

ITALIA CONTI

Module Specifications

CertHE Acting (Musical Theatre) (Foundation)

Academic Year 2026/27

Programme approved by University of Chichester



Italia Conti is an Associate College of
University of Chichester

CERTHE ACTING (MUSICAL THEATRE) (FOUNDATION)

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Level 4 Module Specifications

Module Descriptor: Musical Theatre Skills

Module details	
Module title	Musical Theatre Skills (Act MT-C)
Module code	TBC by Registry
Level	4
Credits	20
ECTS	10
Programme	CertHE Acting (Musical Theatre) (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	
Module hours	
Hours	Type
-	Lectures
150	Practical Classes or Workshops
-	Laboratories
50	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module introduces learners to technical and creative musical theatre skills, with understanding of the expressive technical skills explicit and implicit in the practice of integrated musical theatre performance. Students will: • Develop technical skills in individual disciplines that make up musical theatre performance; acting through song, singing and dance. • Acquire knowledge and initial understanding of the relationships between acting, singing and dance. • Understand the environment of a practical class setting and ways of working both independently and contributing towards a group.	
Learning, Teaching and Assessment Strategy	
Singing and Acting Through Song – main topics of study Students will be introduced to technical skills and understanding of repertoire & acting through song integrating performance skills and an understanding of genre, stylistics and dynamics to produce a more informed performance quality. Students are introduced to the core principles of vocal technique; posture and physical alignment, breathing and release, tone production, resonance and diction. Classes include a range of specific sessions on a defined topic/area each term. Classes are cumulative in nature, and skills and techniques are introduced and explored through the term's work. This is the 'cumulative practice', which is the core assessment activity.	

Dance - main topics of study

Students will be introduced to technical skills and understanding in Jazz, Ballet and Musical Theatre Performance.

Through a combination of classes, students are introduced to technical exercises and movement sequences, developing strength, balance, co-ordination, stamina and flexibility. Material will require gradual progression and stamina from students as the complexity of the material increases and expectations of dynamics, choreographic virtuosity and connection with the movement as a narrative tool is explored.

Intended Learning Outcomes

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

1	Understand and discuss the sophisticated core principles, theories, styles, techniques and approaches which identify expressive musical theatre practice.
2	Understand and fluidly employ use of the technical vocabulary and terminology in which musical theatre practice is defined and discussed.
3	Analyse and evaluate within all disciplines to identify stylistic and technical detail.
4	Demonstrate understanding of preparation for class (warm-up & cool down), and methods to improve physical performance in safe and effective practice.
5	Demonstrate and show development of core principles, theories, styles, techniques and approaches which identify expressive, technical musical theatre practice.
6	Reflect analyse and identify to discuss personal strengths, needs and improvements, contribute/respond to various feedback inputs and reflect on personal goals.
7	Work independently, set goals and manage their 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.

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to complete formative assessment of learning including verbal feedback in technical classes and workshops.		0%
Summative Component 1	Cumulative Practice	Component 1: LO 1,2,3,4,5,6,7 Ongoing assessment of musical theatre practice and skill development, vocational process and performance ability.	100%

Assessment Criteria**Cumulative Practice - Dance (Ballet, Jazz)**

- Recognize and understand the core principles, theories, styles, techniques and approaches which identify musical theatre practice. Discussing these with technical vocabulary. (1,2)
- Identify, analyse and evaluate stylistic detail within expressive musical theatre practice. (3)
- Work independently, set and reflect on goals and manage workloads. Identifying personal strengths and needs by responding to feedback. (6, 7)

- Show understanding of preparation for class (warm-up & cool down), and performance in a safe and effective practice. Identifying how own self-care, mental and physical wellbeing improve Performance. (4, 5)

Cumulative Practice – Singing

- Utilises foundational technical singing skills including posture/alignment, breathing, phonation, registration, resonance and diction in sung material.
- Demonstrate basic musicianship including phrasing and dynamics to communicate expressive character.
- Responds to feedback and discussion in classes, applying work undertaken in class to personal practice.
- Engage in group work with consistent focus and concentration.
- Demonstrate foundational technical singing skills including posture/alignment, breathing, phonation, registration, resonance and diction.
- Evidence varied vocal qualities required to make expressive choices lead by connected character.
- Research contextual information presenting songs that are appropriate for the student's skill level.
- Responds to feedback and discussion in classes.

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

Harris, D. (2016) *Beginning Musical Theatre Dance*. Champaign: Human Kinetics.
Deer, J., dal Vera, R., (2015) *Acting in Musical Theatre*. 2nd edn. London: Routledge.
Harvard P, (2013) *Acting Through Song: Techniques and Exercises for Musical Theatre Actors*. Nick Hern Books.

Recommended

Benedetti, J. (2016). *Stanislavski an Introduction*. London: Bloomsbury.
Hagen, U. (1973) *Respect for Acting*. Hoboken: Wiley.
Kraines, M., Pryor, E., (2004) *Jump into Jazz*: Informa Dance.
Mastin, Z. (2009) *Nutrition for Dancers*. Alston: Dance Books Ltd.
Steinhauer, K., McDonald Klimek, M., Estill, J., (2017). *The Estill Voice Model: Theory and Translation*. Pittsburgh: Estill Voice International.
Streeter, J., Raymond, P., (2014) *Singing on Stage – An Actor's Guide*. London: Bloomsbury Methuen.
Warren, G. (1989) *Classical Ballet Technique*. Gainesville: University Press of Florida.
*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)
Trahearn, A. (2024). *Commercial Dance: An Essential Guide*. 1st edn. New York: Routledge
Goldberg, T. (2023) 'Tap Dance in the Private-Sector Dance Studio', *Dance Education in Practice*, 9(4), 11-15. doi: 10.1080/23734833.2023.2266337 (via JSTOR)

Module Descriptor: Skills of the Actor

Module details	
Module title	Skills of the Actor (Act MT-C)
Module code	TBC by Registry
Level	4
Credits	20
ECTS	10
Programme	CertHE Acting (Musical Theatre) (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	
Module hours	
Hours	Type
-	Lectures
150	Practical Classes or Workshops
-	Laboratories
50	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module encapsulates the spoken voice and movement for actors training within the programme to further the skills of the actor and prepare the student to develop their use in both performance and audition environments. The Skills of the Actor (ActMT-C) module aims to: • To begin to develop a relationship to the body as a theatrical instrument through core movement skills such as strength, stamina, flexibility, fluidity and anatomical awareness. • To explore body, breath and physical impulses as a tool for understanding and conveying character, emotion and narrative. • To develop confidence and creativity in physical exploration inhabiting a theatrical space, and begin to develop the capacity to learn, devise and improvise movement sequences and patterns. • To introduce an awareness of own habitual patterns and physical tensions and acquire exercises to address these. • To lay the foundations for an open, released and supported voice, and to begin exploring the relationship between the breath, the thought, imagination and intention. • To start the development and understanding of text and language and ability to express and communicate text content and intensions. To lay the foundations of articulation, clarity and expression of speech and communicate with confidence and assurance to realise their vocal potential.	
Learning, Teaching and Assessment Strategy	
Voice - (ActMT-C) This class will introduce the student to the basic principles and physical skills of voice work for the professional actor, in order to acquire healthy vocal technique and develop the individual's full vocal potential. The foundation for the work is body usage based on the principles of release work, effortlessness, and efficiency for the acting/vocal task in hand.	

Students are introduced to an appreciation of the word and understanding of text through vocal technique and expression. Text work includes practical and pragmatic ways to link the principles of voice technique to demystify Shakespeare's language and bring variety and dynamics into both classical and contemporary text. Awareness of the voice and simple, practical voice exercises are developed to build up warm-up preparation and use of presence awareness for auditioning and performance. 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 elicit a response or action from another person.

Movement – (ActMT-C)

This class will introduce the student to key physical skills and awareness to support their development and understanding of the role movement plays in the actors training. The work will focus on introducing the physical and mental skills required to explore the basics of fundamental and expressive movement.

Through a variety of practical exercises, we will work on establishing physical neutrality, building core strength and flexibility and begin to unpick personal movement habits and patterns. This will involve work on alignment, spatial awareness, movement patterns and sequences, dynamics, tempo and the actor's body in the space. It will develop skills to convey presence in the space, improve movement vocabulary and confidence in moving, and begin to examine how to commit to actions and movements psychologically and emotionally.

Techniques for exploring space and dynamics, the work of practitioners such as Laban, Lecoq and Anne Bogart are introduced as a starting point for expanding and transforming movement vocabulary and investigating physical character. Students will also be introduced to a range of dance styles and techniques to develop musicality and spatial awareness, sequence learning, and physical expressivity.

Intended Learning Outcomes

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

1	Develop an understanding of basic vocal anatomy and physiology as a means of adjusting un-useful habits and patterns and developing a healthier vocal technique.
2	Use an awareness of body release and presence, active and centred breath, pitch, resonance, forward placement and a lightly muscular formation of speech sounds to develop and practice a warm-up for auditions and performance.
3	Develop ways to practically understand and communicate text by making real connections to text content (people, places and things) and vocally connecting them to intension and the working space.
4	Cognitively understand the connection between mind, body and voice.
5	Reflect effectively on individual progress and development of skills, connect to broader actor's process and identify key individual areas of work and exercises to address.
6	Find healthy alignment in order to use free breath technique, open up a more released and supported sound and lightly muscularised speech sounds within both their spoken voice work in their natural accent and singing work.
7	Adjust speech sounds or vocal qualities to help create character and communicate intension with expression and clarity.

8	Communicate with clarity and imaginative physical/vocal expression in an audition and performance context.
9	Move creatively with increased freedom, confidence and physical articulation in both pedestrian and abstract movement, in response to, physical, imaginative and emotional impulses using breath and alignment to connect to thought. All with required level of physical and mental stamina and focus.
10	Work individually and in groups in a focused, supportive, exploratory way.
11	Reflect effectively on individual progress and development of skills, connect to broader actors' process and identify key individual areas of work and exercises to address.

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	Cumulative Practice	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11) Ongoing Assessment of Voice strand.	50%
Summative Component 2	Cumulative Practice	Component 2 (LO: 1, 2, 4, 5, 8, 9, 10,11) Ongoing Assessment of Movement strand.	50%

Assessment Criteria

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

(LO: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11 in relation to vocal skills)

The student will demonstrate the ability to:

- Make adjustments towards healthy alignment and reduce habitual tension to improve breathing technique.
- Make adjustments towards achieving a released and supported vocal sound.
- Connect breath with thought structure.
- Articulate with clear and fluid speech within given natural accent.
- Integrate vocal techniques both into audition practice and production work.
- Demonstrate awareness of vocal anatomy and physiology in a practical demonstration of a spoken voice or singing exercise.
- Demonstrate an ability to communicate text by making real connections to text content (people, places and things) and vocally connecting them to intention and the working space.
- Demonstrate an awareness of vocal communication and ways to utilise voice exercises within an audition and performance context.

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

(LO: 1, 2, 4, 5, 8, 9, 10,11 in relation to Movement skills)

The student will demonstrate the ability to:

- Recognise and begin to address habitual patterns of movement in relation to physical neutrality.
- Practically work with anatomical awareness.
- 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, developing appropriate physical skills.
- Begin to physically act upon internal and emotional impulses by accessing their creative flow and make focused and informed proposals to the creative process.
- Work with growing intention and creativity in both abstract and pedestrian modes.

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**

Houseman, B. (2002) *Finding Your Voice*. London: Penguin.

Marshall, L. (2008) *The Body Speaks*. London: Methuen Drama.

Streeter, J., Raymond, P., (2014) *Singing on Stage*. London: Bloomsbury.

Recommended

Bunch, M. (2005) *The Performer's Voice: Realizing your Vocal Potential*. New York: W.W. Norton & Company.

Callery, D. (2001) *Through the Body*. London: Nick Hern Books.

Darley, C. (2009) *The Space to Move*. London: Nick Hern Books.

De Mallett, T. and Skillbeck, N. (2000) *The Singing and Acting Handbook*. London: Routledge.

Dennis, A. (2002) *The Articulate Body*. London: Nick Hern Books.

Harvard, P. (2013) *Acting through Song*. London: Nick Hern Books.

Kayes, G. (2002) *Singing and the Actor*. London: A & C Black.

Kohlhaas, K. (2000) *The Monologue Audition*. London: Nick Hern Books.

Lecoq, J. (2001) *The Moving Body*. London: Routledge.

Newlove, J. (1993) *Laban for Actors and Dancers*. London: Nick Hern Books.

Phillips, P. (2010) *Singing for Dummies for Dummies*. 2nd edn. Plymouth: John Wiley and Sons.

Rodenburg, P. (2015) *The Right to Speak*. 2nd edn. London: Methuen.

Module Descriptor: Acting Lab

Module details	
Module title	Acting Lab (Act MT-C)
Module code	TBC by Registry
Level	4
Credits	20
ECTS	10
Programme	CertHE Acting (Musical Theatre) (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	
Module hours	
Hours	Type
-	Lectures
150	Practical Classes or Workshops
-	Laboratories
50	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module encapsulates the acting specific actor training within the programme to further the skills of the actor and prepare the student to develop their use in both performance and audition environments. The Acting Practice module aims to: • Begin to create open and responsive performers. • Demystify text analysis and actors 'vocabulary'. • Develop the actor's process on text and truthful characterisation. • Develop competence, and independence in finding, deconstructing and working on new texts. • Facilitate confidence in the space and stagecraft skills.	
Learning, Teaching and Assessment Strategy	
Students will be introduced to and begin to develop basic technical acting skills which form the basis of approaching character, text and working truthfully. This will be explored through a combination of technique and game-based classes, workshops, and on-going/intensive audition preparation work (specifically for use with drama schools/vocational course auditions). The module will typically focus on the following key areas: • Improvisation • Acting Skills Improvisation This class will work on improvisation games and exercises designed to free up the actor's imagination and to work with truthful impulses within a non-text-based scenario, with an introduction to the typical vocabulary used in this work.	

The class will work to a variety of scenarios and briefs including game-based activities that are designed to promote collaborative ensemble practice, being open, responding to and making offers, active listening, storytelling, and character creation. Drama Schools and other audition-based activities often use group improvisation sessions as part of an audition process, and so this class is intended to build confidence in what can be perceived as an intimidating scenario.

Acting Skills/Workshops

This class will be an introduction to some practitioner-based exercises and processes to explore additional 'tools' that can be used in the creation of truthful characters and relationships, to develop deeper connection and to encourage creative choice making. Students will be able to transfer techniques explored in this class to support Monologues, Improvisations, Scene Studies, and Projects. In addition to actor-based workshops, students will receive tasters in other areas of the performing arts industry - collaborative partnerships, different job roles, and the wider sector.

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, discuss, and explore techniques and skills that begin to form the basis of an actor's process, including breaking down text and identify devices, subtext, and intentions as well a piece's themes, mood and purpose in a way that supports appropriate presentation.
2	Undertake appropriate and practically-supportive research and analysis.
3	Create, explore, and present characters that are appropriate to the needs of the text/piece.
4	Work for limiting self-censorship and finding playfulness, ease, and confidence in performance.
5	Use a range of physical and vocal forms of expression to serve the text/scene and medium.
6	Evaluate own work and that of others.
7	Work independently and collaboratively with others, contributing as a generous and supportive member of an ensemble whilst supporting the needs of the text/scene and medium

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: 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 Component 1	Cumulative Practice	Component 1 (LO: 1, 2, 3, 4, 5, 6, 7)	100%

Assessment Criteria

Cumulative Practice (Rehearsal Process/Class Work)
Improvisation

The student will demonstrate the ability to:

- Be physically comfortable, active, and open in a space without text.
- Make and receive offers without interference from self.
- Connect, using 'the self' to characters and explore exercises without defaulting to comedy, blocking, or undermining.
- Sustain exercises on own, in partners, and as a group.

Acting Skills/Workshops

The student will demonstrate the ability to:

- Remain open and curious during exercises/observation in the exploration of techniques.
- Analyse and discuss techniques and exercises in a professional manner.
- Connect, using 'the self', to characters and explore exercises without defaulting to comedy, blocking, or undermining.
- Sustain exercises on own, in partners, and as a group.

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 (2021) *In-Depth Acting*. London: Oberon Books

Recommended

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

Bartow, A. (2008) *Handbook of Acting Techniques*. London: Nick Hern Books.

Calderone, M. (2004) *Actions: The Actor's Thesaurus*. London: Nick Hern Books.

Crystal, B. and Crystal, D. (2004) *Shakespeare's Words*. London: Penguin.

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

Johnstone, K. (1981) *Improv – Improvisation and the Theatre*. London: Methuen.

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

Salinsky, T. and Frances-White, D. (2008) *The Improv Handbook*. London: Bloomsbury.

Wayth, L. (2014) *A Field Guide to Actor Training*. Milwaukee: Applause Books.

Module Descriptor: Rehearsal and Performance

Module details	
Module title	Rehearsal and Performance (ActMT -C)
Module code	TBC by Registry
Level	4
Credits	20
ECTS	10
Programme	CertHE Acting (Musical Theatre) (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	
Module hours	
Hours	Type
-	Lectures
150	Practical Classes or Workshops
-	Laboratories
50	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
This module allows the working practice development from other modules to accumulate in a rehearsal and performance environment; an opportunity to put the skills into practice. The Rehearsal and Performance module (ActMT -C) aims to: • Create open and responsive performers • Start the development of the actor's process on text and characterisation • Facilitate confidence in the space and stagecraft skills • Demystify text and actors' vocabulary • Reveal subtext in a simple and accessible way • Accustom the student to the experience of playing physical/psychological actions.	
Learning, Teaching and Assessment Strategy	
The student actor-singer needs to practice the essential core technical skills of acting, singing, voice, movement, and dance within a rehearsal and performance experience. Rehearsal and Performance allows students to begin to explore and implement the basic core principles, which support a successful performance. Using Stanislavsky's system - as interpreted by contemporary practitioners - the module gets students to build an initial understanding and practice of the theoretical elements of creating and communicating a character through text based and improvisation/devised work. Scene Study This class will introduce the basic principles and vocabulary typically used to develop a truthful acting performance, such as working with objectives, actions, units, given circumstances, impulses, research and text analysis – techniques drawn from the fundamentals of Stanislavski's system, and also as interpreted and distilled by Uta Hagen and Dee Cannon. The class will work to selected play texts which will be investigated thoroughly over the course of the teaching period, with a variety of practical exercises and rehearsal techniques.	

There will be work set that will require students to work independently and within their own time, such as research projects and text analysis, which will then be discussed and worked on within the class time.

Project

This class will develop the techniques and practice covered in Scene Study into the rehearsal and performance of a fuller text/piece. Within these classes and rehearsals students will integrate skills from all other modules, including Voice, Movement and Singing (as appropriate). The class will work on devising and developing elements of story-telling that respond to, enhance and support a given text. The structure of the term's work will be through weekly rehearsals and project-support classes (Voice, Movement, Singing, Contextual Studies), into an intensive rehearsal period, and finally into a performance week.

The module will provide students with the opportunity to:

- Begin to bring together elements of acting, singing, voice, movement and dance and use them in a rehearsal, sharing and performance of a scene or project.
- Use the principles behind Stanislavsky's system and begin to explore the core skills and processes by which characterisation is realised and presented in performance.
- Define the objectives of a character and embody and express them.
- Understand and inhabit how a character relates and responds to other characters, and the given circumstances – as appropriate to the demands of a text.
- Develop trust in self and between members of the group, working sensitively with and contributing to an ensemble.
- Prepare and sustain the quality of energy required for rehearsal and performance.
- Manage personal workloads, meet deadlines, and negotiate and pursue goals with others.
- Develop and begin to implement a professional attitude towards rehearsal and performance.

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 use a coherent process and vocational vocabulary, based on the theories of Stanislavski, to develop and explore a role.
2	Undertake appropriate and practically-supportive research and exploration, including identifying and analysing themes and symbolism.
3	Break down text and identify subtext and intention in a way which supports both coherent characterisation and the agreed interpretation.
4	Work actively to contribute as a generous and supportive member of an ensemble.
5	Create, explore, and present characters and on-stage relationships that are appropriate to the needs of the text/piece; working towards believable and natural responses.
6	Apply a range of acting, singing and dance skills to serve the text/scene and medium.
7	Evaluate own work and that of others.
8	Work independently and collaboratively with others, negotiating and pursuing goals and the needs of the scene/project with others.

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	Rehearsal Process/Class Work	70%
Summative	Performance / Sharing	Presentation/Sharing – Scene Study.	10%
Summative	Performance / Sharing	Performance / Sharing	20%

Assessment Criteria

Component: Cumulative Practice (Rehearsal Process/Class Work)

The student will demonstrate the ability to:

- Analyse a text; identifying themes, objectives, and relationships and being able to contribute to a discussion and exploration of these ideas within a class/rehearsal.
- Engage in appropriate and useful research, both contextually and imaginatively in order to practically explore around a text and the self in ways that begin to develop and inform an actor's process.
- Understand, develop, and begin to implement techniques and skills that form part of an actor's process in working towards a truthful performance.
- Work imaginatively and creatively throughout the rehearsal process to effectively explore character choices and given circumstances
- Work effectively, sensitively, and professionally according to the requirements of the brief, the director/ tutor and the ensemble.

Component: Presentation/Sharing & Performance

The student will demonstrate the ability to:

- Integrate work developed in rehearsals and through the beginnings of a personal process into performance.
- Communicate believable connection with the stakes, other characters and given circumstances, using appropriate technical skills to inform choices in performance.
- Perform effectively, sensitively and professionally according to the requirements of the brief, the director/ tutor and the ensemble.

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: 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. Re-assessment criteria as per original assessment.	As per original assessment, capped at 40%

Resource lists now available on TALIS within Moodle

Core

Cannon, Dee (2021) *In-Depth Acting*. London: Oberon Books.

Everett, W.A. (2008) *The Cambridge Companion to the Musical*. 2nd ed. New York: Cambridge University Press.

Miller, Bruce (2010) *The Scene Study Book*. Lanham: Limelight Editions.

Recommended

Abbot, J. (2019) *Improvisation in Rehearsal*. London: Nick Hern Books.

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

Cramer, L. (2013) *Creating Musical Theatre: Conversations with Broadway Directors and Choreographers*. London: Bloomsbury.

Moseley, N. (2016) *Actioning and How to Do It*. London: Nick Hern Books.

Toporkov, V. (2001) *Stanislavsky in Rehearsal*. Translated by J. Benedetti. London: Methuen.

Module Descriptor: Contextual Practice

Module details	
Module title	Contextual Practice (Act MT-C)
Module code	TBC by Registry
Level	4
Credits	20
ECTS	10
Programme	CertHE Acting (Musical Theatre) (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	
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	
The Contextual Practice module aims to: • Provide a practical, academic and vocational knowledge context for the work integrated with the demands of the practical units. • Develop an analytical, evaluative and integrated approach to encountering and considering performance practice as experienced and observed. • Equip the beginning actor with the necessary preparative and investigative skills to facilitate their entry to fulltime Conservatoire training and/or further academic study in a related subject. • Provide a range of practical contextual learning opportunities to inform students as to the diversity of this subject discipline and the multiple methods of training and developing personal skills within this sector. • Introduce students to various elements of possible professional working environments and practices they may encounter. • Develop self evaluative and study skills, as core behaviours for employability and academic learning.	
Learning, Teaching and Assessment Strategy	
Contextual Practice has three strands (Thematic, Text-lab and Development) which allows students of practical acting to explore the contextual framework of the practical work and skills they are encountering in the other modules; this may encompass: developing the specific research, analysis and evaluative skills required of an actor (in training and professionally), exploring the varied creative components of collaborative performance practice, and offering an introduction to storytelling and textual composition. It will also include ways which can support the student to continue further study into practical acting, or routes into other further education. The module will broadly include:	
Term 1	

Contextualising actor training including hallmarks, identifiers and necessary skills competencies for the contemporary actor, ways to enter into training, practical sessions to support a personal development plan (eg applications for further study/training, audition/interview practice), self-evaluation, reflection, play readings and dramaturgical composition. (Thematic, Text Lab, Development)

Term 2

Widening the understanding of practice through exploration of different approaches to actor training, research and analysis for creative and personal development - including ideas which underpin professional working practices - through analysing workshops and exercises, self-evaluation, discussions, play readings and dramaturgical composition. (Thematic, Text Lab, Development)

Term 3

Developing collaborative performance practice including exploring wider performance practices (devising, dramaturgy), ideas which underpin design/visualisation (set/costume/sound/lighting), direction, and wider approaches to integrated creative practice (writing, stage management etc.). Through intro/taster workshops analysis and presentations, and a developed performance context, students will identify transferable skills and orienting these to employability /academic study objectives, self-evaluation and reflection.
(Thematic, Pitch, Development)

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
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 received 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 in a group process of discussion 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.

Assessment Scheme

Type	Method	Description	Percentage weighting
Summative	Cumulative Practice	Includes 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	65%
Summative	Reflective Portfolio	personal statement, CV, written critical responses, self evaluations, text analysis, creative reflection	35%

Assessment Criteria

Component: Cumulative Practice (Class Work)

The student will demonstrate the ability to:

- Prepare their work professionally for seminars/readings 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)
- Analyse, respond to and evaluate experiences, texts, creative material and performances in analytical detail, in discussion, in creative, performative and technical practice and in writing tasks (Tasks – workshop and play-reading activities, critical responses, text/source analysis, supplied literature reviews, creative writing tasks)
- 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 –seminar preparation activities, professional research activities, creative research activities)
- 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)

Each area listed above contributes 25% of the overall mark available for each term, which is then calculated pro rata to give the mark for the component.

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
- Identify, integrate, explore and explain a breadth and depth of relevant practical observations and experiences, personal and otherwise, considering the individual experience in a wider context
- 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.
- 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.

Each area listed above contributes up to 25% of the overall mark available for each essay, which is then calculated to give a percentage mark for the component.

Re-assessment Scheme	Weighting %
N/A	N/A
Resource lists now available on TALIS within Moodle	
N/A	

Module Descriptor: Audition Practice

Module details	
Module title	Audition Practice (Act MT – C)
Module code	TBC by Registry
Level	4
Credits	20
ECTS	10
Programme	CertHE Acting (Musical Theatre) (Foundation)
Mandatory or optional	Mandatory
Staff teaching the module	
Module hours	
Hours	Type
-	Lectures
100	Practical Classes or Workshops
-	Laboratories
100	Self-directed study
-	Online study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
The focus of this module is to introduce understanding of professional standard etiquette essential for auditions, the core professional behaviours and expectations for this scenario, and the vocational and performance skills relevant to an audition context. This includes acting audition material (utilised for both Acting and Musical Theatre audition contexts), singing audition material, and dance audition workshops. Students continue to develop the vocational and performance skills learned in wider modules and apply, as appropriate, to an audition context.	
Learning, Teaching and Assessment Strategy	
Students are supported in developing a confident, informed and practically grounded approach to audition preparation, with a clear focus on acting within both the context of Acting and Musical Theatre contexts. They are guided in selecting and researching appropriate audition material, including both classical and contemporary monologues, as well as repertoire that reflects the specific demands of musical theatre training and entry routes. Advice and guidance are provided to help students engage critically and creatively with selected material and understand the expectations of vocational auditions. Learning and Teaching in this module will deliver three strands of audition practice development: • Audition Technique for Acting Speeches • Audition Technique for Sung Material • Audition Technique for Dance Workshops Acting This strand will focus on monologues intended for audition purposes, most typically for drama school entry, but will also be useful in terms of tackling Shakespeare, verse, classical and contemporary texts. We will look at the connection between thought and speech, rhetoric, rhythm, and the expressive possibilities of the voice. We will consider suitability of the speech for the actor, directing and redirecting in the audition, vocal and physical choices, and text and character analysis.	

Singing

This strand will focus on sung repertoire intended for audition purposes, most typically for drama school entry. The module will introduce and prepare both Lyrical Musical Theatre repertoire and Contemporary Musical Theatre repertoire, often prepared as contrasting material for auditions. We will explore the connection between musicality, acting through song and performance technique, considering their application to different styles and genres.

Dance

This strand will focus on supporting developing actors who may be asked to take part in dance workshops for audition purposes, most typically for drama school entry. The module will introduce and prepare both. We will explore the application of fundamental technique, musicality and pick up skills.

Through a combination of workshops, tutorials and mock auditions, students explore the range of skills required across different audition contexts. Students are encouraged to consider suitability of material, directability, and the ability to adapt in response to feedback—core competencies for success in drama school and conservatoire-style auditions.

Students will also experience mock auditions and set briefs that reflect the multidisciplinary nature of Acting and Musical Theatre training, developing their awareness of how acting technique supports performance choices across singing and movement-based work. These experiences provide insight into the expectations of different institutions and help students build the flexibility and professionalism required for audition scenarios.

Peer observation and shared feedback are embedded into the learning process, allowing students to develop reflective practice and critical evaluation skills. Whether in performance or observation, students are supported in identifying truthful work, implementing feedback, and applying their learning across a range of audition-style contexts.

Intended Learning Outcomes

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

1	Understand and discuss the expectations of an audition process.
2	Demonstrate the sophisticated core principles, theories, styles, techniques and approaches of expressive acting and musical theatre practice within an audition scenario.
3	Demonstrate the professional etiquette required within an audition scenario and appropriate communication and presentation skills.
4	Identify research methodologies and approaches to sourcing appropriate audition materials.
5	Explore and identify appropriate programmes and courses that would suit the student's desired career path.
6	Reflect on own performance in class and assessment.
7	Develop and implement vocational performance skills in practice in an audition environment.
8	Realise appropriate audition material with an awareness of musical, dramatic and, where appropriate, choreographic style
9	Analyse researched materials to make an informed and pertinent decision.
10	Evaluate own work and that of others.

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 Component 1 (LO 1,2,3,4,5,6,7,8,9,10)	Cumulative Practice	Component 1 (LO 1-10) Ongoing assessment of audition practice and skill development, vocational process and performance ability	90%
Summative Component 2 (LO 2,3,6,7,8,9)	Mock Audition 1	Component 2	5%
Summative Component 3 (LO 2,3,6,7,8,9)	Mock Audition 2	Component 3	5%
Assessment Criteria			
Cumulative Practice (Singing) • Apply the learning in class to their personal preparation and organisation of their materials for auditions (singing repertoire, sheet music etc) • Begin to assimilate their technical skills in singing into their performance of the work • Begin to assimilate performance elements to the presentation of their songs • Begin to reflect the appropriate style of performance to the work presented, bringing character, style, performance energy and presence to the presentation of their work • Demonstrate understanding and practical application of appropriate attitude when interacting with the panel and the pianist in a singing audition scenario • Demonstrate research into the materials required for the drama school auditions of their choosing • Demonstrate research into the selection of songs appropriate to their own individual needs and abilities, and the ability to be self-motivated and pro-active in their search Cumulative Practice (Acting) • Research, select, pitch, and engage in discussion of suitable audition material appropriate to casting/need. • Analyse pieces; identifying themes, objectives, and relationships and make creative choices. • Discuss their choices and interpretation in an informed and accurate way. • Respond to direction on speeches and develop work independently across the process. • Confidently communicate believable connection within the given circumstances using appropriate technical skills to inform choices in presentation. Cumulative Practice (Dance) • Apply the learning in class to their personal preparation for auditions • Begin to assimilate their technical skills in dance into their performance of the work • Begin to reflect the appropriate style of performance to the work presented, bringing character, style, performance energy and presence to the presentation of their work • Demonstrate understanding and practical application of appropriate attitude when interacting with the panel and other participants in a dance audition scenario • Demonstrate research into the preparation required for the drama school auditions of their choosing			

Mock Audition / Preparation

- Prepare appropriately for the audition brief e.g. text analysis, line-learning for acting,
- Demonstrate an understanding of fundamental actor training, making choices appropriate for the character and given circumstances whilst achieving a truthful emotional connection.
- Demonstrate an understanding of fundamental singing technique (posture, breath, tone and resonance) to audition practice.
- Demonstrate an understanding of fundamental dance technique (alignment, weight, musicality and resonance) to audition practice.
- Communicate with appropriate performance energy suitable to an audition performance context
- Take re-direction, respond to feedback and connect to new interpretations of the set text or given material.

Re-assessment Scheme**Weighting %****N/A****N/A****Resource lists now available on TALIS within Moodle**

Block, G. (2013) *Speaking the Speech*. London: Nick Hern Books.

Freeman, H. (2010) *So You Want to Go to Drama School?* London: Nick Hern Books.

Johnson, A. (2013) *The Excellent Audition Guide*. London: Nick Hern Books.

Fisher, J., Kayes, G., (2002) *Successful Singing Auditions*. London: Routledge

Moseley, N. (2019) *Getting into Drama School*. London: Nick Hern Books