

ITALIA CONTI

Module Specifications

FDA Musical Theatre

Academic Year 2026/27

Programme approved by University of Chichester



Italia Conti is an Associate College of
University of Chichester

FOUNDATION DEGREE IN MUSICAL THEATRE

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Level 4 Module Specifications

Module Descriptor: Fundamental Dance Skills (FdA)

Module details	
Module title	Fundamental Dance Skills (FdA)
Module code	ICW441
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Lawrence Parsons
Module hours	
Hours	Type
160	Practical Classes or Workshops
40	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Acquire a conceptual and embodied technical understanding of dance styles such as Ballet, Contemporary, Jazz and Tap. • Develop a physical understanding of dance/movement technique such as alignment, placement, posture, weight placement and spatial awareness. • Develop a competent understanding of strategies for synthesising and fusing dance skills and styles from a range of dance genres. • Develop a creative and practical understanding of the application of Kinaesthetic approaches to dance/ movement. Develop musicality and performance through specific timing, dynamics, phrasing, mood and style with expression and breath. • Acquire strategies to engage with feedback, precisely interpret the demands of the Choreographer/Director and demonstrate an understanding of this in relation to own learning and planned self-development. • Develop understanding and application of health and safety considerations. This module provides students with the opportunity to study the fundamental techniques and performance skills of Ballet, Contemporary, Jazz and Tap, through participation in classes and workshops. Students are required to reflect on their developing movement skills and cognitive understanding of relationships between movement and somatic principles underlying these dance techniques. 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.	
Learning, Teaching and Assessment Strategy	

Classes in the disciplines of Ballet, Jazz, Tap, and Contemporary will run across all three terms. These disciplines typically form the core stylistic inputs in musical theatre performance (though by no means exclusively or in defined combinations).

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.

The Performance Presentation (Summative Assessment) will occur at the end of term 3 and students are assessed in the jazz dance style.

Classes provide students with the opportunity to acquire and develop their dance skill through engaging with the principles that will inform all class-based dance techniques:

Physical development: strength, stamina and agility that will allow the body to withstand the pressures of training and professional life

Technique: correct placement, and use of the body that will allow accurate execution of movement in order to produce movement that is controlled and fluid under various demands.

Knowledge & evaluation: vocabulary and understanding of process that will allow intellectual stimulation and cognitive growth, and for expressive choices to emerge from and be placed in an informed contextual understanding.

Movement: the accurate interpretation of movement and its delivery that captures the desired style, phrasing and line of which physical strength and technique are apparent.

Performance: the delivery of movement that conveys expressive intention has artistic integrity and dramatic quality that is relevant, believable and captivating.

Safe practice: Awareness of individual limitations and of the physical environment and therefore progress is continuous and free from potential injury

From time-to-time additional workshops and sessions will be run in additional dance styles to expand knowledge and skills, or to complement dance/movement learning in the Musical Theatre Performance practice module at this level of study.

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 Foundation Contextual Practice, students engage with their emerging practice as an actor, reflect on 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. Foundation Musical Theatre Performance Practice.

Intended Learning Outcomes

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

1.	Recognise, understand, and apply the core principles, styles, techniques, and dance and movement vocabulary across the different dance disciplines.
2.	Recognise, understand, and apply safe practice initiatives with specific reference to safe dance practice.
3.	Analyse and evaluate dance disciplines and sequences to identify stylistic, technical, and cultural detail to inform and develop 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 technique in relation the requirements of the discipline including an understanding of alignment, breath, weight transference and posture.
6.	Demonstrate and realise understanding of articulation and stylistic qualities embedded within specific dance genres.
7.	Perform movement material with developing sensitivity in relation to music, rhythmic, phrasing, narrative, character, proxemics, and structural elements.
8.	Demonstrate values, etiquette and attributes suitable for professional dance 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:

Cognitive: 3.

Practical: 4, 5.

Transferable skills & professional competencies: 8.

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 mock assessments that mirror component 2 at the end of term 1 and term 2.		0%
Summative Component 1:	Component 1: Cumulative Practice;	Ongoing assessment of technical skill development, process and performance ability.	75%
Summative Component 2:	Component 2: Performance Presentation;	Performance of a piece of jazz choreography (3-4 minutes).	25%

Assessment Criteria

Component 1 Cumulative Practice: Ballet, Jazz, Contemporary, Commercial, Tap

- Understand and apply core principles of technique. Understand alignment, breath, weight transference and/or posture. (1, 2, 5)
- Analyse and evaluate sequences to identify stylistic and cultural detail to inform and develop expressive movement choices (3)
- Prepare for class (warm up and cool down), rehearsal, audition, and performance demonstrating safe and effective practice (4)
- Perform movement material with developing sensitivity in relation to music, rhythmic, phrasing, narrative, character, proxemics, and structural elements (6, 7)
- Demonstrate values, etiquette and attributes suitable for professional dance environments and industry contexts (8)

Component 2: Performance Presentation

- Apply technique effectively to support the movement and performance of short sequences, class-based technique, set assessments and unseen sequences.

• Adapt, make sense of, retain, and reproduce unseen combinations with accuracy and subtlety of style. • Perform with emotion, expression and communication by using performance skills, which include musicality, projection, focus, clarity of alignment, and dynamic variations. • Perform with an awareness of the audience and other performers.	
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 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.)	0% 25%
Resource lists now available on TALIS within Moodle	
Core Harris, D. (2016) <i>Beginning Musical Theatre Dance</i>. Champaign: Human Kinetics. Recommended Fletcher, B. (2002) <i>Tap works</i>. Trenton: Princeton Books Company. Grant, G. (1982) <i>Technical manual and directory of classical ballet</i>. New York: Dover Publishers. Kraines, M.G. and Pryor, E. (2004) <i>Jump into jazz</i>. New York: McGraw-Hill. Mastin, Z. (2009) <i>Nutrition for dancers</i>. Alston: Dance Books Ltd. Penrod, J. and Plastino, J.G. (2004) <i>The dancer prepares</i>. New York: McGraw-Hill. Valis Hill, C. (2010) <i>Tap dancing America</i>. Oxford: Oxford University Press. Warren, G.W. (1989) <i>Classical ballet technique</i>. Gainesville: University Press of Florida. White, D.R. (1993) <i>Poor dancer's almanac: Managing life and work in the performing arts</i>. Durham: Duke University Press.	

Module Descriptor: Fundamental Singing Skills (FdA)

Module details	
Module title	Fundamental Singing Skills (FdA)
Module code	ICW442
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Mary McAdam
Module hours	
Hours	Type
140	Practical Classes or Workshops
60	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Gain the building blocks of foundational singing technique needed for efficient vocal production throughout the range, underpinning healthy and effective musical theatre singing. • Develop an understanding of core principles of vocal technique including physical alignment, breathing, phonation, registration, resonance, and articulation. • Develop group singing skills in both harmony and counterpoint within small groups and ensemble • Acquire the skills to analyse, sensitively express and communicate dramatic intention and emotional context of theme and lyrics. • Possess knowledge of music theory to utilise these skills when sourcing repertoire and in rehearsal/performance. • 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 vocal warm-up and cool-down techniques, and voice protective strategies • Begin to possess the ability to reflect on their training and to set their own targets to improve strengths and weaknesses. This module serves as an introduction to singing for musical theatre and provides the student with the core principles of vocal technique, performance skills and repertoire preparation through participation in group classes, solo coaching, and workshops. 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 styles and music theory will enable the student to source and build a repertoire	

Portfolio. Foundation Singing Skills focuses on Golden-Age and Traditional Book Musicals as the stimulus and study materials for core skill development and contextual awareness.

Learning, Teaching and Assessment Strategy

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 and, ensemble singing and music theory. 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 module will focus on the following key areas over the year of study:

Vocal Technique – Introduction to core technical elements focusing on physical alignment, breathing and support, release of excess muscular tension, and vocal warm-ups and cool-downs. Key stylistic technical elements include legato line and the development of appropriate registration, resonance and vocal quality for lyrical/legit musical theatre singing. Vocal qualities and technical stylistic elements expand to include speech quality and traditional belt for appropriate performance of Standard Broadway repertoire and a wider variety of musical theatre styles.

Repertoire Studies/Musical Theatre style - circa 1920 – 1970's- Historical, cultural and social context of period, analysis of repertoire, defining musical elements, style, character and development of dramatic intention, to identify information to inform expressive performance. Harmony/counterpoint style within this period.

Music Theory - Notation in the treble & bass clef, time values and time signatures, Accidentals, tones and semitones, key signatures and simple keys, dotted notes, rests and tied notes, construction of the tonic triad, intervals and degrees of the scale, performance directions. Repertoire, score analysis and sheet music preparation.

This module will also provide students with the opportunity to start developing a personal portfolio of sung repertoire varied both in chronological genre and musical style.

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 and Standard Broadway styles.

Students are also expected to engage in and maintain reflective journals in respect of the work of this module. Developing self-reflective skills encountered in Foundation Contextual Practice they engage with their emerging vocal practice, reflect on understanding of the practice and feedback, identify areas for personal improvement and consider where techniques and approaches encountered in this module could inform and develop their practice in the other modules (e.g. Fundamental Musical Theatre Performance Practice) .

Intended Learning Outcomes

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

1	Recognise, understand, and apply the core principles, theories, styles, techniques, vocabulary, and approaches which identify expressive vocal practice in context.
2	Research and analyse appropriate repertoire and resources to identify the socio-cultural context of a sung text and extract relevant information to inform expressive choices.
3	Describe, analyse, interpret, and evaluate sung texts, and characters to obtain relevant information to inform expressive choices.

4	Demonstrate and realise voice protective strategies and healthy vocal practices and realise core vocal technique in practice to provide efficient and effective vocal production throughout the range and with varied appropriate vocal qualities.
5	Demonstrate and realise music theory in practice, and stylistic and cultural awareness in the variety of genres covered for the musical theatre performer.
6	Demonstrate and realise the expressive potential of a sung text through specific and connected interpretive choices.
7	Select, prepare and perform appropriate repertoire in a range of styles for personal voice considering suitability for professional casting.
8	Develop a working professional repertoire portfolio and reflect upon the material's suitability for professional audition 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: 2, 3.

Practical: 4, 5, 6, 7.

Transferable skills & professional competencies: 8.

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 mock assessments that mirror component 2 at the end of term 1 and term 2.	0%
Summative	Component 1: Cumulative Practice;	ongoing assessment of technical skill development, process and performance ability.	75%
Summative	Component 2: Performance	Presentation (5-6 minutes)	25%

Assessment Criteria

Component 1: Cumulative Practice (Singing Rep)

- 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.

Cumulative Practice (Solo Coaching)

- 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.

Performance Presentation (Summative Singing Assessment)

- 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	0%
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

Core

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

Recommended

Kayes, G. (2004) *Singing and the actor*. London: Methuen Drama.

LeBorgne, W. and Rosenberg, M. (2014) *The vocal athlete*. San Diego: Plural Publishing.

McCoy, S. (2012) *Your voice: An inside view*. Delaware: Inside View Press.

Morris, R. and Hutchison, L. (2016) *If in doubt, breathe out: Breathing and support for singing based on the accent method*. Abingdon: Compton Publishing Ltd.

Streeton, J. and Raymond, P. (2014) *Singing on stage: An actor's guide*. London: Bloomsbury Methuen.

Module Descriptor: Fundamental Acting Skills (FdA)

Module details	
Module title	Fundamental Acting Skills (FdA)
Module code	ICW443
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Ed Hulme
Module hours	
Hours	Type
120	Practical Classes or Workshops
80	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Explore in depth acting techniques and processes and apply these within the performance skills required in the delivery of professional musical theatre. • Develop and enhance freedom in voice and body in class and rehearsal, in terms of physical and vocal expression, supported by breath, articulation and projection. • Develop a broad-based cultural knowledge of playwrights, and genres. • Map new knowledge onto previous knowledge, using qualitative teaching to develop a grounded technique in acting, voice and movement. • Formulate independent ideas and develop personal creative skills. • Develop a freedom in rehearsal and class in order to produce expressive truthful work. • Develop secure physical and emotional techniques to support this work. • Develop the ability to reflect on your training and to set your own targets to improve strengths and weaknesses. This module focuses on the student developing the ability to build a consistent truthful characterisation through a process of applied practical techniques and actions, which are integrated with the imaginative use of self, impulse, instinct, spontaneity, and personal experience to embody the character. The notion of process is introduced through the main components of Stanislavski's system, with integrated approaches from other practitioners. The module also introduces the fundamentals of voice technique: clarity, support, anatomy, release, resonance and articulation in the context of healthy vocal practice (warmups, self-led work).	
Learning, Teaching and Assessment Strategy	
Main topics of study: Classes include a range of specific sessions on a defined topic/area each term, these cover text and non-text-based approaches. Over the course of each term they will lead to the presentation of acting in the form of a scene study presentation in which safe vocal practice	

is also demonstrated. 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.

Students should be able to reflect on understanding of the practice and feedback, identify areas for personal improvement and consider where techniques and approaches encountered in this module could inform and develop their practice in the other modules (e.g. Musical theatre practice characters, or acting through song).

The module will focus on the following key areas over the year of study:

Term 1

Text in Action – developing primary skills necessary to producing truthful characterisation focusing on the work of the key practitioner Konstantin Stanislavski. Students will engage practically with the various techniques offered by Stanislavski's system and explore applying these techniques directly to their scene study classes.

Scene Study, 19th Century naturalism – applying learnt acting techniques and a rehearsal process to a scene study of naturalistic text by Anton Chekov or Henrik Ibsen. Students will learn to deconstruct the text and fully inhabit, embody and truthfully respond to the given circumstances and the impetus for their character.

Improvisation, Play and Imagination – introduces students to foundation skills in improvisation and play and how this influences how actors express intentions, shape expression and action, it drives subtext, and enables actors to create imaginative moments in performance.

Practical Voice- introduction of vocal practice, development of an ability to understand and use the muscles of articulation, breath etc.

Term 2

Text in Action- students will participate in skills exercises taken from the work of Uta Hagen. A full introduction into the work of the practitioner will be given, focusing on the Basic Object Exercises and students will develop the main skills including, Immediacy, Given Circumstances and Conditioning Forces.

Scene Study- Contemporary British naturalism – applying learnt acting techniques and a rehearsal process to scenes from a set contemporary play that places students in roles in which they can utilise personal experience, knowledge and work from self. Students to focus on created a wholly authentic and natural character from their own research and the skills learned from the practitioner within skills class. Choice of material considers EDI casting

Improvisation, Play and Imagination- To further develop truthful character, to make more complex choices based on given circumstances and relationship facts. In this term exercises demand that students make more imaginative and nuanced expressive choices and students will explore and perform increasingly more complex and challenging narratives.

Practical Voice – building further secure breath support, demonstrating an ability to understand and use the muscles of articulation.

Term 3

Text in Action - this is a consolidation of work learnt over the two terms – directly applying techniques to support the scene study work. As well as revising learnt techniques, work will focus on creating the truthful impulse with exercises taken from the work of Laban.

Scene Study- applying learnt acting techniques and a rehearsal process to scenes from a wide choice of contemporary plays, chosen and researched by the students, contextualising the work, working on both duologue and group scene, developing physical expression and truthful journey with clearly defined objectives. Choice of material considers EDI casting.

Improvisation, Play and Imagination- applying key skills learnt from terms one and two, students will explore Commedia techniques, timing, rhythm, pace as well as historical styles such as clowning, double acts, and physical comedy. Students will also learn about repetition, failure, stock types/archetypes, and develop theoretical comprehension of how comedy works.

Practical Voice – building further techniques for secure breath support, demonstrating an ability to understand and use the muscles of articulation, and developing resonance strategies for projected voice use.

Intended Learning Outcomes

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

1	Understand and develop a coherent process based on the theories of Stanislavski and know how to apply the constituent elements to a range of texts.
2	Identify and use approaches, practices and techniques that define secure and creative practice, that are relevant to a professional practitioner or performer.
3	Research and evaluate appropriate resources, source materials and recorded media to identify the context for the text/character and use information to inform practice.
4	Analyse, interpret, and evaluate performance texts from a range of critical and technical perspectives
5	Create and communicate authentic character, action and emotion appropriate to the demands of the text making use of personal experience and observation.
6	Define the objectives of a character and embody and express these in rehearsal and performance connecting to relationships with actors, space and audience.
7	Technically demonstrate deconstricted, expressive, resonant, supported and articulate vocal practice.
8	Develop wider professional skills to manage, identify and evaluate personal strengths and needs, 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: 3,4.

Practical: 5, 6, 7.

Transferable skills & professional competencies: **8**

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 mock assessments that mirror component 2 at the end of term 1 and term 2.		0%
Summative	Component 1: Cumulative Practice;	Ongoing assessment of technical skill development, process and performance ability.	75%
Summative	Component 2: Performance	Presentation (5-6 minutes).	25%

Assessment Criteria

COMPONENT 1: CUMULATIVE PRACTICE (Acting Skills, Scene Study)

- Effectively research, analyse and confidently apply learned techniques from the Skills module to inform specific character choices that are detailed and responsive to the given circumstances of the text.
- Create a well-rounded, believable character with the psychological and emotional depth appropriate to the needs of performance text.
- Apply and integrate appropriate vocal and physical techniques to effectively embody text that is driven and connected to the inner life of the character.
- Relate appropriately to the space, audience and other characters, responding and listening instinctively and intuitively in the moment with spontaneity and ease.
- Understand, contribute to, and develop through a rehearsal process, effectively retaining and responding each week to a director's input with professionalism.

COMPONENT 1: CUMULATIVE PRACTICE (Improvisation, Scene Study)

- Effectively research, analyse and confidently apply learned techniques from the Skills module to inform specific character choices that are detailed and responsive to the given circumstances of the text.
- Create a well-rounded, believable character with the psychological and emotional depth appropriate to the needs of performance text.
- Apply and integrate appropriate vocal and physical techniques to effectively embody text that is driven and connected to the inner life of the character.
- Relate appropriately to the space, audience and other characters, responding and listening instinctively and intuitively in the moment with spontaneity and ease.
- Understand, contribute to, and develop through a rehearsal process, effectively retaining and responding each week to a director's input with professionalism.

COMPONENT 1: CUMULATIVE PRACTICE (Voice)

- 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.
- Demonstrate awareness of vocal anatomy in a practical demonstration of voice exercises.
- Integrate vocal techniques both into studio, rehearsal and performance working environments.
- Use voice exercises to work safely with extreme voicing.
- Demonstrate an ability to communicate text by making real connections to text content (people, places and things) and vocally connecting them to intension, targets (other performers and audience) and the working space.
- Use muscular speech to connect to and communicate speech.
- Demonstrate awareness of vocal/speech anatomy in a practical demonstration of vowel sounds.
- Demonstrate an awareness of physical and vocal expression, making shifts into vocal characterisation within student's natural accent and with an acquired accent, such as Standard/ (General) American.

COMPONENT 2: PERFORMANCE PRESENTATION

- Effectively research, analyse and confidently apply learned techniques from the Skills module to inform specific character choices that are detailed and responsive to the given circumstances of the text. - Create a well-rounded, believable character with the psychological and emotional depth appropriate to the needs of performance text. - Apply and integrate appropriate vocal and physical techniques to effectively embody text that is driven and connected to the inner life of the character. - Relate appropriately to the space, audience and other characters, responding and listening instinctively and intuitively in the moment with spontaneity and ease. - Understand, contribute to, and develop through a rehearsal process, effectively retaining and responding each week to a director's input with professionalism.	
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 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.)	0% 25%
Resource lists now available on TALIS within Moodle	
Core Cannon, D. (2012) <i>In-Depth Acting</i>. London: Oberon Books. Hagen, U. (2008) <i>Respect for Acting</i>. 2nd edn. Hoboken: Wiley. Harvard, P. (2013) <i>Acting Through Song: Techniques and Exercises for Musical Theatre Actors</i>. London: Nick Hern Books. Newlove, J. (1993) <i>Laban for Actors and Dancers</i>. London: Nick Hern Books. Recommended Barker, C. (2010) <i>Theatre Games: A New Approach to Drama Training</i>. London: Methuen Drama. Benedetti, J. (2016) <i>Stanislavski: An Introduction</i>. London: Bloomsbury Publishing. Boal, A. (2002) <i>Games for Actors and Non-Actors</i>. 2nd edn. London: Routledge. Clifford, J. (2007). <i>Voice and Speech in the Theatre</i>. London: Methuen Drama. Houseman, B. (2002) <i>Finding Your Voice</i>. London: Nick Hern Books. Johnstone, K. (1981) <i>Impro: Improvisation and the Theatre</i>. London: Methuen Drama. Rodenburg, P. (2005) <i>The Actor Speaks</i>. London: Methuen Drama. Turner, J. Clifford. (2007) <i>Voice and Speech in the Theatre</i>. London: Methuen Drama. Wright, J. (2007) <i>Why is that So Funny? A Practical Exploration of Physical Comedy</i>. London: Nick Hern Books.	

Module Descriptor: Fundamental Contextual Practice (FdA)

Module details	
Module title	Fundamental Contextual Practice (FdA)
Module code	ICW444
Level	4
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Richard Lessey
Module hours	
Hours	Type
30	Lectures
170	Self-directed study
	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Develop research skills and embed good academic practice at Level 4, including academic integrity and absence of plagiarism. • Develop analytical, evaluative and reflective understanding of own performance practice. • Understand and reflect upon and evaluate experiential learning as a musical theatre performer. • Employ research skills to develop an understanding of the historical, socio-cultural contexts of musical theatre performance and production. • Develop analytical skills to understand and make informed judgements about musical theatre productions and performances. • Develop critical academic writing and presentation skills at undergraduate level in a variety of forms. Foundation Contextual Practice provides opportunities for musical theatre students to explore their own practice as autonomous learners at Level 4. 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. Furthermore, examining the historical, social, and cultural contexts of musical theatre provides learners with the contextual information. For example, conceptual, professional, and historical knowledge which develops alongside the practical modules and contextualises them.	

Finally in acquiring research and critical analysis skills students have the opportunity to analyse a musical theatre production. Drawing on practices and practitioners studied across their practical classes; students will analyse a musical theatre production to understand its impact in the musical theatre genre.

Learning, Teaching and Assessment Strategy

Main topics of study:

Term 1 - Contextualising the musical theatre performer

Examination of the theoretical and practical perspectives on safe, healthy and creative practice as a musical theatre performer. Development of self-management techniques for professional practice. Introduction of academic study skills, reflective models and methods, and evaluative techniques.

Term 2 - The emergence and development of musical theatre

Investigation of the historical, social and cultural contexts of musical theatre and traditional forms conventions and significant practitioners. Examination of the stylistic content of musical theatre the historical and sociocultural contexts of a musical theatre production.

Term 3 - Performance analysis

Analysis of performance; including aural, musical, visual, spatial, textual and physical aspects of contemporary musical theatre performance, which may also include style, concept, vision and interpretation of performance.

The Contextual Practice Portfolio, which will comprise three key pieces of writing:

Reflective and evaluative writing - in relation to own professional practice

Critical analysis writing – research into historical and socio-cultural contexts of musical theatre productions

Performance analysis – in relation to a musical theatre production

The Presentation will provide opportunities for students to demonstrate key skill in organisation, research, critical analysis and communication.

Work will be submitted for formative feedback with final submission towards the end of the 3rd term for summative assessment.

This module is intended to support and augment practical work encountered in other modules, to develop holistic self-reflective practice and effective study at HE level. The module develops research skills such as finding academic sources, reading, constructing an academic argument, analysing performances.

Intended Learning Outcomes

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

1	Identify significant musical theatre histories, conventions, practices and practitioners who have impacted the development of musical theatre.
2	Examine, reflect upon and evaluate aspects of own professional practice (safe practice, health and fitness, creative practice).
3	Demonstrate thinking skills, creativity and imagination and organisation skills to develop ideas and construct arguments for presentations and written tasks.
4	Develop research skills, use paper and digital sources effectively, and demonstrate academic integrity.
5	Critically analyse, evaluate and interpret the concepts and principles of musical theatre.
6	Express a range of ideas using appropriate spoken and written English, demonstrating understanding of academic writing conventions and styles in the performing arts
7	Demonstrate independence, set goals, manage time and meet deadlines.

8	Analyse and contextualise professional practice against industry standards as an emerging performing artist.		
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, 3, 4. Practical: 5, 6. Transferable skills & professional competencies: 7, 8			
Assessment Scheme			
Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to receive formative feedback on written components included in the portfolio. Feedback is given in relation to form, style, content and academic rigour, in reference to the learning outcomes or assessment criteria for the module.		0%
Summative	Component 1:		75%
	Contextual Practice Portfolio	Self-reflection task [1,250 words]	
	Critical writing task	[1,250 words]	
	Research task	[1,250 words]	
Summative	Component 2: Group Presentation	[8 minutes]	25%
Assessment Criteria			
Component 1: Portfolio Task 1 The work is expected to demonstrate: • Basic knowledge and understanding of the selected topics in relation to the theoretical and practical perspectives on safe, healthy and/or creative practice as a musical theatre performer, including awareness of how development of self-management techniques for professional practice can enhance performance practice; • Ability to identify and apply a reflective practice model within professional performance practice; • Basic ability to develop and express ideas using appropriate research and communication skills, including academic integrity and referencing and citation.			
Component 1: Portfolio Task 2 • Basic knowledge and understanding of the selected Musical Theatre form/period (1920s-1950s), including reference to key scholarly and critical writings on the selected MT creative and the selected case study; • Basic examination of the historical, cultural and artistic context of the selected period, including an exemplar production from the period, drawing upon observations of recordings of performances;			

- Basic ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Component 2: Presentation

- Basic ability to plan, contribute and participate in a presentation on the topic of 'Musical Theatre (MT) histories'
- Basic ability to identify, analyse and evaluate a key trait of the chosen period through MT scholarship and an exemplar of repertoire
- Basic ability to express ideas using appropriate research, communication and presentations skills, including academic integrity, and where relevant embed referencing and citation.

Re-assessment Scheme

Weighting %

Reassessment in line with the University of Chichester academic guidelines.

As per module component

Resource lists now available on TALIS within Moodle

Term 1

Ausdance (2021) *Warm Up and Cool Down Rules for Dance*. Available at <https://ausdance.org.au/articles/details/warm-up-and-cool-down-rules-for-safe-dance> (Accessed: 3 Sept 2023).

Better Health: *Every Mind Matters*. Available at <https://www.nhs.uk/every-mind-matters/mental-wellbeing-tips/youth-mental-health/>

Greene Haas, J. (2018) *Dance Anatomy*. Champaign: Human Kinetics Publishers.

Quin, E., Rafferty, S., Tomlinson, C. (2015) *Safe Dance Practice*. Champaign: Human Kinetics.

Romita, N. & Romita, A. (2016) *Functional Awareness: Anatomy in Action for Dancers*. 1st edn. New York: Oxford University Press.

Schon, D. (1987) *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions*. San Francisco: Jossey-Bass.

Schon, D. (1983) *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books.

Thompson, S. & Thompson, N. (2018) *The Critically Reflective Practitioner*. United Kingdom: Bloomsbury Publishing Plc.

World Health Organisation: *Self-care for health and well-being*. Available at https://www.who.int/health-topics/self-care#tab=tab_1

Young Minds: *Self-care*. Available at <https://www.youngminds.org.uk/young-person/coping-with-life/self-care/>

"Ken Robinson - What is Creativity?" Youtube. Uploaded by Atlantic Rim Collaboratory. 18 Sept 2017. Available at www.youtube.com/watch?v=X1c3M6upOXA

"Guest Lecture Series: In Conversation with Kerry Chappell (2022)" Uploaded by the Royal Academy of Dance. Available at <https://www.youtube.com/watch?v=qTG044vedHs&feature=youtu.be> (Watch from 08.11)

UEL Academic Integrity policy. Available at <https://uel.ac.uk/sites/default/files/part-8---academic-integrity-academic-misconduct.pdf>

Term 2

Block, G. 'Integration', in Knapp, R., M. Morris, and S. Wolf (2011). *The Oxford Handbook of The American Musical*. Oxford University Press, pp.97-110.

Gennaro, L. 'Evolution of Dance in the Golden Age of The American 'Book Musical'', in Knapp, R., M. Morris, and S. Wolf (2011). *The Oxford Handbook of The American Musical*. Oxford University Press, pp.45-61.

Knapp, R. and M. Morris 'Tin Pan Alley Songs on Stage and Screen before World War II', in Knapp, R., M. Morris, and S. Wolf (2011). *The Oxford Handbook of The American Musical*. Oxford University Press, pp.81-96.

McHugh, D. 'Noel Coward: Sui Generis', in Gordon, R. and O. Jubin (2016). *The Oxford Handbook of British Musical Theatre*. Oxford University Press, pp.445-462.

Mordden, E. (2013) *Anything Goes: A History of American Musical Theatre*. Oxford University Press, pp.130-142.

Taylor, M. 'Dance Breaks and Dream Ballets: Transitional' in Symonds, D. and M. Taylor. *Gestures of Music Theater: The Performativity of Song and Dance*. Oxford University Press, pp.276-292.

Taylor, M. and D. Symonds (2014) *Studying Musical Theatre: Theory and Practice*. Palgrave Macmillan, pp.1-8.

Williams, C. 'Comic Opera: English Society in Gilbert and Sullivan', in Gordon, R. and O. Jubin (2016). *The Oxford Handbook of British Musical Theatre*. Oxford University Press, pp.91-116.

Term 3

Taylor, M. (2012) *Musical Theatre, Realism and Entertainment*. London, New York: Routledge, pp.1-13.

Further independent reading on 1920-40s musicals via the university's online library and JSTOR.

Module Descriptor: Fundamental Musical Theatre Performance Practice (FdA)

Module details	
Module title	Fundamental Musical Theatre Performance Practice (FdA)
Module code	ICW445
Level	4
Credits	40
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	20
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Makulomy Alexander-Hills
Module hours	
Hours	Type
150	Practical Classes or Workshops
250	Self-directed study
400	Total
Module aims and curriculum	
- Explore and investigate a rehearsal process as an incremental route to performance. - Apply emerging technical skills to the creation of character for performance, as an individual and an ensemble performer.	

- Consider and develop a variety of roles in varying musical styles.
- Sustain technical skills in a performance context for an internal audience.
- Work with a variety of directors/choreographers/musical directors in an 'as professional' environment.

Musical Theatre Performance Practice begins to draw together the three integral disciplines of the genre: singing, acting and dance. The module uses workshop and rehearsal to integrate technical skills, develop stagecraft for the beginnings of the working performer in a musical theatre context.

Learning, Teaching and Assessment Strategy

Main topics of study:

- Application of appropriate vocal technique (spoken and/or sung)
- Application of appropriate dance/movement technique.
- Application of appropriate acting technique.
- Research and text analysis to inform character choices and scene creation
- Rehearsal process, warm up and preparation for performance.
- Creating and realising a character for performance of ensemble material from musical theatre repertoire

Each term a Musical Theatre text will be selected from which specific scenes/sections will be researched, analysed and rehearsed for a performance in front of an internal audience. Texts will vary from year to year to suit the requirements of the cohort, and to explore a variety of genres and styles that also incorporate diversity & inclusivity.

Students will be expected to engage in appropriate thematic and practical research tasks to be shared within the ensemble, analysis of the text and context of their given scene, rehearse and develop this through rehearsal session using the expressive technical skills, functionally learning material for presentation and performing it. Students will be developing an understanding and building a foundation knowledge of style specific dance allowing them to understand the basic use of the body in the styles and genres being studied. Students will also be building confidence as an ensemble member to be able to contribute their own performance, which will enhance the performance outcome of the various material studied.

Students will be expected to prepare a reflective journal in respect of the process each term, in which they evaluate their own learning and development as a performer.

Intended Learning Outcomes

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

1	Recognise and understand the importance and stages of the cumulative rehearsal and creative process behind any performance.
2	Identify and apply an understanding of key components of different musical theatre forms and styles.
3	Identify personal strengths and needs and reflect on personal development as a Musical Theatre performer.
4	Understand underlying concepts and principles which underpin practical analysis of texts and research to inform practical choices for performance.
5	Work effectively and appropriately with others, communicating personal and creative ideas, and collaborating to inform individual and ensemble creative choices in the development and presentation of performance.
6	Prepare for and sustain creative choices in a performance presentation whilst using integrated and expressive technical skills of dance, acting and singing.

7	Demonstrate safe and professional working practices as a performer in rehearsal and performance.
8	Create engaging musical theatre work for public performance at Italia Conti events (which may include outreach events, open days, graduation ceremonies) to connect with the community.
9	Demonstrate evidence of reflection on performance by implementing feedback given (incrementally in sessions and between each term)
10	Explore Musical Theatre performance as a career in discussion and practice, simulating professional audition and rehearsal environments.

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: 5,6,7,8.

Transferable Skills & professional competencies: 9, 10.

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 musical theatre workshops.	0%
Summative	Component 1: Cumulative Practice;	Ongoing assessment of technical skill development, process and performance ability.	60%
Summative	Component 2: Performance	Presentation 1 (Ensemble) Selected pieces 10-12 minutes.	20%
Summative	Component 3: Performance	Presentation 2 (Small Group/Duet/Solo) 2-3 minutes.	20%

Assessment Criteria

Component 1: Cumulative Practice - Acting Through Song

- 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)

Bloomsbury Methuen Drama.

Moore, T., Bergman, A. (2016) *Acting the Song: Performance Skills for the Musical Theatre*. 2nd edn. New York: Allworth Press.

Level 5 Module Specifications

Module Descriptor: Advanced Technical Skills (Musical Theatre) (FdA)

Module details	
Module title	Advanced Technical Skills (Musical Theatre) (FdA)
Module code	ICW541
Level	5
Credits	60
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	30
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Phoebe Henderson (Dance), David Willoughby (Acting), Mary McAdam (Singing)
Module hours	
Hours	Type
320	Practical Classes or Workshops
280	Self-directed study
600	Total
Module aims and curriculum	
• Further develop technical and creative ability, with knowledge and understanding of the expressive technical skills explicit and implicit in the practice of dance, singing and acting. • Acquire advanced skills in these areas, which require the study of more complex and demanding texts, disciplines, techniques and practices. • Further develop an integrated and embodied understanding of the relationships between acting, singing and dance, and how they can be synthesised, explored and demonstrated within the context of musical theatre performance. • Further develop understanding of anatomy and physiology to avoid injuries, work safely and maximise freedom of interpretation and expression. Students will build upon the foundation skills modules of Level 4 to further develop their technique in the core disciplines of Singing, Acting 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.	
Learning, Teaching and Assessment Strategy	
Main topics of study: The module is separated into three practical disciplines	

- Advanced Singing Skills
- Advanced Dance Skills
- Advanced Acting Skills

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 - main topics of study

Students will further develop and strengthen their technical skills and understanding in Jazz, Ballet, Contemporary and Tap through a combination of classes and workshops. Students will encounter more complex movement sequences consolidating strength, balance, co-ordination, stamina and flexibility, both seen and unseen, which require sophistication of physical expression, technical ability, 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

Commercial, Lyrical Jazz

Latin American

Anatomy, fitness, body conditioning and safe practice

Partnering / Pas De Deux / relationships

Audition practice workshops

Dance and story/character/intention

Advanced Acting Skills - main topic of study

Students develop their acquired knowledge, understanding and practical process of research and text analysis for truthful characterisation and take this to scene study and relationship work within a broader range of practitioners and styles/genres. Technical acting skills are augmented by exploring approaches/texts that require a higher integration of expressive movement skills, vocal expression, and technical delivery, such as Shakespeare and

Sondheim. Students will also integrate learnt acting techniques and process with audition technique in the last term.

The choice of material will consider ED&I casting. Voice work will focus on voice and text and speech and accent work.

Sample class/session content may cover:

Skills classes that work through ideas and exercises that can be applied in rehearsal and performance with the aim to problem solve areas of block at different points of rehearsal. Based around Donnellan's The Actor and The Target, this work will enhance and develop processes into the creation of truthful characterisation and in the moment performance.

Skills classes that enable the student to further develop technical skills necessary to producing a truthful characterisation. The Complete Stanislavsky Toolkit and will tie in exercises to develop the truthful creation and performance of the characters within the chosen scenes.

Scene Study/Performance project - applying learnt acting techniques and a rehearsal process to an abridged version of a Shakespeare text, contemporary play, Stephen Sondheim or contemporary musical libretto. Approaching rehearsal through both naturalistic and where appropriate physical expressive action and non-naturalistic storytelling elements.

Scene Study/Audition skills – integrating learnt acting techniques and process with audition technique, working through a contemporary British play every 3 weeks with the emphasis on audition technique and preparation.

Audition will include both researched, contextualised and rehearsed duologue and monologue. Choice of material will take into account EDI casting. Students should demonstrate considered and secure audition technique

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

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 over all three disciplines.
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 over all three disciplines.
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 & professional competencies: 8,10

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 mock assessments that mirror the summative performance element of the module.		0%
Summative Component 1	Cumulative Practice (Dance)	Ongoing Assessment	25%
Summative Component 2	Cumulative Practice (Singing)	Ongoing Assessment	25%
Summative Component 3	Cumulative Practice (Acting)	Ongoing Assessment	20%
Summative Component 4	Performance	Presentation (Dance) 3-4 minutes	10%
Summative Component 5	Performance	Presentation (Singing) 5-6 minutes	10%
Summative Component 6	Performance	Presentation (Acting) 5-6 minutes	10%

Assessment Criteria

Component 1:

Cumulative Practice: Dance (Ballet, Contemporary, Jazz, Commercial, Tap)

- Understand, identify and respond to technical vocabulary, approaches, principles, discussion and practices through application of feedback. (1, 2)
- Implement analytical techniques to order to refine accurate practical performance choices (which are authentic and truthful), demonstrating appropriate application of research. (4, 6)
- Adapt the expressive technical skills in dance to work effectively within a range of dance styles, demonstrating artistry, detail, nuance, coherence and accuracy in line with the hallmarks of the genre. (3, 9)

- Demonstrate expressive technical skills that can communicate detailed, complex and coherent choices in respect of artistry, e.g., character/narrative/genre/style. (7)
- 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)

Component 2: Cumulative Practice (Singing – 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.

Component 2: Cumulative Practice (Singing – Rep)

- 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.

Component 3: Cumulative Practice (Acting Skills, Scene Study)

- Effectively research, analyse and confidently apply learned techniques from the Skills module to inform specific character choices that are detailed and responsive to the given circumstances of the text.
- Create a well-rounded, believable character with the psychological and emotional depth appropriate to the needs of performance text.
- Apply and integrate appropriate vocal and physical techniques to effectively embody text that is driven and connected to the inner life of the character.
- Relate appropriately to the space, audience and other characters, responding and listening instinctively and intuitively in the moment with spontaneity and ease.
- Understand, contribute to, and develop through a rehearsal process, effectively retaining and responding each week to a director's input with professionalism.

Component 3: Cumulative Practice: Acting (Voice)

- Use balanced and well-supported vocal technique, 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).
- Work effectively with language and a range of texts (classical and modern).
- Accurately research and analyse a given accent.
- Re-create a given accent with adjustments of; vowels and consonant sounds, musicality; intonation, rhythm and pace, resonance, placement and direction of speech (such as Standard/ General

American, Standard British and individual options of geographical or cultural variety accents). • Create an authentic Character Voice (with connection to voice technique, thought and intention). • Maintain own voice through warm-ups and vocal exercises, work safely with extreme voicing. • Apply a free, adaptable and flexible voice with effective use of tonal quality and vocal range. • Identify and address own vocal habits/weaknesses. Components 4,5 and 6: Performance Presentation (Dance, Singing and Acting) • Demonstrate expressive technical skills in a prepared performance that is grounded in safe, adaptable and sustainable technical practice across all three disciplines as appropriate to the demands of the material. • Present the expressive technical skills through synthesised performance choices across all three disciplines that communicate a coherent and nuanced interpretation of style, character and narrative appropriate to the demands of the material. • Demonstrate integrated expressive performance skills that are imaginative, fluent, dynamically varied, nuanced and coherent with the ideational aspects of the material. Relate appropriately in performance to relationships with audience, space and other performers/ensemble according to the demands of the material and form/context of presentation. • Perform with the sustained and appropriate energy, presence and focus for performance. • Relate appropriately in performance to relationships with audience, space and other performers/ensemble according to the demands of the material and form/context of presentation. • Perform with the sustained and appropriate energy, presence and focus for performance.	
Re-assessment Scheme	Weighting %
Components 1, 2 and 3: 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 4, 5 and 6: 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).	10% per component
Resource lists now available on TALIS within Moodle	
Core Donnellan, Declan (2005). <i>The Actor and the Target</i>. London: Nick Hern Books. Raymond, P., Streeter, J. (2014). <i>Singing on Stage</i>. London: Bloomsbury Methuen Drama. Recommended Clifford Turner, J. and Boston, J. (ed.) (2007) <i>Voice and speech in the theatre</i>. London: Methuen Drama. Donnellan, D. (2005) <i>The actor and the target</i>. London: Nick Hern Books. Hagen, U. (1991) <i>A challenge for the actor</i>. New York: Simon and Schuster.	

Hinds, A. (2015) *Acting Shakespeare's language*. London: Oberon Books.

Meisner, S. and Longwell, D. (1987) *Meisner on acting*. New York: Random House.

Melton, J. (2007) *Singing in musical theatre: The training of singers and actors*. New York: Allworth Press.

Merlin, B. (2014) *The complete Stanislavski toolkit*. London: Nick Hern Books.

Miller, R. (1996) *The structure of singing: System and art in vocal technique*. New York: Schirmer Books.

Toporkov, V. (2001) *Stanislavski in rehearsal*. (trans. Benedetti). London: Methuen.

Module Descriptor: Advanced Musical Theatre Performance Practice (FdA)

Module details	
Module title	Advanced Musical Theatre Performance Practice (FdA)
Module code	ICW542
Level	5
Credits	40
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	20
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Dan Fulham
Module hours	
Hours	Type
250	Practical Classes or Workshops
150	Self-directed study
400	Total
Module aims and curriculum	
- Secure and develop a personal process within a wider rehearsal process as an incremental route to performance. - Apply and integrate advanced technical skills within the creation of character for performance, as an individual and an ensemble performer. - Consider and develop a variety of responsibilities in musical theatre practice. - Demonstrate and sustain technical skills in a more substantial performance context for a wider audience. - Work with a variety of directors/choreographers/musical directors in an 'as professional' environment. - Explore the role of the swing in musical theatre industry and prepare for the task of covering multiple ensemble and supporting role tracks. This module is delivered through weekly musical theatre workshop sessions. Each term Musical Theatre texts will be selected from which specific scenes/sections will be researched, analysed and rehearsed for a performance in front of an internal audience. Texts will vary from year to year to suit the requirements and diversity of the cohort, and to explore a variety of genres and styles. Students will also work more intensively on rehearsal and performance projects based on varied texts from musical theatre contexts and/or acting contexts in an intensive rehearsal process. This will lead to a sharing of the work with a studio performance for an internal audience. Students will be expected to develop their knowledge of stagecraft, rehearsal	

room etiquette and professional conduct whilst drawing upon their advanced technical skills as a performer.

Learning, Teaching and Assessment Strategy

Main topics of study:

The main topics of study drawn upon to complete the module may include:

- Application of appropriate vocal technique (spoken and/or sung)
- Application of appropriate dance/movement technique
- Application of appropriate acting technique
- Research and text analysis to inform character choices and scene creation
- Rehearsal process, warm up and preparation for performance
- Swing project; discovering the role of the swing in professional performance contexts, creating a 'swing bible' and realising the performance of a track from the document

Students will be expected to engage in appropriate thematic and practical research tasks to be shared within the ensemble, analysis of the text and context of their given scene, rehearse and develop this through rehearsal session using the expressive technical skills, functionally learning material for presentation and performing it.

Students will be expected to prepare a reflective journal in respect of the process each term, in which they evaluate their own learning and development as a performer.

Intended Learning Outcomes

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

1	Identify and apply an effective personal research methodology and process within the stages of the cumulative rehearsal demonstrating an understanding of key components of different musical theatre forms and periods.
2	Appraise professional and personal competencies, behaviours and skills and expand actions and goals for personal and professional development as a professional Musical Theatre performer.
3	Evaluate and interpret underlying concepts and principles which underpin practical analysis of texts and research to inform practical choices for performance.
4	Make and realise individual creative choices appropriate to the text based on a rehearsal process using integrated and expressive technical skills of dance, acting and singing.
5	Devise, inhabit and sustain intricate and innovative creative choices in a performance presentation.
6	Work effectively, dynamically and creatively with others; communicating personal ideas, and collaborating to inform individual and ensemble creative choices in the development and presentation of performance.
7	Demonstrate and develop personal professionalism and safe and professional working practices as a performer in rehearsal and performance.
8	Evaluate and reflect on performance, implementing feedback given (incrementally in sessions and between each term).
9	Analyse and evaluate Musical Theatre performance careers in discussion and practice, simulating professional audition, rehearsal and performance environments.

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, 3
 Practical: 4, 5, 6, 7.
 Transferable skills & 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 technical classes and musical theatre workshops. Formative feedback will continue through the rehearsal for extended performance projects.		0%
Component 1 Summative	Cumulative Practice	Classwork.	40%
Component 2 Summative	Cumulative Practice	Projects.	30%
Component 3 Summative	Performance Presentation	Project 1 45-60 minutes (project and cast size dependent).	15%
Component 4 Summative	Performance Presentation	Project 2 45-60 minutes (project and cast size dependent).	15%

Assessment Criteria

Components 1,2 Cumulative Practice (Classwork and Projects)

- 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 an advanced 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.

Components 3,4: Performance Presentation

- 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 an advanced standard and demonstrate the ability to work safely, professionally and respectfully in the technical/theatre performance environment.

Re-assessment Scheme	Weighting %
Components 1 and 2: 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 Components 3 and 4: 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 15% per component
Resource lists now available on TALIS within Moodle	
Core Reading materials will be dictated by the research required for the projects. Recommended Kayes, G. (2004). <i>Singing and The Actor</i> (rev 2nd Edition). London: A & C Black Publishers Ltd. Melton, J. (2007). <i>Singing in Musical Theatre: The Training of Singers and Actors</i>. New York: Allworth Press. McMillin, S. (2014). <i>The Musical as Drama</i>. Princeton: Princeton University Press. Rodenburg, P. (2015). <i>The Right to Speak</i>. London: Bloomsbury Methuen Drama.	

Module Descriptor: Advanced Contextual Practice (Musical Theatre) (FdA)

Module details	
Module title	Advanced Contextual Practice (Musical Theatre) (FdA)
Module code	ICW543
Level	5
Credits	20
ECTS (European Credit Transfer and Accumulation System): Framework for Qualifications of the European Higher Education Area recommend that two UK credits are equivalent to one ECTS credit)	10
Programme	Foundation Degree in Musical Theatre
Mandatory or optional	Mandatory
Staff teaching the module	Dr Kathrina Farrugia-Kriel
Module hours	
Hours	Type
30	Lectures
170	Self-directed study
200	Total (i.e. 200 for a 20-credit module)
Module aims and curriculum	
• Demonstrate advanced research skills and embed good academic practice at Level 5, including academic integrity and absence of plagiarism. • Employ research skills to develop an understanding of the historical, socio-cultural contexts of musical theatre performance and practitioners. • Develop analytical skills to understand and make informed judgements about musical theatre productions and performances. • Develop critical academic writing and presentation skills at undergraduate level in a variety of forms. • Understand and have knowledge of mainstream and hybrid forms of musical theatre. Advanced Contextual Practice provides opportunities for musical theatre students to further explore the musical theatre genre and prepare for Level 6 study. Examining the historical, social, and cultural contexts of musical theatre practitioners, provides learners with an understanding of the practitioner's style and impact on the musical theatre genre. In further developing research and critical analysis skills students have the opportunity to use conceptual and theoretical frameworks to analyse musical theatre practitioners. Furthermore, in developing their knowledge of musical theatre, students have the opportunity to research hybrid styles of musical theatre and the lineages of musical theatre. Students are encouraged to understand contemporary musical theatre as an innovative art form and demonstrate their role as future innovators.	
Learning, Teaching and Assessment Strategy	

Main topics of study:

Term 1 - Contemporary musical theatre styles, forms and practitioners

An exploration of contemporary musical theatre practice and significant current practitioners. The development and characteristics of current forms such as the book musical, the juke box musical, the mega musical. An overview of established creative figures such as Sondheim, Lloyd Webber and emerging innovators such as Lin Manuel Miranda and Tim Minchin. Analysis and understanding of stylistic characteristics, influences and the historical and sociocultural contexts of the work of practitioners. Examining conceptual theory to analyse the style of a practitioner.

Term 2 - Musical Theatre and Beyond- adaptation and innovation

Investigating the range of practices, media and forms in which traditional musical theatre has been explored and reimagined in related or hybrid forms and in different art forms. Topics may include analysis of musicals in filmed media, cabaret/burlesque, revue/comedy, opera, performance art, circus, music performance, physical theatre and dance theatre. An examination of innovation and experimentation in the field and consideration of how this knowledge and understanding can inform performance practice.

Term 3 - Generating performance as an emerging artist and practice-as-research

The study of practice-as-research to inform students' creative ambitions as emerging artists. Notions such as originality, artistry, authentic personal voice, and individuality are discussed and connected to practice in preparation for the independent project (dissertation) research proposal.

The Contextual Practice Portfolio will comprise three key pieces of writing:

- practitioner research – the style and impact of a musical theatre practitioner.
- critical analysis and evaluation – hybrid forms of musical theatre and their lineages
- Practice-as-research – a literature review.

The Presentation will provide opportunities for students to demonstrate key skills in organisation, research, critical analysis and communication.

Work will be submitted for formative feedback and final submission at the end of the 3rd term for summative assessment.

Intended Learning Outcomes

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

1	Understand practitioners and practices of the musical theatre genre; understand the lineages of hybrid forms of musical theatre and practices of innovation and experimentation in different art forms.
2	Understand practice-as-research as a body of research-based practice.
3	Demonstrate thinking skills, creativity and imagination and organisation skills to develop ideas and construct arguments for presentations and written tasks.
4	Demonstrate advanced research skills and academic integrity in constructing written and verbal communication.
5	Critically analyse, evaluate and interpret the concepts and principles of musical theatre.
6	Express a range of ideas using appropriate spoken and written English, demonstrating understanding of academic writing conventions and styles in the performing arts.
7	Demonstrate independence, set goals, manage time and meet deadlines.
8	Evaluate continued development of professional practice against industry standards, frameworks and values as an emerging performing artist.

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, 6.

Transferable skills & professional competences: 7

Assessment Scheme

Type	Method	Description	Percentage weighting
Formative	Students will have multiple opportunities to receive formative feedback on written components included in the portfolio. Feedback is given in relation to form, style, content and academic rigour, in reference to the learning outcomes or assessment criteria for the module.		0%
Summative	Contextual Practice Portfolio	Practitioner research [1,250 words]	75%
		Critical analysis and evaluation [1,250 words]	
		Practice-as-research [1,250 words]	
Summative	Individual Presentation	6 minutes	25%

Assessment Criteria

Component 1: Portfolio Part 1

- Secure knowledge and understanding of the selected topic/work/creative, including process and performance where relevant, including the ability to analyse parts of a selected repertoire (MT work) as reflections of the key traits within the work.
- Secure examination of the historical, cultural and artistic context of the topic/creative's work, including the application of a framework for resourcing and writing performance histories.
- Secure ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Component 1: Portfolio Part 2

- Secure ability to analyse parts of a selected case study as reflections of the key traits linked with adaptation, including the application of adaptation studies as a framework for engaging in performance analysis
- Secure knowledge and understanding of the selected MT work, including process and performance where relevant, including reference to key scholarly and critical writings on the selected work
- Secure ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Component 1: Portfolio Part 3

- Secure knowledge and understanding of the literature associated with selected aspects of Practice-as-Research (PaR), including process and documentation where relevant, and reference to key scholarly and critical writings on the selected strand of research/performance;
- Secure ability to identify, explain and support key elements linked with Practice-as-Research (PaR), including process and documentation where relevant;
- Secure ability to develop and express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Component 2: Presentation

- Secure ability to identify, explain and support key elements associated with adaptation studies, the repertoire work and creative artist;
- Secure ability to plan, present and record a presentation using digital media;
- Secure ability to express ideas using appropriate research and communication skills, including academic integrity, referencing and citation.

Re-assessment Scheme

Reassessment in line with the University of Chichester academic guidelines.

Weighting %

As per module component

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

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:

Barrett, E. and Bolt, B. (2010). *Practice as Research: Approaches to Creative Arts Enquiry*. London: I. B. Tauris.

Bordman, G. and Norton, R.C. (2011). *American Musical Theatre*. 4th edn. Oxford: Oxford University Press.

Brook, P. (1998). *The Empty Space*. London: Penguin.

Cramer, L. (2013). *Creating Musical Theatre*. London: Methuen Drama.

Everett, W., and 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*. New York: Oxford University Press.

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

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

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

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

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