Cumulative Practice (Rehearsal/Class Work)

- Understand, contribute to, and develop through a rehearsal process, and respond accordingly to a director's/tutor's input/feedback, including being responsive to new techniques and processes. [1,2,7].
- Analyse a text effectively for specific information that connects to practical choices in terms of character emotion, narrative, thought, mood, through line, including necessary research. [1,2, 3,4,5,6]
- Apply and integrate the skills of acting, voice, movement and singing (where appropriate) to create a believable character with the psychological and emotional truth appropriate to the needs of a performance text. [1,2,6,7,9]
- work sensitively within and contribute to an ensemble of other actors in rehearsal. [8,10,11]
- Demonstrate a professional attitude both in rehearsal and to the work required outside the studio, and an awareness of how to work safely within a rehearsal (learning lines and retaining and developing discoveries in rehearsal) and working with others. [8,10,11].

Performance (Projects 1 and 2)

- Relate appropriately in the performance of a characterisation to other characters, the performance space, and the audience as dictated by the given circumstances of the scene. [1,2,6,9]
- Use the technical skills of acting, voice, movement and singing (where appropriate) to communicate a believable character with the psychological and emotional connection appropriate to the performance needs of a text. [1, 2, 6,7,9]
- Offer a professional attitude in performance, including sustaining necessary concentration, and an awareness of how to work safely within a theatre/technical environment, and sensitively with others. [2, 8,10,11].

Acting Through Song Project (Song Share)

- Understand, contribute to and develop through a rehearsal process, effectively retaining and responding each week to a director's/ musical director's input. (Knowledge 1; Subject – Based Practical Skills 6; Skills for Life and Work 8, 9)
- Analyse a text effectively and independently to uncover specific details that drive character emotion and narrative development, resulting in expressive and connected character choices, as demonstrated by the working journal. (Knowledge 1; Thinking Skills 3)
- Apply and integrate the skills of acting, voice, movement and singing to make choices that create a believable character with the psychological and emotional depth appropriate to the needs of a performance text. (Subject – Based practical skills 4, 5; Skills for Life 10)
- Prepare and sustain the focus and concentration required for rehearsal, demonstrating a professional attitude to both the work and others in the space. (Thinking Skills 2; Subject – based Practical Skills 6, 7)

Re-assessment Scheme**Weighting %**

Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable

Component 1: N/A

reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice. Performance/Sharing / Project: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes.	Component 2: As per initial assessment, capped at 40%
Resource lists now available on TALIS within Moodle	
Core (for whole module) Benedetti, J. (1998) <i>Stanislavski & The Actor</i>. London: Methuen. Hagen, Uta, 1991. <i>A Challenge to the Actor</i>. New York: Scribner. Core (for specific terms) Students will be informed of the reading list on their Schemes of Work which will also highlight if the order of delivery differs from the below. <u>Term 1</u> Merlin, B. (2001) <i>Beyond Stanislavski</i>. London: Nick Hern Books. <u>Term 2</u> Alfreds, M. (2007) <i>Different Every Night</i>. London: Nick Hern Books. Bruehl, B. (1998) <i>The Techniques of Inner Action</i>. Portsmouth: Heinemann. Harvard, P. (2013) <i>Acting through Song</i>. London: Nick Hern Books. <u>Term 3</u> Berry, C. (1987) <i>The Actor and his Text</i>. London: Virgin Books. Hall, P. (2009) <i>Shakespeare's Advice to the Players</i>. London: Oberon. Recommended (for specific terms) <u>Term 1</u> Brook, P. (1998) <i>The Empty Space</i>. London: Penguin. Miller, B. (2010) <i>The Scene Study Book: Roadmap to Success</i>. Lanham: Limelight. <u>Term 2</u> Caldarone, M & Lloyd-Williams, M. (2014) <i>Actions: The Actor's Thesaurus</i>. London: Nick Hern Books. Merlin, B. (2014) <i>The Stanislavski Toolkit</i>. London: Nick Hern Books. Spolin, V. (1999) <i>Improvisation for the Theatre</i>. Evanston: Northwestern Press. <u>Term 3</u> Brook, P. (1998) <i>Enjoying Shakespeare</i>. London: Nick Hern Books. Crystal, D & Crystal, B. (2004) <i>Shakespeare's Words: A Glossary and Language Companion</i>. London: Penguin. Emeka, J. (2016) <i>Black Acting Methods: Seeing Shakespeare through Brown Eyes</i>. London: Routledge. Gay, P. (1994) <i>As She Likes It, Shakespeare's Unruly Women</i>. London: Routledge. Gonsalves, A & Irish, T. (2021) <i>Shakespeare and Meisner: A Practical guide for Actors, Directors, Students and Teachers</i>. London: Arden Performance Companions.	

Module Descriptor: Contextual Practice 1

Module details	
Module title	Contextual Practice 1 (Acting Musical Theatre)
Module code	ICW413
Level	4
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker, Laura McCormack
Module hours	
Hours	Type
50	Lectures
	Practical Classes or Workshops
150	Self-directed study
	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
Summary of module for applicants: This module, blending practical and theoretical elements, is designed for actors-singers. It focuses on applying historical and contextual knowledge to practical performance. Students will explore various acting styles and theatrical forms, translating their understanding into practice. This approach enables actors to interpret and adapt to diverse scripts and performance contexts, enriching their versatility in both straight acting and musical theatre environments. The Contextual Practice module aims to: • Provide a conceptual, professional and historical knowledge context for the work integrated with the demands of the practical units • Develop an analytical, evaluative and integrated approach to performance practice as experienced by an actor in their personal work and other's work both observed and encountered • Equip the beginning actor with the necessary preparative and investigative research skills to maximise their entry to the profession • Support through practical engagement the skills and practices implicit in viewing the actor as performance maker as well as doer • Introduce students to various elements of the possible professional working environments and diverse contexts they will encounter • Develop self-evaluative and study skills, as core behaviours for employability and academic learning	
Learning, Teaching and Assessment Strategy	
Contextual Practice allows the student to explore the conceptual, historical, stylistic and professional contexts of the practical work they are encountering; this may encompass assessing the impact of emerging creative performance practice and experience, the relevance of approaches, techniques and themes within the discourse, key movements, ideas and texts in the historical development of performance; and these will be focused specifically around the points of engagement as they affect a contemporary actor.	

Drawing on published reflective models and methods, they examine their own developing practice as an artist performer entering professional training. They will develop self-reflective and self-evaluative strategies. This may include assessing the impact of their own and others' performance practices.

Acquiring research and critical analysis skills students have the opportunity to analyse and examine the historical, social, and cultural contexts of musical theatre providing learners with the conceptual and historical knowledge which develops alongside the practical modules. Drawing on practices and practitioners studied across their practical classes, students will analyse musical theatre performance to understand its impact in the musical theatre genre.

The module will broadly include:

- **Defining the Contemporary Actor-Singer:** Exploring the unique requirements, skills, and competencies of actors who excel in both acting and singing, with a focus on personal development strategies.
- **Theoretical and Practical Perspectives in Musical Theatre:** Examining the blend of acting and singing in musical theatre, understanding the historical and contemporary contexts, and discussing the application of theoretical concepts in practical scenarios.
- **Exploration of Various Acting Styles:** Investigating different acting methodologies and styles, including naturalism and realism, and their relevance to the actor-singer in musical theatre and plays.
- **Analysis of Text and Performance:** Engaging with a range of texts, including contemporary works and structured or poetical language texts, to understand their implications for performance in a musical theatre and acting context.
- **Practical Application in Performance:** Integrating learning into practical scenarios, such as scene studies and project work, to allow students to apply their skills in a rehearsal and performance context.
- **Reflective Practice and Personal Development:** Encouraging self-reflection and evaluation, focusing on developing a personal working system and self-management techniques.
- **Contextualising Performance within Cultural and Historical Frameworks:** Understanding how cultural and historical influences shape performances and character choices, particularly in the realm of musical theatre.

This module is intended to support and augment the practical work encountered in other modules, as well as encouraging a breadth of reading, research, texts and performances encountered.

In addition to supporting the practical work encountered in other modules, this module also encourages a breadth of reading and research of texts and performances encountered to support the students' individual development plans. There is also a focus on developing skills for academic learning and employability within the programme. These sessions may include: research practice, referencing, use of technology for research, critical appraisal of sources, creative and reflective writing skills.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Understand and express core practices, skills and approaches which underpin the training and development of actors – as well as the wider disciplines that frame actor's performance - within the Western tradition.
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2	Demonstrate critical awareness and perspectives on contemporary debates and research methodologies identified as pertaining to acting, actors, actors and performance.
3	Identify personal strengths and needs, and reflect objectively on personal development as an actor, feedback given and academic performance.
4	Operate and think reflexively, creatively and critically to develop ideas, interpret performance material and construct arguments within the generation of presentations and other written tasks – both individually and collaboratively.
5	Engage with a discourse to inform creative decision making; communicating personal ideas and collaborating with others or developing ideas and arguments in the context of performance processes.
6	Identify, access and collate evidence from external sources, including textbooks and articles as appropriate, to demonstrate argument, knowledge and understanding.
7	Express a range of ideas using appropriate spoken and written English, demonstrating understanding of academic writing and styles specific to the subject discipline, as well as appropriate academic integrity by use of citation and references.
8	Demonstrate appropriate use of technology to facilitate studies e.g. use of information resources, production of coursework, communication with tutors and peers.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

- Cognitive: 3, 4.
- Practical: 5.
- Transferable skills & professional competencies: 6, 7, 8.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice: to include deadlines/engagement, discussion contribution, text/source critical analysis and reflection, play reading activities/presentations, seminar preparation activities, research activities, creative practice, self-evaluation and reflection exercises, personal development activities.	Component 1: (LO: 1, 2, 3, 4, 5, 6, 7, 8)	75%

Summative	Essay 2000 words	Component 2 (LO: 1, 2, 4, 6, 7, 8)	25%
Assessment Criteria			
Thematic The student will demonstrate the ability to: - analyse, respond to and evaluate texts and performance: prepare their work professionally for seminars and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others. (Tasks –deadlines, preparation, discussion contribution [1, 2, 4, 5]) - develop a scene independently showing appropriate response to a brief, attention to detail, strength of idea, effective characterisation and considered performance, and to evaluate the process of doing so with objectivity, critical analysis and identification of areas to adapt going forward. (Tasks –created performance scripts, performance events, process evaluations - [1,2,3,4,5]) - research and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse. (Tasks –personal resource list, seminar preparation activities, professional research activities, creative research activities [6,7,8]) - identify, integrate, explore, and explain a breadth and depth of relevant experiences. (Tasks –artefact, digital presentation [1,2,6,7,8]) - introduce and develop of ideas and ability to draw conclusions. Analyse how this artefact will introduce an idea, further develop that idea and draw some sort of conclusion. (Tasks –artefact, digital presentation [1,2,4,5,6,7,8]) - use supporting document to fill in any gaps in the presentation of that idea. (Tasks –artefact, digital presentation [5,6,7,8]) Text Lab The student will demonstrate the ability to: - analyse, respond to and evaluate texts and performance: prepare their work professionally for practical readings/performative tasks and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others. (Tasks –deadlines, preparation, discussion contribution [1,2,4,5,6,7,8]) - research, manage and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse. (Tasks – Lab preparation and class activities [1,2,4,5,6,7,8]) Development The student will demonstrate the ability to: - evaluate their own work, ideas and instincts and personal development, reflect on those demonstrating objective and critical approaches, and drawing from them strategies to enable progression and augment understanding. (Tasks –self-evaluation exercises, personal development activities [1,2,3,4]) Component: Essay The student will demonstrate the ability to:			

- identify, integrate, explore and explain a breadth and depth of relevant underlying theoretical or conceptual ideas, and finding an evaluative connection between these and practice. [1,2,5,6,7,8]
- structure an essay appropriately with regard to argument, evidence and explanations, and ensuring that points articulated support the principle of a coherent position by depth of analysis, support and connection to underlying principles and practice. [7,8]
- articulate effectively, with correct grammar, spelling and punctuation using a wide range of appropriate vocabulary and showing a coherent and fluent writing style that indicates an appropriate personal academic voice. [7]
- read and research widely and relevantly to contextualise their work. Use relevant quotations accurately, according to academic practice of citation, from sources critically appraised to establish support of ideas and contextualisation of the argument. [2,7,8]

Re-assessment Scheme

Weighting %

Re- assessment according to the University of Chichester's academic guidelines for resubmissions and resits.

Capped at 40%

Resource lists now available on TALIS within Moodle

Core (for whole module)

Billingham, P. (2007) *At The Sharp End*. London: Methuen.

Billington, M. (2007) *State of the Nation*. London: Faber & Faber.

Merlin, B. 2017. *Acting: The Basics*. London: Nick Hern Books.

Core (for specific terms)

Students will be informed of the reading list on their Schemes of Work which will also highlight if the order of delivery differs from the below.

Term 1

Benedetti, J. (2007) *The Art of the Actor: The Essential History of Acting*. London: Routledge.

Tharp, T. (2006) *The Creative Habit: Learn it and Use it for Life*. London: Simon & Schuster.

Term 2

Mamet, D. (1998) *True or False*. London: Faber & Faber.

Pickering, K & Thompson, J. (2013) *Naturalism in Theatre: Its Development and Legacy*. London: Palgrave Macmillan.

Term 3

Sierz, A. (2000) *In Yer Face Theatre*. London: Faber & Faber.

Everett, W.A. and Laird, P.R. (eds.) (2017) *The Cambridge Companion to the Musical*. 3rd edn. Cambridge: Cambridge University Press.

Recommended (for specific terms)

Term 1

Eyre, R & Wright, N. (2000) *Changing Stages: A View of British Theatre in the 20th Century*. London: Bloomsbury

Merlin, B. (2016) *Facing the Fear: An Actor's Guide to Overcoming Stage Fright*. London: Nick Hern Books.

Term 2

Chekhov, A. (2012) *Chekhov On Theatre*. London: Nick Hern Books.

Gladwell, M. (2005) *Blink: The Power of Thinking Without Thinking*. Boston: Little, Brown and & Company.

Rea, K. (2015) *The Outstanding Actor*. London: Bloomsbury Methuen.

Term 3

Sierz, A. (2011) *Rewriting the Nation: British Theatre Today*. London: Bloomsbury Methuen Drama

Level 5 Module Specifications

Module Descriptor: Musical Theatre Skills 2

Module details	
Module title	Musical Theatre Skills 2 (Acting Musical Theatre)
Module code	ICW509
Level	5
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Makulamy Alexander Hills & Phoebe Henderson
Module hours	
Hours	Type
50	Lectures
	Practical Classes or Workshops
150	Self-directed study
	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
Building upon Level 4's foundational skills, this module advances students' technique in singing and dance. This module will further prior learning, consolidate the fundamentals of the respective disciplines and introduce the student to wider research, technique, practitioners and skill development exercises. Singing Students are required to reflect on their advancing singing skills and acquired fundamental understanding of voice production (posture, breath, phonation, resonance, and articulation). A developing knowledge of musical theatre vocal style and musicianship will enable the student to source and build a professional repertoire Portfolio. The study of singing repertoire focuses on Contemporary Musical Theatre and Pop/Rock (CCM) and is the stimulus and study materials for all singing development and activity for this module/level. Dance Students are required to reflect on their developing movement skills and cognitive understanding of relationships between movement and somatic principles underlying rudimentary dance technique. The module deepens the students' technical, reflective, and artistic development and introduces them to a range of dance styles and explores how these forms can be synthesised in practice and theory in relation to musical theatre performance. Module Aims: Students will: - Enhance technical and creative abilities in dance and singing, focusing on complex, expressive skills required in musical theatre. - Acquire advanced proficiency in singing, involving the study of intricate texts, disciplines, and practices.	

- Build their confidence in dance performance.
- Develop a nuanced understanding of the synthesis between singing and acting, exploring their integrated application in musical theatre performance.
- Advance knowledge of anatomy and physiology to ensure safe practices, maximising expressive freedom and interpretation in dance and singing.

Learning, Teaching and Assessment Strategy

Advanced Singing Skills – main topics of study

Students develop further technical understanding of efficient and effective singing technique and begin to use this acquired knowledge to explore repertoire and material from a variety of genres and periods. Exploration into the background of this material is developed through research and analysis used to inform nuanced performance choices that communicate character, narrative, style, intention, and emotion according to the demands of the material. Students will be introduced to the professional practice of making intelligent and appropriate choices regarding what material should be used for them as an individual at audition. Students build upon their study of lyrical and traditional musical theatre styles and progress to study Contemporary Musical Theatre and Pop and Rock music.

Sample class/session content may cover:

- Varied vocal qualities including musical theatre 'belt' and 'mix', posture and alignment, range and register development and safe vocal practice in more demanding material.
- Expansion of repertoire Portfolio to include Contemporary Musical Theatre and Pop and Rock styles.
- Informed choices of repertoire for specific audition using chronological and stylistic knowledge of musical theatre and in-depth analysis to produce refined dramatic intention.
- An awareness of the integrated physical requirements needed for the musical theatre performer to create fusion between the three disciplines of acting, dance and singing.
- Musicality to support the demands of rehearsal in score reading performance directions and refined execution of harmony in small groups and ensemble.
- Evaluation of performance concepts, interpretation of repertoire and contextual tasks within self and peer group.

Advanced Dance Skills for Actors- main topics of study

Students will further develop and strengthen their technical skills and understanding in Dance for Musical Theatre.

Students will encounter more complex movement sequences consolidating strength, balance, co-ordination, stamina, and flexibility. The focus of the dance work will be physical expression, understanding of genre and style and the capacity to consider notions of narrative, character, given circumstance and intention in the context of dance/movement sequences. Adaptability and versatility of dance styles will be developed by exposing students to a range of dance styles.

Sample class/session content may cover:

- Past/present musical theatre repertoire
- Jazz and Ballet
- Anatomy, fitness, body conditioning and safe practice
- Audition practice workshops
- Dance and story/character/intention

Self-evaluation, knowledge, and understanding are further developed through reflective practice within both disciplines.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Understand, identify, and respond to technical vocabulary, approaches, principles and practices
2	Understand, contribute, and respond practically to discussion of technical requirements, adjustments post feedback, and the processes/approaches needed to develop over all three disciplines.
3	Acquire a wide understanding and knowledge of textual material and hallmarks and values of genres/styles
4	Select and implement appropriate analytical and research techniques in order to underpin and refine accurate practical performance choices made
5	Critically reflect on and evaluate own skills, behaviours, and competencies in comparison to professional performers; reflect, conclude and plan for ongoing personal development to this standard.
6	Prepare, process, and demonstrate authentic practical characterisation within all disciplines, based on analysis and research; instinctual, truthful and appropriate to the demands of the text/genre/style and the appropriate discipline
7	Demonstrate comprehensive expressive technical skills within all disciplines that are capable of communicating detailed, complex and coherent choices in respect of character/narrative/genre/ style as appropriate.
8	Develop personal professionalism and safe practice in respect of behaviours, attitudes, competences and capacities in expressive technical skills acquisition, personal development, and presentation in various contexts (class, workshop, audition scenario, presented performance)
9	Perform sequences, scenes and sung texts selecting and integrating expressive technical skills in execution of a brief/text in various contexts (class, workshop, unseen sequences, audition scenario, presented performance)
10	Demonstrate understanding of practical capacity in teamworking, ensemble practice and problem solving in personal and group contexts

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive: 1,2,3,4,5

Practical:6,7,8,9

Transferable Skills, and Professional Competencies: 10

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative			0%
Summative	Cumulative Practice Component 1: (LO 1,2,3,4,5,6,7,8,9,10)	Ongoing assessment of skill development and acquisition in Singing.	55%

	Cumulative Practice Component 1: (LO 1,2,3,4,5,6,7,8,9,10)	Ongoing assessment of skill development and acquisition in Dance.	20%
Summative	Component 2: Performance Presentation (LO 5,6,7,8,9)	Singing Performance (6-8 minutes): 3 songs	25%

Assessment Criteria

Cumulative Practice: (Dance for Actors)

- Understand, identify and respond to technical vocabulary, approaches, principles, discussion and practices through application of feedback. (1, 2)
- Adapt the expressive technical skills in dance to work effectively within a range of dance styles, demonstrating appropriate artistry, detail, coherence and accuracy in line with the hallmarks of the genre. (3, 9)
- Implement analytical techniques to order to refine accurate practical performance choices (which are authentic and truthful), demonstrating appropriate application of research. (4, 6)
- Develop personal professionalism and safe practice by critically reflecting on and evaluating own skills and behaviours through demonstration of teamworking, ensemble practice and problem solving in personal and group contexts. (5, 8, 10)
- Demonstrate an appropriate level of technical skills that communicate detailed and coherent choices in respect of artistry. e.g. character, narrative, genre, style. (7)

Singing – Cumulative Practice (Repertoire Studies)

- Analyse and apply relevant musical and contextual research to inform expressive choices
- Source and present appropriate repertoire for the studied styles that reflects an accurate understanding of personal facility
- Demonstrate developed musicality including accurate intonation, rhythmic security and idiomatic and expressive choices.
- Perform studied material with successfully integrated technical skills.
- Contribute constructively and professionally to group discussion and peer-to-peer feedback; relating feedback from tutor and peers to personal learning.

Singing – Cumulative Practice (Ensemble Singing)

- Consolidates advanced technical and expressive skills to meet the demands of varied ensemble repertoire
- Contribute effectively to an ensemble through the confident delivery of a secure and accurate harmony/melody line.
- Shows autonomy in identifying and applying musical details including dynamics and phrasing.
- Combines direction and observation of musical features to make cohesive and unified choices in ensemble singing.
- Engages with and responds appropriately to feedback and discussion in a rehearsal process.

Singing – Cumulative Practice (Solo Coaching)

- Demonstrate advanced vocal technique including the coordination of alignment, breathing, phonation, registration, resonance and articulation for safe, sustainable and effective singing.
- Adapt vocal quality and dynamics effectively in expressive interpretations of sung material.

- Identifies accurately, reflects on and adapts personal habits and weaknesses in singing technique and expression. - Analyse musical, technical and artistically relevant contextual information to make effective technical and artistic choices.	
Singing Performance Presentation - Select and present well-prepared repertoire that is both suitable for the performer and meets the requirements of the brief. - Exhibit advanced technical skills that are efficient, effective and meet the demands of the sung material. - Demonstrate advanced musicality with accurate intonation and rhythmic security in an idiomatic and expressive interpretation. - Communicate emotionally impactful acting through song in a cohesive and connected performance. Perform with the appropriate energy, presence and sustained commitment suitable to professional musical theatre practice.(9)	
Re-assessment Scheme	Weighting %
Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice. Performance Presentation; performance of an independent performance of a similar task mirroring the core technical competencies covered in the initial assessment to meet the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	N/A 25%
Resource lists now available on TALIS within Moodle	
Core Dart Harris, D. (2016). <i>Beginning Musical Theatre Dance</i>. Champaign: Human Kinetics. Deer, J., & Dal Vera, R. (2015). <i>Acting in Musical Theatre</i> (Rev. 2nd ed.). London: Routledge. Raymond, P., & Streeter, J. (2014). <i>Singing on Stage</i>. London: Bloomsbury Methuen Drama. Recommended Clifford Turner, J (ed.) (2007) <i>Voice and Speech in the Theatre</i>. London: Methuen Drama. Melton J. (2007) <i>Singing in Musical Theatre: The Training of Singers and Actors</i>, New York: Allworth Press. Miller R. (1996) <i>The Structure of Singing: System and Art in Vocal Technique</i>. 3rd edn. New York: Schirmer Books. Henson D, Pickering K, (2013) <i>Musical Theatre: a Workbook</i>. Basingstoke: Palgrave. Streeton, J and Raymond, P (2014) <i>Singing on Stage: An Actors Guide</i>. Bloomsbury Methuen Drama Moore, T and Bergman, A (2016) <i>Acting the Song: Performance Skills for the Musical Theatre</i>: (rev 2nd edition). Allsworth Press *Guarino, L., Jones, C., Oliver, W., (2022) <i>Rooted Jazz Dance: African Aesthetics and Equity in the Twenty-First Century</i>. Gainesville: University Press of Florida. (via JSTOR) Kraines, M., Pryor. E., (2004) <i>Jump into Jazz</i>: Informa Dance.	

Module Descriptor: Skills of the Actor 2

Module details	
Module title	Skills of the Actor – 2 (Acting Musical Theatre)
Module code	ICW510
Level	5
Credits	20
ECTS	10
Programme	BA (Hons) Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Jonathan Dawes (Voice), Christopher Sivertsen (Movement), Michael Vickers (Singing)
Module hours	
Hours	Type
-	Lectures
180	Practical Classes or Workshops
-	Laboratories
20	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
This advanced module at Level 5 further develops students' acting, singing, and movement skills for musical theatre. It focuses on refining techniques, enhancing individual artistry, and preparing students for professional challenges. The Skills of the Actor 2 (AMT) module aims to: • Deepen the understanding and application of complex character work. • Advance vocal and physical techniques for expressive performance. • Explore advanced singing and empower with advancing acting skills. • Foster artistic individuality, enabling students to deliver diverse and dynamic theatrical performances.	
Learning, Teaching and Assessment Strategy	
Main topics of study: <u>Voice – 2 (AMT)</u> These classes will continue the work introduced at Level 4, in developing breathing techniques, increasing vocal capacity, muscularity and range, and advanced clarity and articulation within natural accents and character voicing. Much greater emphasis is placed on ownership and application of skills. The focus will be on refining and owning these skills for more sophisticated applications in performance. Key elements of the module include: • Advanced Breathing Techniques and Vocal Capacity: Enhancing breathing control, vocal strength, and range, facilitating more powerful and nuanced vocal performances. • Character Voice Development: Students will deepen their exploration of character voices, learning to adopt various vocal textures and nuances that align with different characters and accents. This exploration will be linked to acting projects to ensure practical application. • Diverse Text Work: The module will expand to include a variety of challenging texts, with a focus on delivering them with clarity and conviction. This includes	

contemporary, non-naturalistic genres and materials that reflect a range of cultural perspectives.

- **Vocal Health and Technique:** Continued emphasis on relaxation, alignment, and vocal health, alongside the development of personalised warm-up routines, including text-specific preparations.
- **Expressive and Adaptive Vocal Skills:** Students will engage in advanced exercises in resonance, articulation, and vocal improvisation, enhancing their ability to interpret text and character through voice with imaginative and truthful connections.

The module will culminate in students applying their advanced vocal skills in a range of theatrical settings, adapting their voices to suit different styles, genres, and spaces.

Movement - 2

These classes will continue to advance the movement skills acquired in Level 4, with a focus on applying these skills with greater precision and creativity in various theatrical contexts, whilst introducing additional actor-movement skills for the students to utilise in their work. The module aims to deepen students' physical awareness and versatility. Key aspects include:

- **Enhanced Physical Skills:** Building on stamina, strength, flexibility, balance, and spatial awareness, with an increased focus on precision and control in movement.
- **Character Body Development:** Students will develop processes for creating distinctive character bodies, connecting physicality with characterisation in a more nuanced manner.
- **Integrating Text with Movement:** Emphasis on physically inhabiting text, enabling students to realise concepts and themes through their physicality in relation to specific material.
- **Diverse Theatrical Styles and Modes:** Exploring how to physically inhabit different theatre styles and modes, enhancing adaptability and range in performance.
- **Ensemble and Creative Movement Work:** Continued focus on ensemble work, with an emphasis on creating and developing material for production. This includes working collaboratively to craft pieces that are both physically and narratively compelling.

The module will challenge students to integrate their movement skills into a creative context, enabling them to realise their full potential as versatile and expressive performers in musical theatre.

Singing – 2 (AMT)

These classes continue to delve into the sophisticated and nuanced world of acting through song, designed for students with a strong background in vocal performance. The class is geared towards harnessing the power and distinction of character portrayal and storytelling through song. Key elements of the module include:

- **Integration of Singing and Acting:** Special attention will be given to seamlessly integrating singing with acting. Students will learn how to use their advanced vocal skills to complement and enhance their performance, ensuring that singing is an extension of their character portrayal and storytelling.
- **Disaggregation of Singing and Acting:** Students will explore how singing may interfere with 'naturalistic acting' including rhythm and phrasing, melody, vocal intensity and quality, extension and speed of thought, and musical interludes.
- **Creative Vocal Exploration:** The module will include opportunities for creative experimentation. This might encompass working with unconventional song structures, vocal improvisation, and exploring new ways to use the voice in a theatrical context.

There may be variations to the above classes and briefs.

Intended Learning Outcomes			
By the end of the module, students will be able to:			
1	Demonstrate comprehensive knowledge of physical and vocal habits for personal practice.		
2	Understand and apply creative physical and vocal techniques for text and character development.		
3	Show deep cognitive understanding of the interconnection of voice, body, and mind in the actor's process.		
4	Reflect in detail on individual skill development and the effectiveness of working choices.		
5	Skilfully and freely use body and voice as expressive tools.		
6	Exhibit advanced movement skills, with a focus on improvisation and physical responsiveness.		
7	Demonstrate advanced facility with language and various text styles		
8	Competently adjust voice for character requirements, including accents.		
9	Perform complex sung material, integrating it with acting skills.		
10	Demonstrate advanced skills in physical theatre, movement and acting through song, including improvisation, adaptability and storytelling.		
11	Independently manage workloads, reflecting on personal and professional development.		
12	Effectively collaborate within creative and professional group contexts.		
Cognitive, Practical, Transferable Skills and Professional Competencies			
Cognitive Skills (1,2,3,4), Practical 5,6,7,8,9,10), Transferable Skills (11, 12), and Professional Competencies (11,12) are encompassed in the learning outcomes for this module.			
Assessment Scheme			
Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice	Component 1: Ongoing assessment of skill development and acquisition in Voice strand. (1,2,3,4,5,7,8,11,12)	40%
Summative	Cumulative Practice	Component 2: Ongoing assessment	40%

		of skill development and acquisition in Movement strand. (1,2,3,4,5,6,10,11,12)	
Summative	Cumulative Practice	Component 3: Ongoing assessment of skill development and acquisition in Acting Through Song strand. (2,4,7,9,11,12)	20%

Assessment Criteria

Component 1: Cumulative Practice - Voice - 2 (Class Work/Presentations)

(Learning Outcomes 1,2,3,4,5,7,8,11,12)

The student will demonstrate the ability to:

- use balanced and well supported vocal technique, including alignment, breath, resonance, pitch and forwardly directed sound/speech (linked to task-in-hand and vocal demands of the working space).
- use speech sounds expressively, clearly, and organically (appropriate to the needs of text and own usage).
- apply a free, adaptable and flexible voice with effective use of tonal quality and vocal range.
- identify and address own vocal habits/weaknesses.
- work effectively with language and a wide range of texts.
- maintain own voice through warm-ups and vocal exercises.
- re-create a given accent with adjustments of:
 - vowels and consonant sounds
 - tune, intonation and rhythm
 - resonance, placement and direction of speech
- create an authentic Character Voice (with connection to voice technique, thought and intention).

Component 2: Cumulative Practice - Movement - 2 (Class Work/Presentations)

(Learning Outcomes 1,2,3,4,5,6,10,11,12)

The student will demonstrate the ability to:

- engage with sustained movement work with physical and mental stamina, full and articulate use of the body.
- demonstrate a firm grasp of physical neutrality.
- show good kinaesthetic awareness.
- physically inhabit text truthfully and clearly.
- physically inhabit characters with detail, specificity and emotional truth.
- integrate movement skills within rehearsal and performance and fulfil the physical requirements of specific theatrical styles.
- demonstrate spatial awareness in relation to stagecraft, other performers and the needs of the material.
- effectively work within an ensemble-successfully supporting collective and individual work.
- absorb and own given movement material and be able to clearly interpret in the space.
- develop self-reflection in the context of personal development.

Component 3: Cumulative Practice: Acting Through Song

(Learning Outcomes 2,4,7,9,11,12)

The student will demonstrate the ability to:

- Analyse and apply relevant musical and contextual research to inform expressive choice
- Contribute constructively and professionally to group discussion and peer-to-peer feedback; relating feedback from tutor and peers to personal learning.
- Develop practice through an analytical approach to incremental feedback and direction.
- Demonstrate detailed understanding of the application of advanced acting skills to musical theatre contexts.
- Realise storytelling through song with an advanced awareness of style and musicality.
- Demonstrate precision and clarity in delivery considering intention and connection to text.
- Demonstrate intonation, pitch and effective pacing on text.

Re-assessment Scheme

Weighting %

Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.

Resource lists now available on TALIS within Moodle

Core

Berry, C. (1996) *The Actor and the Text*. London: Virgin Books.
 Callery, D. (2015) *The Active Text: Unlocking Plays through Physical Theatre*. London: Nick Hern Books.
 Crystal, D & Crystal, B. (2004) *Shakespeare's Words*. London: Penguin.
 Dennis, A. (2002) *The Articulate Body*. London: Nick Hern Books.
 Ewan, V and Green, D. (2014) *Actor Movement: Expression of the Physical Being*. London: Bloomsbury Methuen Drama.
 Harvard, P. (2013) *Acting through Song*. London: Nick Hern Books.
 Houseman, B. (2008) *Tackling Text*. London: Nick Hern Books.
 Linklater, K. (2010) *Freeing Shakespeare's Voice*. 2nd edn. London: Nick Hern Books.
 Sharpe, E & Haydn-Rowles, J. (2007) *How to do Accents*. London: Oberon.
 Simpson, F. (2008) *The Lucid Body: A Guide for the Physical Actor*. New York: Allworth Books
 Streeton, J and Raymond, P. (2014) *Singing on Stage: An Actors Guide*. London: Bloomsbury Methuen Drama.
 Weate, C. (2009) *Classic Voice: Working with Actors on Vocal Style*. London: Oberon.

Recommended

Chaffee, J and Crick, O. (2014) *The Routledge Companion to Commedia dell' Arte*. London: Routledge.
 Deer, J and dal Vera, R. (2015) *Acting in Musical Theatre*. 2nd edn. London: Routledge.
 Hodge, A. (2010) *Actor Training*. London: Routledge.
 McCallon, M. (1998) *The Voice Book*. London: Faber and Faber.
 McKinney, J. (1994) *Diagnosis & Correction of Vocal Faults*. Nashville: Genevox Music Group.
 Merlin, B. (2001) *Beyond Stanislavski: The Psycho-Physical Approach to Actor Training*. London: Nick Hern Books.
 Rodenburg, P. (1993) *The Need for Words*. London: Methuen.
 Royston, D. (2014) *Dramatic Dance: An Actors Approach to Dance as a Dramatic Art*. London: Bloomsbury.
 Tufnell, M and Crickmay, C. (1998) *Body, Space, Image*. Binsted: Dance Books Ltd.

Wangh, S. (2000) *An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski*. New York: Vintage Books

Reference

Ashby, P, (1995) *Speech Sounds*. London: Routledge.

Hughes, A & Trudgill, P. (1979) *English Accents and Dialect*. London: Edward Arnold.

Jones, D & Roach, P. (2003) *English Pronouncing Dictionary*. 16th edn. Cambridge: Cambridge University Press.

Rodenburg, P. (1998) *The Actor Speaks*. London: Methuen.

Shewell, C. (2009) *Voice Works: Art and Science*. Hoboken: Wiley-Blackwell.

Module Descriptor: Acting Lab 2

Module details	
Module title	Acting Lab 2 (Acting Musical Theatre)
Module code	ICW511
Level	5
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Emily Moonesinghe
Module hours	
Hours	Type
-	Lectures
160	Practical Classes or Workshops
-	Laboratories
40	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
This advanced module builds upon the foundational skills acquired in Level 4, delving deeper into Stanislavsky's and contemporary acting techniques. It focuses on enhancing students' ability to create and communicate complex characters through practical exploration, including advanced exercises and improvisational work. The Acting Lab 2 AMT module aims to: • Refine and expand the actors' working processes for professional-level use in rehearsal performance. • Advance the development of character, relationships, and nuanced performance and exploration. • Deepen the exploration of 'the self', and connect to transformational work for truthful characterisation • Foster versatile and dynamically responsive performers, adaptable to a range of acting challenges	
Learning, Teaching and Assessment Strategy	
The module will typically focus on the following key areas: • Advanced Acting Techniques: Deeper exploration of methods from Stanislavski, Meisner, Uta Hagen, and others, focusing on complex character development and emotional depth. • Enhanced Improvisation Skills: Advanced improvisational work to further creativity, spontaneity, and quick adaptability. • In-Depth Character Analysis: Advanced techniques for creating multi-dimensional characters using a range of physical, vocal, and psychological tools. • Sophisticated Text Analysis: Comprehensive analysis of complex texts, focusing on deeper thematic understanding and nuanced interpretation. • Experimental Practice: Exploration in various performance methods and styles, offering the potential to experiment technique through different forms and mediums. This module will provide students with the opportunity to:	

- Further refine their acting techniques using advanced methods from celebrated practitioners.
- Engage in complex character development and in-depth analysis of diverse texts.
- Experiment with and adapt to various forms and mediums, enhancing their versatility as performers.
- Deepen improvisational skills to foster spontaneity and creativity in performance.
- Advance their understanding and application of text analysis for rich, nuanced character portrayal.
- Synthesise and apply skills learned in previous modules to more sophisticated and challenging material.
- Cultivate a professional approach to preparation and performance in a variety of acting contexts.
- Refine detail in active listening and playing of actions.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Understand, interpret and apply advanced acting techniques and their application for diverse performance skills.
2	Analyse complex texts and exercises to uncover and discover their rehearsal and performance potential.
3	Examine and evaluate personal actor process using specific, appropriate vocabulary and terminology associated with techniques.
4	Employ personal experiences and attributes ('the self') in the transformative exploration of characters, enhancing the depth and authenticity of role creation.
5	Articulate and enact complex objectives, obstacles, and high-stakes scenarios, demonstrating a sophisticated understanding of dramatic tension.
6	Refine the ability to utilise impulse in performance, maintaining sustained attention and responsiveness in complex interactive scenarios.
7	Reflect critically on personal and peer progress, identify strengths and development needs within acting disciplines, and adapt effectively to feedback for continuous self-improvement.
8	Working positively and professionally, independently manage workloads, set and pursue advanced personal and professional goals, demonstrating a high level of self-direction and initiative in skill development.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative		Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.	0%

Summative	Cumulative Practice	Ongoing assessment of skill development and acquisition (LO 1,2,3,4,5,6,7,8)	100%
Assessment Criteria			
Acting Skills			
The student will demonstrate the ability to:			
• Begin transforming the self in the development of character within specific imaginary circumstances [4] • Apply and integrate the use of a range of acting methodologies and skills to interpret and develop character, informed by traditional and contemporary practices. [1,5] • Apply and integrate the use of a range of acting methodologies and skills to embody character journey through scenes and/or improvisations, informed by traditional and contemporary practices. [1, 5] • Apply and integrate the use of a range of acting methodologies and skills to interpret story and realise character in performance appropriate to context and material [1, 5] • Respond without agenda in the moment evidencing a developing and deep understanding of listening whilst within a character [6] • Follow character impulse to inform action and reaction [6] • Apply textual analysis skills to discover and create character across a range of dramatic genres [2, 7] • Effectively apply techniques to develop specificity in character, scene, improvisation, and performance work, avoiding generalised choices. [3, 8] • Evaluate and articulate own process, using specific, appropriate vocabulary and terminology associated with techniques, e.g.in rehearsal, peer and group contexts. [3,5,7,8]			
Camera / Recorded Media			
The student will demonstrate the ability to:			
• observe the etiquette and practices involved in working safely in recorded media either on location or in the studio and demonstrating an understanding of the roles of and collaboration with key members of the production. [8] • work effectively, sensitively, and professionally according to the requirements of the brief, the director/ tutor and the ensemble. [1, 3, 8] • Demonstrate effective use of appropriate skills and techniques when working across different contexts, media, and genres [1, 2, 4, 5, 6] • Integrate and apply the skills and techniques of acting, voice, and movement, to create a believable performance with character and emotion appropriate to the demands of the text and medium. [1,3,4,5,6] • adapt their performance to the medium effectively integrating notes given by the tutor/director. [3,7]			
Re-assessment Scheme			Weighting %
Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.			N/A
Resource lists now available on TALIS within Moodle			
Core:			

Cannon, D. (2012) *In-Depth Acting*. London: Oberon Books.
Donnellan, D. (2005) *The Actor and the Target*. London: Nick Hern Books.
Hagen, U. (1991) *A Challenge for the Actor*. New York: Scribner.
Johnstone, K. (1981) *Impro – Improvisation and the Theatre*. London: Methuen.
Merlin, B. (2001) *Beyond Stanislavski*. London: Nick Hern Books.

Recommended:

Abbott, J. (2009) *Improvisation in Rehearsal*. London: Nick Hern Books.
Benedetti, J. (1998). *Stanislavski and the Actor*. London: Routledge.
Meisner, S., & Longwell, D. (1987) *Meisner on Acting*. London: Random House.
Moseley, N. (2012) *Meisner in Practice*. London: Nick Hern Books.
Rea, K. (2021) *The Outstanding Actor – Seven Keys to Success*. London: Methuen Drama.
Spolin, V. (1999) *Improvisation for the Theatre*. Evanston: Northwestern Press.

Module Descriptor: Project 2

Module details	
Module title	Project 2 (Acting Musical Theatre)
Module code	ICW512
Level	5
Credits	40
ECTS	20
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Emily Moonesinghe
Module hours	
Hours	Type
-	Lectures
310	Practical Classes or Workshops
-	Laboratories
90	Self-directed study
-	Online study
400	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This advanced module deepens students' exploration of character creation and communication, tailored for actor-singers. It engages students in a diverse range of text-based projects, focusing on advanced techniques in acting and musical theatre. Projects like the Sondheim Project and an Abridged Contemporary Musical offer practical application of skills. Students are encouraged to integrate advanced acting, voice, and movement in their performances, further developing their personal artistic approach and preparing for professional, creative, and technical challenges. The Project module aims to: • Advance students' understanding of character development and text interpretation in a musical theatre context. • Enhance the actor's process, stagecraft, and integration of sophisticated acting, voice, and movement skills in performance. • Foster the ability to tackle complex musical and dramatic texts, including contemporary and traditional musicals. • Encourage the development of a personal artistic style, preparing students for professional musical theatre environments. • Promote responsibility and autonomy in learning, supporting the transition to advanced professional practice. Encourage students to take responsibility and autonomy in their learning and practice their developing personal working system.	
Learning, Teaching and Assessment Strategy	
This module will build upon the foundational work from the first year to consolidate and advance work completed in year one. Students need experience of developing their acting skills when working on scripts and to the needs of different styles. Students will deepen and extend their techniques in the creation of believable characters by working on scenes of a more challenging nature. This module provides the opportunity to explore texts, complex contexts, and performance styles, in detail, employing a variety of approaches as used by contemporary practitioners.	

The module will typically focus on the following key areas:

- **Advanced Scene Study:** Delving into complex scripts and character work, emphasising independence, choice making, depth and nuance in performance.
- **Composer Study:** A project focusing on the works of one composer (e.g., Stephen Sondheim) exploring their unique musical and lyrical style.
- **Acting Performance:** scene and character study in an appropriate genre and style to complement and contrast the wider projects of the year.
- **Cabaret Performance:** Development of a cabaret-style performance, showcasing individual vocal and acting talents.
- **Project 1:** A dedicated acting project, exploring complex emotional and psychological contexts.
- **Project 2:** Abridged Contemporary Musical

This module will provide students with the opportunity to:

- Advance the application of acting methodologies, like Stanislavski, for creating psychologically rich performances in complex musical theatre contexts.
- Refine skills in portraying nuanced characters and dynamics, focusing on sophisticated texts and musical narratives.
- Elevate the integration of advanced acting, voice, movement and singing techniques, enhancing holistic communication in performance.
- Engage critically and creatively with a range of works, interpreting and adapting them from diverse cultural and historical perspectives.
- Develop stamina and focus, essential for professional-level musical theatre performance.
- Deepen the exploration of scripts, uncovering and realising their full performance potential in a musical theatre setting.
- Strengthen ensemble collaboration skills, contributing to high-calibre group performances.
- Master the use of rich, complex language and imagery in both spoken and sung performance.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Develop and apply a diverse range of interpretive skills, embracing various practices and creative techniques, to effectively realize the performance potential in a variety of texts and scripts.
2	Gain a comprehensive understanding of the nuances in acting and musical theatre, applying specialized techniques to diverse performance settings.
3	Analyse and interpret complex scripts and musical compositions.
4	Critically evaluate diverse performance styles and methods in both acting and musical theatre.
5	Make informed artistic choices based on a deep understanding of character and narrative.
6	Perform advanced scenes with depth, nuance, and emotional complexity.
7	Integrate skills from acting, singing, and musical theatre to create cohesive performances.

8	Demonstrate skills in solo and ensemble singing, with a focus on character-driven musical performances		
9	Apply advanced characterisation techniques in both acting and musical theatre work.		
10	Work positively and professionally throughout rehearsal and performance/recording in a way which enhances the ensemble and supports the creative environment; recognising situational and interpersonal factors and how these can be effectively accommodated to facilitate productive working relationships.		
11	Research, examine and disseminate information, materials, and experiences, and formulate independent judgements, and articulate reasoned arguments through reflection, review, and evaluation		
Cognitive, Practical, Transferable Skills and Professional Competencies			
Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.			
Assessment Scheme			
Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice	Component 1: Rehearsal and skill development through project rehearsal and performance, scene study and composer study.	60%
Summative	Performance Presentation	Component 2: Acting Performance	10%
Summative	Performance Presentation	Component 3: Cabaret Performance	10%
Summative	Project	Component 4: Project 1	10%
Summative	Project 2	Component 5: Project 2	10%
Assessment Criteria			

Component 1: Cumulative Practice (Rehearsal Process/Class Work)

The student will demonstrate the ability to:

- understand, contribute to and develop through a rehearsal process, and respond accordingly to a director's/tutor's input/feedback, including being responsive to techniques and processes. [1,2]
- analyse a text effectively for specific information that connects to practical choices in terms of character emotion, narrative, thought, mood, through line, including necessary research. [1,3,4,5]
- apply and integrate the skills of acting, voice, movement and singing (where appropriate), making informed choices to create a believable character with the psychological and emotional truth appropriate to the needs of a performance text. [2,6,7,8,9]
- work sensitively within and contribute to an ensemble of other actors in rehearsal. [10]
- demonstrate a professional attitude both in rehearsal and to the work required outside the studio, and an awareness of how to work safely within a rehearsal (learning lines and retaining and developing discoveries in rehearsal) and working sensitively with others. [10,11]

Components 2-5: Performance and Projects

The student will demonstrate the ability to:

- relate appropriately in the performance of a characterisation to other characters, the performance space, and the audience as dictated by the given circumstances of the scene. [1,6,9]
- use the technical skills of acting, voice, movement and singing (where appropriate) to communicate a believable character with the psychological and emotional connection appropriate to the performance needs of a text. [1,6,7,9]
- offer a professional attitude in performance and an awareness of how to work safely within a theatre/technical environment, and sensitively with others. [8,10,11]

Re-assessment Scheme**Weighting %**

Component 1 - Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.

N/A

Components 2/3/4/5 - Performance/Sharing: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes.

As per initial assessment

Resource lists now available on TALIS within Moodle**Core:**

Students will be informed of the reading list on their Schemes of Work

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

Harvard, P. (2013) *Acting Through Song: Techniques and Exercises for Musical-Theatre Actors*. London: Nick Hern Books.

Horowitz, M. (2010) *Sondheim on Music: Minor Details and Major Decisions*. Lanham: Scarecrow Press.

Recommended:

Benedetti, J. (1998) *Stanislavski & The Actor*. London: Methuen.

- Dietz, D. (2015) *The Complete Book of 1970s Broadway Musicals*. Lanham: Rowman & Littlefield.
- Earley, M., Keil, P. (2007) *Contemporary Scenes for Twentieth-Century Actors*. London: Routledge.
- Everett, W., Laird, P. (2008) *The Cambridge Companion to the Musical*. Cambridge: Cambridge University Press.
- Harrington, B. (2008) *The Cabaret Artist's Handbook: Creating Your Own Act in Today's Liveliest Theatre Setting*. London: Routledge.
- Marshall, L & Oida, Y. (2002) *The Invisible Actor*. London: Methuen.
- Mayes, S. & Whitfield, S. (2021) *An Inconvenient Black History of British Musical Theatre 1900-1950*. London: Bloomsbury.
- Mayes, S. (2023) *Conversations in Colour*. London: Methuen Drama.
- Willet, J. (1977) *The Theatre of Bertolt Brecht*. London: Methuen.

Module Descriptor: Contextual Practice 2

Module details	
Module title	Contextual Practice -2 (Acting Musical Theatre)
Module code	ICW513
Level	5
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Charlie Barker
Module hours	
Hours	Type
50	Lectures
	Practical Classes or Workshops
-	Laboratories
150	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
This advanced module offers a blend of theoretical study and practical exploration, aimed at deepening students' understanding of the relationship between acting and musical theatre. The module facilitates a comprehensive journey through the historical and contemporary contexts of performing arts, engaging students in a variety of performance styles. A significant focus is placed on the creative process of integrating acting with singing, encouraging active experimentation and exploration. Additionally, the module is designed to begin to prepare students for professional challenges, fostering personal development and an understanding of the industry's demands. The Contextual Practice module aims to: • Provide a conceptual, professional, and historical knowledge context for the work in the practical units/modules • Develop an analytical and evaluative understanding of performance practice as experienced by an actor in their personal work and other's work both observed, created, and experienced • Equip the intermediate actor with the necessary creative and practical skills to maximise their entry to the profession at various levels as both a maker and a doer • Introduce and reinforce key knowledge and behaviours required in a professional context • Develop self-evaluative skills, and core behaviours for employability and academic learning • Develop the academic skills to research, evaluate, interrogate, and present arguments, pertaining to the practices of acting and performance, through both discourse and written assignments.	
Learning, Teaching and Assessment Strategy	
Main topics of study: Contextual Practice allows the actor student to explore the conceptual, historical, stylistic and professional contexts of the practical work they are encountering at this level; this may encompass assessing the impact of emerging creative performance practice and experience, the relevance of analysis, approaches, techniques, themes, key movements,	

ideas and texts in the development of performance - these will be focused specifically on how they affect a contemporary actor.

This module should support and augment the practical work encountered in other modules, as well as encouraging a breadth of reading, research, texts, and performances encountered.

The module also focuses on developing skills for academic learning and professional practice within the programme. These sessions may include professional practice and production sessions, use of technology for professional purposes, creative and reflective writing skills for professional outcomes, preparing for dissertations brief and forming a research topic. Moreover, it extends the self-reflective and personal work encountered in Contextual Studies 1 and allows the training actor to reflect on their progression, understanding and ideas through a progressively critical and objective lens, with the emphasis on industry and professional expectations.

The module will broadly include:

- **Advanced Theoretical Exploration of Acting and Musical Theatre:** Deepening understanding of acting theories and their application, especially for actor-singers.
- **Historical and Contemporary Influences:** Examining how historical movements and contemporary trends in theatre have influenced acting and musical theatre styles.
- **Critical Analysis and Performance Interpretation:** Developing skills in critically analysing and interpreting performances, with a focus on how acting, style, medium, form influence performance art.
- **Professional Contexts and Career Pathways:** Exploring professional aspects of being a performer, including the business, marketing, and evolving career opportunities for actor-singers.
- **Research and Reflective Practice:** Enhancing research methodologies and reflective practices, focusing on personal artistic development, and understanding of the broader theatrical landscape.
- **Cultural and Societal Impact on Musical Theatre:** Understanding the impact of cultural and societal changes on the development and realisation of performance art.

In addition to supporting the practical work encountered in other modules, this module also encourages a breadth of reading and research of texts and performances encountered to support the students' individual development plans. There is also a focus on developing skills for academic learning and employability within the programme. These sessions may include: research practice, referencing, use of technology for research, critical appraisal of sources, creative and reflective writing skills.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Recognise and evaluate history, traditions, forms, practitioners, and processes pertaining to non-naturalism or non-naturalistic performance generation practice in contemporary western theatre
2	Display critical awareness of perspectives on contemporary debates identified as pertaining to acting, actors, innovations in performance creation/reception and filmed performance
3	Identify personal strengths and needs – through feedback given and self-evaluation -, and reflect on personal, academic, and professional development

	as an actor, comparing and contrasting own skills, behaviours and attitudes with those sought by graduate employers		
4	Operate and think reflexively, creatively, and critically to develop ideas, interpret performance material, and construct arguments within the generation of presentations and other written tasks – both individually and collaboratively		
5	Analyse, describe, evaluate, and interpret texts and underlying concepts and principles within the context of contemporary acting practice - in various media - in discussion and on paper		
6	Engage with a discourse to inform creative decision making, communicating personal ideas, and collaborating with others or developing ideas and arguments in the context of performance processes		
7	Analyse, evaluate and interpret performance/texts/ideational materials/ concepts, and realise performance possibilities using technical skills drawn both from practice and study in the creation of performance texts and production		
8	Apply previous learning on team roles so as to illustrate understanding of team working in the workplace, recognising and respecting differing perspectives.		
9	Identify the nature and sources of information and demonstrate suitable use of technology to find the data needed to write a research proposal and report exploring their own academic voice within the boundaries of appropriate academic integrity.		
Cognitive, Practical, Transferable Skills and Professional Competencies			
Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module. Cognitive Skills: 1,2, 3,4,5 Practical: 6,7 Transferable Skills, and Professional Competencies: 8,9			
Assessment Scheme			
Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, seminar discussions, tutorials, informal presentation tasks.		0%
Summative	Cumulative Practice (to include deadlines /engagement, discussion contribution, text/source critical analysis and reflection, play reading activities/presentations, seminar preparation activities, research activities, creative practice, self-evaluation and reflection exercises.	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 9)	75%

	personal development activities.)		
Summative	Essay: 2500 words	Component 2 (LO: 1,2, 4, 6, 7, 8, 9)	25%
Assessment Criteria			
Progression: In the progression from Contextual Practice 1 to Contextual Practice 2 The student in their work will demonstrate: • use of a wider range of more complex texts for analysis and evaluation with more abstract concepts to interrogate. • integration of more complex and substantial research resources to support practice and writing. • greater depth and precise detail in the analysis and content, of both written and practical work. • greater capacity for independent and original thought based on personal and external experience. • increased ability to effectively express complex ideas and responses in writing, in created text practice and in discussion. • wider integration and deeper understanding of performance languages and techniques in created texts. • a consistently higher level of achievement across all assessment areas.			
Cumulative Practice (Class Work): Thematic The student will demonstrate the ability to: • prepare their work professionally for seminars and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others. (Tasks –deadlines, preparation, discussion contribution) • develop a scene independently showing appropriate response to a brief, attention to detail, strength of idea, effective characterisation and considered performance, and to evaluate the process of doing so with objectivity, critical analysis and identification of areas to adapt going forward. (Tasks –created performance scripts, performance events, process evaluations) • research and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse. (Tasks –personal resource list, seminar preparation activities, professional research activities, creative research activities)			
Text Lab The student will demonstrate the ability to: • prepare their work professionally for practical readings/performative tasks and meet deadlines, actively contribute to class work discussion confidently, articulating points of view that are supported by their reading and experience, relevant to the discussion and that negotiate and are responsive to the contributions of others. (Tasks –deadlines, preparation, discussion contribution) • research, manage and present information/ideas accurately and effectively, using a wide range of varied sources and media, as appropriate to the topic and analysing these in critical and objective detail in discourse. (Tasks – Lab preparation and class activities)			

Development

The student will demonstrate the ability to:

- evaluate their own work, ideas and instincts and personal development, reflect on those demonstrating objective and critical approaches, and drawing from them strategies to enable progression and augment understanding.
(Tasks –self-evaluation exercises, personal development activities)

Essay

The student will demonstrate the ability to:

- identify, integrate, explore and explain a breadth and depth of relevant underlying theoretical or conceptual ideas, and finding an evaluative connection between these and practice.
- structure an essay appropriately with regard to argument, evidence and explanations, and ensuring that points articulated support the principle of a coherent position by depth of analysis, support and connection to underlying principles and practice.
- articulate effectively, with correct grammar, spelling and punctuation using a wide range of appropriate vocabulary and showing a coherent and fluent writing style that indicates an appropriate personal academic voice.
- read and research widely and relevantly to contextualise their work. Use relevant quotations accurately, according to academic practice of citation, from sources critically appraised to establish support of ideas and contextualisation of the argument.

Re-assessment Scheme**Weighting %**

Component 1: Cumulative Practice: ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.

N/A

Component 2: Essay: where suitable, a reassessment performance brief would be designed by the module leader based on the original assessment brief and the skills/practice-based competencies covered in the initial assessment to meet the learning outcomes.

25%

Re-assessment Criteria as per original assessment.

Resource lists now available on TALIS within Moodle**Core (for whole module)**

Alfreds, M. (2007) *Different Every Night: Freeing the Actor*, London: Nick Hern Books
 Brook, P. (1968) *The Empty Space* (2008 edition), London: Penguin Classics
 Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Basingstoke, Palgrave Macmillan.
 Taylor, M & Symonds, D. (2014) *Studying Musical Theatre: Theory and Practice*. Basingstoke: Palgrave Macmillan.

Recommended (for whole module)

Barrett, E., Bolt, B. (2010) *Practice as research: approaches to Creative Arts Enquiry*. London: I. B. Tauris.
 Bordman G., Norton, R. (2011) *American Musical Theatre*. 4th edn. Oxford: Oxford University Press.
 Cramer, L. (2013) *Creating Musical Theatre*. London: Methuen Drama.
 Esslin, M. (1988) *The Field of Drama*. 2nd edn. London: Methuen.
 Everett, W', Laird, P. (ed). (2017) *The Cambridge Companion to the Musical*. Cambridge: Cambridge University Press.
 Genne, B. (2017) *Dance Me a Song: Astaire, Balanchine, Kelly and the American Film*. Oxford: Oxford University Press.

Gordon, R. (ed). (2015) *The Oxford Handbook of Sondheim Studies*. Oxford: Oxford University Press.

Govan, E., Nicholson, H., Normington, K. (2007) *Making a Performance: Devising Histories and Contemporary Practices*, London: Routledge.

Hischack, T. (2011) *Off-Broadway Musicals since 1919: From Greenwich Village Follies to The Toxic Avenger*. Lanham: Rowman & Littlefield.

Innes, C. (1993) *Avant Garde Theatre: 1892-1992*. 2nd edn. London: Routledge.

Knopf, R and Listengarten, J. (eds). (2011) *Theatre of the Avant-Garde, 1950-2000: A Critical Anthology*, New York: Yale University Press.

Mayes, S. & Whitfield, S. (2021) *An Inconvenient Black History of British Musical Theatre 1900-1950*. London: Bloomsbury.

Mayes, S. (2023) *Conversations in Colour*. London: Methuen Drama.

Mordden, E. (1999) *Rodgers and Hammerstein*. New York: Abrams.

Pickering, K. (2010) *Key Concepts in Drama and Performance*. 2nd edn. London: Palgrave MacMillan.

Robertson Wojcik, P (ed). (2004) *Movie Acting: the Film Reader*. London: Routledge.

Williams, G. (2013) *Cabaret Secrets*. London: BOS Entertainment Ltd.

Zadan, C. (1994) *Sondheim & Co*. 2nd edn. Boston: Da Capo Press Inc.

Level 6 Module Specifications

Module Descriptor: Professional Performance Practice - Productions

Module details	
Module title	Professional Performance Practice - Productions (Acting Musical Theatre)
Module code	ICW609
Level	6
Credits	40
ECTS	20
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Harriet Whitbread
Module hours	
Hours	Type
-	Lectures
360	Practical Classes or Workshops
-	Laboratories
40	Self-directed study
-	Online study
400	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
This module offers the opportunity for students to experience an extended performance in a fully staged performance in a professional venue to an audience. The module draws upon the rehearsal and performance skills from Level 4 and 5, extending to an as-professional rehearsal and performance experience with access to professional creative and production teams, set design, and costuming. Module Aims: The Professional Performance Practice - Productions module aims to: • Augment and refine a personal process within a complex rehearsal process as an incremental route to complex performance. • Apply and integrate professional technical skills within the creation of character for performance, as an individual and an ensemble performer. • Consider and develop a variety of roles in varying musical styles. • Demonstrate and sustain professional expressive technical skills in a substantial performance context for a public/industry audience. • Work with a variety of directors/choreographers/musical directors and professional production teams in an 'as professional' environment.	
Learning, Teaching and Assessment Strategy	
Main topics of study: Students will appear in two separate productions across the year. The productions will be fully supported by the technical department and created by a professional creative team suitable for the performance (this may include Director/Choreographer/Musical Director). Productions will be performed to college, industry, and public audiences.	

Each student will be cast to extend their playing range and experience a variety of performance challenges. Each production will be allocated additional dance/movement, voice and singing input as required by the text to integrate and assimilate skill development to the process.

Performance 1 – Staged Musical

Students will perform in a book musical with the opportunity to play leading, supporting or ensemble roles. In rehearsal the show will be supported by a creative team which includes (as appropriate) Director, Musical Director, Choreographer, Voice support, Movement support, Music & Singing support, Intimacy Co-ordination, and Fight Direction.

Performance 2 – Acting Performance

Students will perform in a play or play with music with the opportunity to play leading, supporting or ensemble roles. In rehearsal the show will be supported by a creative team which includes (as appropriate) Director, Voice support, Movement support, Music & Singing support, Intimacy Co-ordination, and Fight Direction.

There may be variations to the above production briefs to best serve and support the cohort enrolled on the course each year, which may include varying the performance opportunities (e.g. multiple musicals) and performance mode (e.g. sight specific or touring production).

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Identify and understand the techniques and approaches that underpin and inform the realisation of texts in professional performance
2	Identify and understand the core stylistic hallmarks and requirements of a performance text/rehearsal process that in context may inform performance choices
3	Analyse, research, and 'mine' a text, within both self-led personal work and in rehearsal to generate information that informs practical expressive choices through rehearsal to performance
4	Identify, evaluate, strategise, and reflect in respect of personal strengths and weaknesses to guide practical priorities for attention in a rehearsal process leading to performance
5	Select and integrate appropriate performance vocabulary and disciplines in respect of professional standard expressive technical skills to communicate character and fulfil the theatrical demands of the role within the performance text and as identified through research and analysis for rehearsal and performance
6	Identify and connect appropriately with the requirements of direction, ensemble, space and style of the performance text and make expressive choices accordingly
7	Create, develop, and communicate a detailed and feedback responsive performance through a personal and practitioner led process to a professional standard
8	Sustain and deliver a consistent performance through multiple performance events for an audience.
9	Collaborate professionally with cast, and creative and technical teams to realise professional performance work to the community and performing arts industry
10	Show a consistent and professional attitude, working safely and effectively under pressure and to deadlines within a professional production context

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Cognitive Skills: 1,2,3,4

Practical: 5,6,7,8,9

Transferable skills and professional competencies: 10

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Formative feedback may take the form of: • Technical corrections in the studio • Critical comparison to peers' work • Giving examples, alerting you to key points		0%
Summative	Cumulative practice – Project 1 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)	Component 1 Staged Musical: Ongoing assessment of rehearsal and preparatory processes	15%
	Performance Presentation – Project 1 (LO 5,6,7,8,9)	Component 2: Staged Musical: Performance assessment (Live, applied project)	35%
Summative	Cumulative practice – Project 2 (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)	Component 3: Acting Performance Ongoing assessment of rehearsal and preparatory processes	15%
	Performance Presentation – Project 2 (LO 5,6,7,8,9)	Component 4: Acting Performance Performance assessment (Live, applied project)	35%

Assessment Criteria

Component 1: Cumulative Practice (Staged Musical - Rehearsal)

The student will demonstrate the ability to:

- Offer and integrate a wide range of complex expressive technical skills of acting, voice, dance/movement and singing in choices that meet the demands of the production and role to a professional standard.
- Apply and integrate an appropriate, detailed and independent personal acting process with the creative process of a director, and the requirements of a text.
- Respond sensitively to directors' inputs, anticipate and absorb feedback to refine personal work, take responsibility for the incremental and connected development of personal performance.

• Demonstrate the ability to work creatively, safely and professionally in the professionally resourced technical/theatre rehearsal environment. • Work effectively and creatively within an ensemble/production team, and manage self, time, practicalities as a responsible professional company member including time keeping, line/sequence learning, rehearsal behaviours and personal warm-up.	
Component 2: Performance Presentation (Staged Musical) The student will demonstrate the ability to: • Integrate the expressive technical skills of acting, voice, dance/movement and singing to make choices that create a connected and convincing character performance appropriate to the demands of the production text/style/role. • Communicate a performance to a public audience with clarity, precise and detailed performance choices and spontaneity, appropriate to the production and able to be sustained over more than one full length performance. • Perform effectively and generously within an ensemble, demonstrating nuanced on-stage relationships with the space, other performers and the audience. • Perform to a professional standard and demonstrate the ability to work safely, professionally and respectfully in the technical/theatre performance environment.	
Component 3: Cumulative Practice (Acting Performance) The student will demonstrate the ability to: • understand, contribute to and develop through a rehearsal process, and respond accordingly to a director's or technical support feedback. • apply a detailed, independent acting process and research to explore, connect to and refine characterisations. • apply and integrate the skills of acting, voice, movement and singing (where appropriate) to create a believable character with the psychological and emotional truth appropriate to the needs of a performance text. • make informed, creative and appropriate character, vocal and movement choices. • work effectively, creatively, and sensitively within an ensemble, creative and technical teams, and manage self, time, practicalities as a responsible professional company member including time keeping, line learning and personal warmup.	
Component 4: Performance (Production 1/Production 2/Project) The student will demonstrate the ability to: • integrate the skills of acting (including stagecraft), voice, movement and singing (where appropriate) in the communication of character and narrative - be seen, be heard, be present. • communicate a believable character with psychological and emotional connection through creative choices and connected thought appropriate to the demands of the production. • use make-up, costumes, props and furniture to realise a performance in a manner appropriate to the demands of the production. • sustain multiple performance to an audience with clarity and spontaneity. • perform effectively and generously within an ensemble, working sensitively with on-stage relationships and the audience. • perform to a professional standard and demonstrate the ability to work safely in the technical/theatre environment.	
Re-assessment Scheme	Weighting %
Ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and	N/A

there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	
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Resource lists now available on TALIS within Moodle	
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Core	
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Alfreds, M. (2007) <i>Different Every Night: Freeing the Actor</i> . London: Nick Hern Books.	
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Hess, E. (2018) <i>Acting and Being: Explorations in Embodied Performance</i> . London: Palgrave Macmillan.	
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Recommended	
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Brook, P. (1998) <i>The Empty Space</i> . London: Penguin.	
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Caldarone, M., Lloyd-Williams, M. (2014) <i>Actions: The Actor's Thesaurus</i> . London: Nick Hern Books.	
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Cramer, L. (2013) <i>Creating Musical Theatre: Conversations with Broadway Directors and Choreographers</i> . London: Bloomsbury.	
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Mayes, S. (2023) <i>Conversations in Colour</i> . London: Methuen Drama.	
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Module Descriptor: Professional Preparation and Employability

Module details	
Module title	Professional Preparation and Employability (Acting Musical Theatre)
Module code	ICW610
Level	6
Credits	40
ECTS	20
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Harriet Whitbread
Module hours	
Hours	Type
-	Lectures
310	Practical Classes or Workshops
-	Laboratories
90	Self-directed study
-	Online study
400	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
The overall aim of this module is to develop an understanding of professional skills, competences, behaviours, and practice within the working environment to support employability. This module ensures the student obtains the skills necessary to securing and maintains employment across the full spectrum of the performing arts and entertainment industry. It also recognises the wealth of transferable skills gained in performing arts training and ensures students can relate these to a wider work spectrum. Students will use this module to build and develop their professional development plan which will be particularly useful for a BA (Hons) Acting (Musical Theatre) student who can look to work across a large cross section of the theatrical and digital performance industry. Module Aims: The Professional Preparation and Employability module aims to: • To prepare the application of professional skills to employability contexts • To outline and introduce key concepts and wider professional skills. • To prepare robust repertoire folder that covers a wide range of genres and styles from material studied through the course, with new additional material to augment and complete the folder. To encourage continued reflection upon research, practice, and development of vocational and professional skills in preparation for interaction with industry.	
Learning, Teaching and Assessment Strategy	
• Through seminars and workshop sessions, Students will become aware of and develop core freelance personal management skills to operate and manage as a professional artist and become “entrepreneurial people who are equipped with a dynamic approach to job creation and adaptation” (Higher Education in the 21st Century UNESCO conference, 1998) • Students will develop a variety of professional practical skills through master classes, workshop sessions which may include mock auditions, preparation of audition material,	

sight reading, self-tape auditions, personal finance, personal marketing, networking, finding work opportunities, professional tools, casting process, producing work, self-management skills and safe practice. (Cumulative practice – professional employability)

- Students will take part in mock audition scenarios to rehearse the implementation of performance and interpersonal skills in an industry context. (Cumulative practice – professional employability)
- To enter the profession, students need access to the relevant industry contacts, such as agents, casting directors, artistic directors etc. This module allows students to prepare audition material and present it to a professional audience, both in the academy's main theatre and in a central London venue (Performance to Industry)
- Working typically as freelance performing artists, graduates have to develop robust and fit for purpose approaches to self-manage, evaluate their skills and presentation for ongoing creative and professional development and practically direct their own ongoing career trajectory. In a reflective written portfolio, students will reflect on their learning and development, professional understanding, and competencies, and evaluate their own skills and experiences in the training, sessions identified above and plan for the future. (Professional Preparation Portfolio)

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to.....

1	Research and critically evaluate the diverse employment markets, destinations and corresponding skills and behaviours prized by employers, according to personal objectives
2	Identify and recognise the key personnel (agents, casting directors, directors, producers etc), professional behaviours and employment markets of the profession
3	Evaluate their performance, ongoing professional development and progress in skills, studio, performance, audition, and interview, in discussion and in writing
4	Evaluate own employability competencies and career management skills and outline own future development either in Acting, Musical Theatre areas and/or within a wider performance context and/or within wider employment or enterprise in discussion and in writing
5	Choose personal photographs, prepare CVs, write letters, and produce self-marketing materials to target prospective employers
6	Select, prepare and rehearse appropriate material to reflect personal casting and demonstrate skills for audition purposes in a variety of contexts
7	Perform prepared audition material within a structured performance framework to an audience of professional contacts such as agents, casting directors, directors, etc. in live and recorded media contexts
8	Critically reflect on own working relationships using teamwork and leadership skills, recognising, and respecting different perspectives
9	Work independently, set goals, and manage their own workload to achieve under pressure and to meet deadlines

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Summative	Cumulative Practice	Ongoing assessment of professional and personal skill development in employability contexts including audition room environments.	50%
Summative	Performance to Industry	A live or digital opportunity to showcase performance skills to industry stakeholders and gatekeepers.	25%
Summative	Professional Preparation Portfolio	2,500-word portfolio task	25%

Assessment Criteria

Cumulative Practice

- Prepare and update a clear and concise CV that provides accurate and relevant information.
- Choose personal photographs which accurately reveal casting potential.
- Demonstrate self-promotion, self-presentation, and marketing skills to professional standards.
- Acquire and demonstrate an understanding of the profession and its diverse employment mechanisms including engaging with directory and casting sites, agents;
- Prepare and manage themselves effectively according to professional industry standards, meeting deadlines, managing time and communicating appropriately;
- Research, select and present a variety of appropriate songs, acting pieces suitable for casting, audition etc
- Present themselves effectively in a variety of casting, interview and audition scenarios.

Performance Presentation (Showcase Rehearsal & Performance)

- Rehearse personal showcase material to a professional standard, under direction and independently.
- Utilise professional standard expressive technical skills in the creation and communication of the performance.
- Demonstrate understanding and application of technical rehearsal and performance preparation processes and requirements.
- Respond constructively, actively and positively, using appropriate techniques, to direction, including the taking of and practical application of notes, advice and feedback.
- Operate professionally and collaboratively in relationships on and off stage with other performers, audience and production teams.

Professional Portfolio Criteria

- Evaluate choice of marketing material such as headshots, CVs and other business tools.
- Evaluate personal performance in auditions and interviews and other employment facing scenarios.
- Evaluate accurately and objectively personal skills development and progress, performances within and outside the programme, and casting potential.
- Articulate ideas and communicate about personal practice with clarity and analytical understanding.
- Demonstrate strategies for continuing professional and creative development. Reflect practically on connections to performances and personal casting.
- Outline a connected, creative and informed position as an emergent artist in a context of influences and personal objectives.
- Communicate effectively and according to **appropriate** academic convention where necessary.

Mock Dance Audition Criteria

- Pick up and demonstrate choreography with detail.
- Utilise professional standard expressive technical skills in performance.
- Present a professional performance quality with consideration of dynamics, interpretation, and narrative.
- Work professionally in the space with an understanding of the demands of an audition process and event.

Summative Assessment criteria for Rep Folder – Singing

- Identify, select and prepare appropriate singing repertoire for the brief that satisfies the musical and stylistic features of each category.
- Utilise professional standard expressive technical skills in performance.
- Present a professional performance quality with consideration of dynamics, interpretation, and narrative.
- Work effectively in the space with an understanding of professional performance demands.

Re-assessment Scheme	Weighting %
Ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.	N/A
Component 2/3: A suitable solo performance task would be set that would allow students to satisfy the learning outcomes. The performance could be performed in a studio performance environment or as a 'self-tape'. (Further alternative assessment opportunities will be considered for injured students.)	25% per component, assessment capped at 40%
Resource lists now available on TALIS within Moodle	

Core

Rutherford, N. (2012) *Musical Theatre Auditions and Casting*. London: Methuen Drama.

Recommended

Anon., n.d. *Theatre Green Book*. [Online] available at: <https://theatregreenbook.com/>

Bishop, N. (2015) *Auditioning for Film and TV*. 2nd edn. London: Methuen

Cottrell, S (2015). *Skills for Success, Personal Development and Employability*. 3rd edn. London: Macmillan Education.

Field, S. (2008) *Managing your Career in Theatre and the Performing Arts*: New York: Ferguson Career Coach.

Flom, J. (2016) *Get the Call Back: The Art of Auditioning for Musical Theatre*. Lanham: Rowman & Littlefield Publishers

JBR (2022) *Getting, Keeping & Working with Your Acting Agent: The Compact Guide*. London: Nick Hern Books.

Hall, K. (2014) *So You Want to Sing Musical Theatre: A Guide for Professionals*. Lanham: Rowman & Littlefield.

Hammond, M. (2009) *Thank You That's All We Need For Today*. Leipzig: Edition Peters.

Hodges, N., White-Ndounou, M. (2021) *Breaking It Down: Audition Techniques for Actors of the Global Majority*. Lanham: Rowman & Littlefield Publishers.

Mayes, S. (2023) *Conversations in Colour*. London: Methuen Drama.

Soto-Morettini, D. (2012) *Mastering the Audition*. London: Methuen.

Swart, T., Tidmarsh, A. (2011) *An Attitude for Acting*. London: Nick Hern Books.

Module Descriptor: Professional Skills of the Actor

Module details	
Module title	Professional Skills of the Actor (Acting Musical Theatre)
Module code	ICW611
Level	6
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	Makulomy Alexander Hills & Jonathan Dawes
Module hours	
Hours	Type
-	Lectures
180	Practical Classes or Workshops
-	Laboratories
20	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20 credit module)
Module aims and curriculum	
The overall aim of this module is to develop an understanding of professional skills and competences to access and sustain a career within the working environment and develop a deeper understanding and practice of specific disciplines that contribute towards Musical Theatre and Acting genres and forms. Module Aims: - Through regular scheduled classes, students will further develop their expressive technical skills across Acting, Singing, Voice, Movement and Dance. The focus of this work is to ensure the attainment of the professional standard capabilities essential for securing employment - Students will embody the core professional behaviours of embedding regular 'class' to ensure skills remain current, expert and are developed continuously	
Learning, Teaching and Assessment Strategy	
Main topics of study: This module ensures the students' technical skills acquired and consolidated through Level 4 and 5 are maintained and available to serve them as professional performers. The idea of continued professional development is embedded in the delivery of this module to ensure the students understand the required commitment to their craft to remain 'match fit' upon graduation. Students will take a range of varied classes: Acting: Acting for Screen, Acting Skills in Scene Study, Voice, Movement Singing; Repertoire, Acting Through Song Dance; Jazz Technical skills tutorials and group classes will also be provided and aligned alongside the Professional Performance Practice Productions module to embed skill development work into the rehearsal of two staged performances.	

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Understand, extend, and respond to technical vocabulary, approaches, principles, and practices over all three disciplines.
2	Select and implement established analytical and research techniques to refine accurate practical performance choices made over all three disciplines.
3	Critically reflect upon and evaluate their performance, ongoing professional development and progress in skills in the studio and in performance
4	Demonstrate comprehensive expressive technical skills within all disciplines that are capable of communicating detailed, complex and coherent choices in respect of character/narrative/genre/ style as appropriate.
5	Develop personal professionalism and safe practice in respect of behaviours, attitudes, competences and capacities in expressive technical skills acquisition, personal development, and presentation in various contexts (class, workshop, audition scenario, presented performance)
6	Perform dance work, scenes and sung texts selecting and integrating expressive technical skills in execution of a brief/text in various contexts (class, workshop, unseen sequences, audition scenario, presented performance)
7	Demonstrate understanding and practical capacity in teamworking, ensemble practice and problem solving in personal and group contexts
8	Work independently, showing initiative, set goals and manage their own workload.

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in classes, in-class sharings, rehearsals and presentations.		0%
Summative	Cumulative Practice	Ongoing assessment of skill development and acquisition in Acting Skills strand.	45%
Summative	Cumulative Practice	Ongoing assessment of skill development and acquisition in Singing Skills strand.	45%
Summative	Cumulative Practice	Ongoing assessment of skill development and acquisition in Dance Skills strand.	10%

Assessment Criteria

Cumulative Practice (Dance)

- Technique - Develop further professional standard expressive technical skills in dance that can support safe and effective musical theatre performance.
- **Self-management** - Demonstrate a high level of awareness and deployment of self-management, personal discipline and self-motivation distinctive for an accomplished professional.
- **Research** - Integrate independent contextual research and analysis work which shows attention to detail and informs practice.
- **Professionalism** - Demonstrate a professional commitment and engagement to participating in and contributing to activities / discussions that ensure continuing professional development.
- **Performance** - Demonstrate creative interpretation of a range of material and diverse use of techniques to create and deliver accomplished performance and presentation in a variety of contexts.

Cumulative Practice (Solo Coaching)

- Develop further professional standard expressive technical skills in singing that can support safe and effective musical theatre performance.
- Demonstrate a high level of awareness and deployment of self-management, personal discipline and self-motivation distinctive for an accomplished professional.
- Integrate independent contextual research and analysis work which shows attention to detail and informs practice.
- Demonstrate a professional commitment and engagement to participating in and contributing to activities / discussions that ensure continuing professional development.
- Demonstrate creative interpretation of a range of material and diverse use of techniques to create and deliver accomplished performance and presentation in a variety of contexts.

Cumulative Practice (Acting)

- Integrate fully the effective use of appropriate techniques when working across different contexts, media, and genres [1]
- Integrate fully technique to apply specificity in character, scene, improvisation, and performance work, avoiding generalised choice [1, 6]
- Fully demonstrate the ability to transform the self in the development of character within specific imaginary circumstances [4, 6]
- Fully demonstrate the use of a range of acting methodologies to interpret and develop character, informed by traditional and contemporary practices [2, 4, 6]
- Fully demonstrate the use of a range of acting methodologies to understand character journey through scenes and/or improvisations, informed by traditional and contemporary practices [2, 4, 6]
- Fully demonstrate the use of a range of acting methodologies to interpret story and develop character appropriate to context and material [2, 4, 6]
- Embody a deep understanding of listening whilst within a character responding without agenda in the moment. [6, 4, 6]
- Fully realise the ability to follow character impulse to inform action and reaction. [6, 4, 6]
- Fully utilise textual analysis skills to create character across a range of dramatic genres. [2, 7, 8]
- Consistently demonstrate a high level of professionalism by applying relevant health and safety practice appropriate to specific working environments and show initiative and self-management of work and tasks set. [1, 3, 5]

Cumulative Practice (ATS)

- Demonstrate comprehensive expressive technical skills of acting, voice and singing that can communicate detailed, complex and coherent choices of character.
- Independently integrate analytical research techniques to refine and develop confident character choices.
- Demonstrate creative use of a wide range of materials and techniques to deliver accomplished performances appropriate to various themes and contexts.
- Demonstrate a high level of professionalism, showing initiative and critical reflection of performance development.

Re-assessment Scheme**Weighting %**

Cumulative Practice; ongoing assessment of technical skill development, process and performance ability must be completed through the first attempt and there is no suitable reassessment opportunity to compensate for the ongoing skill acquisition monitored through cumulative practice.

N/A

Resource lists now available on TALIS within Moodle**Core**

Britten, B. (2014) *From Stage to Screen*. London: Bloomsbury.

Fisher, J., Kayes, G. (2016) *This Is a Voice: 99 Exercises To Train, Project and Harness the Power of Your Voice*. London: Profile Books.

Henry, D., Jenkins, P. (2019) *The Essential Guide to Jazz Dance*. Marlborough: The Crowood Press.

Recommended

Lawson, D. (2014) *The Actor and the Camera*. London: Nick Hern Books

Module Descriptor: Independent Performance Project - Dissertation

Module details	
Module title	Independent Performance Project - Dissertation (Acting Musical Theatre)
Module code	ICW612
Level	6
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Mandatory
Staff teaching the module	David Willoughby
Module hours	
Hours	Type
-	Lectures
50	Practical Classes or Workshops
-	Laboratories
150	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
Summary of module for applicants: This module is intended to allow students to create a piece of original performance (or an equivalent presentation such as an educational workshop) drawing upon practice-as-research as a methodology. Using the methodology of practice-as-research students will determine their own investigation through theory and practice to create their own practice-as-research project. There is potential for the use some elements of expressive movement and dance, music and speech and/or drama within the presentation to produce work aligned musical theatre conventions and practice. Equally, the students may choose to create a non-musical text/movement-based piece of performance-theatre. Study on this module is largely self-led, and so the main topics of study will be self-determined through a research proposal, a presentation and the final performance. Module Aims: • Explore an original research project using an original idea drawn from a conceptual, theoretical, practical, or historical perspective. • Demonstrate understanding of the practice-as-research methodology. • Analyse and evaluate the practice-as-research project. • Develop creative skills in the creation of the practice-as-research project. • Perform An individual, creative piece with technical precision, expression and purpose	
Learning, Teaching and Assessment Strategy	
Main topics of study: Key sessions will be offered for example; • The practice-as-research methodology • Creating a research proposal • Research ethics and academic integrity • Creating a practice-as-research presentation	

- Analysis and evaluation skills

Additionally, workshop sessions which will cover approaches to text/script, choreographic practice, directing, additional production skills to support individual projects where applicable.

There may be variations to the above classes and briefs.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Demonstrate knowledge and understanding of the practice-as-research methodology
2	Demonstrate knowledge and understanding of research skills, research ethics and creating an independent research project
3	Apply practice-as-research to their own research project
4	Critically analyse and evaluate other artists approaches to practice-as-research and students' own
5	Create, develop, refine and perform an appropriate piece considering performance conventions of the chosen research project
6	Work independently, set goals, and manage own workload as an independent researcher
7	Explore and articulate the development opportunities for the independent research project to wider contexts (fringe theatre, recorded media, etc) as a producing theatre-maker and performer

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have opportunities to complete formative assessment of learning including feedback from their dissertation proposal, Q&A in preparatory sessions, preparatory tutorials, dissertation supervision.		0%
Summative	Portfolio	[3,000 words] • Research and Project Proposal • Individual Presentation Evaluation	50%
	Performance Presentation	A prepared 12–15-minute performance of a piece of theatre created in response to a chosen question, theme or stimulus.	50%

Assessment Criteria

Performance • An original, thoughtful and valid performance concept. [Knowledge: 2; Thinking Skills: 3; Subject-Based Practical Skills: 5; Skills for Life: 7] • A sophisticated and informed grasp of the theatrical landscape that conveys thought-provoking ideas and narrative-driven content, as underpinned by the research topic.[Subject-Based Practical Skills: 5; Thinking Skills: 3.] • Develop a thorough grasp of technical production elements such as lighting, sound, and design, ensuring they align with the specific context and project mediums. [Subject-Based Practical Skills: 5] • Develop a cohesive and imaginative stylistic approach to stagecraft, pacing, transitions, and utilization of space, all customized to meet specific contextual needs. [Subject-Based Practical Skills: 5] • Articulate and explore a compelling narrative by skilfully developing multi-dimensional characters that effectively communicate and refine complex ideas. 5	
Process Evaluation: • Outline the project in a brief and compelling opening statement. [Subject-Based Practical Skills: 5] • Incorporate the project into a comprehensive 'literary' review, outlining practice-as-research methodologies as well as key texts and existing literature on the research topic explored. [Knowledge: 1 & 2 ;Thinking Skills: 3] • Clearly articulate decisive choices made on theme, content, dialogue, character, setting, and structure as required in the creation of the performance text. [Skills for Life: 6] • Articulate and analyse the production choices for design, lighting, costume, music, and movement, as they relate to the specific performance piece. [Skills for Life: 6] • Embedding of captivating research, references, and citations throughout the body of the text from diverse sources to support ideas and provide context for creative decisions in shaping the performance. [Knowledge: 1 & 2; Thinking Skills: 3 & 4] • Considered evaluation and analysis of personal ideas, research, external factors/feedback, experience, and practice to assess their impact, strengths, weaknesses in process and performance, and potential for future development. [Skills for Life: 7]	
Re-assessment Scheme	Weighting %
Resubmission of second attempt on initial task. This may include an entirely new submission or a rewrite of the original submission, at the discretion of the module co-ordinator based upon the development areas of the initial submission.	50% per task
Re-assessment according to the University of Chichester's academic guidelines for resubmissions and resits.	
Resource lists now available on TALIS within Moodle	
Core Barrett, E., Bolt, B. (2010) <i>Practice as Research: Approaches to Creative Arts Enquiry</i>. London: I. B. Tauris. Nelson, R. (2013) <i>Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances</i>. Basingstoke: Palgrave Macmillan.	
Recommended Cohen, A. and Rosenhaus, S. (2006) <i>Writing Musical Theatre</i>: London: Palgrave Macmillan. Goldman, L. (2012) <i>The No Rules Handbook for Writers</i>. London: Oberon Books. Gooch, S. (2004) <i>Writing a Play</i>. London: Bloomsbury Publishing.	

Hogget, S., Graham, S. (2014) *Frantic Assembly Book of Devising*. 2nd edn. London: Routledge.

Pitches, J., Popat, S. (eds.) *Performance Perspectives: A Critical Introduction*. Basingstoke: Palgrave Macmillan.

Woolford, J. (2012) *How Musicals Work and How to Write Your Own*. London: Nick Hern Books.

Module Descriptor: Professional Performance in Employment

Module details	
Module title	Professional Performance in Employment
Module code	TBC by Registry
Level	6
Credits	20
ECTS	10
Programme	BA Acting (Musical Theatre)
Mandatory or optional	Optional (applicable in cases of professional extenuation)
Staff teaching the module	David Willoughby
Module hours	
Hours	Type
-	Lectures
20	Practical Classes or Workshops
-	Laboratories
180	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
The Professional Performance in Employment module is designed to provide students with the opportunity to gain practical experience in a professional setting within the musical theatre industry. This module aims to develop students' professional practice, allowing them to apply and consolidate the skills they have acquired through holistic musical theatre training. The module also emphasises critical reflection on the process of transitioning into employment within the field of musical theatre. Students will engage in a 'work placement' to gain first-hand experience and understanding of the industry, and they will document their learning and reflections in a reflective portfolio. Module Aims: • To prepare the student for professional performance and employability contexts • To apply key concepts and wider professional skills in practice • To reflect upon the transition from education to industry and how vocational training has prepared the student for professional life • To encourage continued reflection upon research, practice, and development of vocational and professional skills in preparation for further interaction with industry. Students' experience will depend upon the employment context explored and will be reflective of the level, scale and role within the production.	
Learning, Teaching and Assessment Strategy	
Component 1: Reflective Portfolio (3,000 words) Students should ensure that their work covers the following areas: • Introduction: An overview of the work placement, including its duration, organization, and specific roles and responsibilities undertaken. • Reflections on Practice: Detailed reflections on the practical experiences gained during the work placement, highlighting specific tasks, challenges, and achievements. • Skills Development: An analysis of the skills acquired and developed during the work placement, linking them to the skills acquired through the BA Musical Theatre programme.	

- Professional Development: Reflections on the student's personal and professional growth throughout the work placement, identifying areas of strength and areas for further development.
- Critical Analysis: An exploration of the broader industry context of musical theatre, considering its current trends, challenges, and opportunities.
- Conclusion: A summary of the key insights gained from the work placement experience and an outline of future career aspirations and development plans.

Component 2: Performance in Industry

The student will be assessed on their performance in a rehearsed professional musical theatre performance environment, in connection with the work placement. This work could include West End Theatre Productions, UK Touring Theatre, Regionally Produced work (e.g. Chichester Festival Theatre, The Curve, Hope Mill Theatre)

Students must ensure that work placements reach a professional threshold and pass the proposal stage, signed off by the Programme Leader and Vice Principal.

Intended Learning Outcomes

By the end of the module, students will be able to:

1	Apply and integrate the knowledge, skills, and techniques acquired through holistic study in a professional work placement context within the performing arts industry.
2	Reflect critically on the experience of transitioning into employment, identifying strengths, areas for improvement, and strategies for ongoing professional development.
3	Evaluate and analyse the role of musical theatre training upon the professional performer in industry.
4	Demonstrate professional practice through active participation in the work placement, including effective rehearsal and performance, communication, collaboration, and time management.
5	Critically reflect on own working relationships using teamwork and leadership skills, recognising, and respecting different perspectives
6	Work independently, set goals, and manage their own workload to achieve under pressure and to meet deadlines

Cognitive, Practical, Transferable Skills and Professional Competencies

Cognitive Skills, Practical, Transferable Skills, and Professional Competencies are encompassed in the learning outcomes for this module.

Assessment Scheme

Type	Method	Description	Percentage weighting
Summative	Reflective Portfolio	A 3000-word reflective document that explores the rehearsal and performance process	50%
Summative	Performance in Industry	A professional performance opportunity	50%

Assessment Criteria	
Component 1: Portfolio • Demonstrate a reflective and critical analysis of the transition into employment in the performing arts industry. LO1-6 • Identify professional strengths and areas for improvement and outline strategies for ongoing professional development LO1-6 • Analyse and evaluate the role of performing arts training for professional performers in the industry LO1-6 • Demonstrate the ability to work independently, take responsibility for managing workload and set clear and achievable goals for the work placement LO1-6 Component 2: Performance in Industry • Integrate the expressive technical skills of the required musical theatre style to make choices that create a connected and convincing character performance appropriate to the demands of the production LO4 • Communicate a performance to a public audience with clarity, precise and detailed performance choices and spontaneity, appropriate to the production and able to be sustained over more than one full length performance LO4 • Perform effectively and generously within an ensemble, demonstrating nuanced on stage relationships with the space, other performers and the audience. LO4 • Perform to a professional standard and demonstrate the ability to work safely, professionally and respectfully in the technical/theatre performance environment LO4	
Re-assessment Scheme	Weighting %
Component 1: Portfolio Resubmission of second attempt on initial task. This may include an entirely new submission or a rewrite of the original submission, at the discretion of the module co-ordinator based upon the development areas of the initial submission. Component 2: Performance in Industry Reassessment of a second attempt in performance can be considered, if appropriate. Re-assessment according to the University of Chichester's academic guidelines for resubmissions and resits.	50% 50%
Resource lists now available on TALIS within Moodle	
Core Cottrell, S (2015). Skills for success, personal development and employability, 3rd edition. Macmillan Education Field, S, (2008.) Managing your career in Theatre and the Performing Arts. Ferguson. Recommended Hall, K (2014). So you want to sing musical theatre: A guide for professionals. Rowman & Littlefield Soto-Morettini, D. (2012) Mastering the Audition. Methuen Bishop, N. (2015) Auditioning for Film and TV, (2nd edition). Methuen Flom, J (2016), Get the Call back: The Art of Auditioning for Musical Theatre. Rowman & Littlefield Publishers	