

BA (Hons) Musical Theatre

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Awarding institution	Bath Spa University
Teaching institution	UCW, The Brighton Academy, MGA Academy (Edinburgh)
School	Bath School of Music and Performing Arts
Department	Field of Music and Performance
Main campus	Knightstone Campus (UCW) Hove Campus (TBA) Balgreen (MGA)
Other sites of delivery	Winter Gardens Campus (UCW) Preston Park Campus (TBA) Westfield (MGA)
Other Schools involved in delivery	N/A
Name of award(s)	Musical Theatre
Qualification (final award)	BA (Hons)
Intermediate awards available	CertHE, DipHE
Routes available	Single
Sandwich year	No
Duration of award	3 years full-time

Modes of delivery offered	campus-based
Regulatory Scheme[1]	Undergraduate Academic Framework (TBA and MGA) UCW Academic Regulations (UCW only)
Exemptions from regulations/framework[2]	Yes
Professional, Statutory and Regulatory Body accreditation	CDET (MGA only)
Date of most recent PSRB approval (month and year)	24th April 2017
Renewal of PSRB approval due (month and year)	24th April 2017
UCAS code	
Route code (SITS)	
Relevant QAA Subject Benchmark Statements (including date of publication)	Dance, Drama and Performance July 2015
Date of most recent approval	July 2018
Date specification last updated	July 2018

[1] This should also be read in conjunction with the University's Qualifications Framework

[2] See section on 'Exemptions'

Exemptions

The following exemptions are in place:

Programme/Pathway	Regulations/Framework	Brief description of variance	Approving body and date

Programme Overview

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

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

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

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

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

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

Programme Aims

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

Programme Intended Learning Outcomes (ILOs)

A Subject-Specific Skills and Knowledge

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
A1	Analytical creative engagement with the range of performance styles and techniques required of professional musical theatre performance practice	Critical and creative engagement with a range of musical theatre performance styles and techniques	Creative engagement with a range of musical theatre performance styles and techniques
A2	A systematic working knowledge of the core musical theatre disciplines (dance, voice, singing and acting) and the current developments in technical training that surround them	Evaluative and practical engagement with the core musical theatre disciplines (dance, voice, singing and acting) and the current developments in technical training that surround them	Practical engagement with the core musical theatre disciplines (dance, voice, singing and acting) and the current developments in technical training that surround them
A3	A critical and embodied understanding and of how key practitioners, processes and theorists inform creative practice in professional musical theatre performance	An embodied understanding of how key practitioners, practices and theorists inform creative practice in musical theatre performance	An embodied understanding of the work of key practitioners, processes and theorists that inform musical theatre performance
A4	Industry-standard performances that relate individual and collaborative technical practice to the artistic realisation of production and musical theatre concepts	Performances that relate individual and collaborative technical practice to the realisation of production and musical theatre concepts	Presentations that relate individual and collaborative technical practice to the realisation of musical theatre concepts
A5	The ability to communicate a comprehensive understanding of musical theatre practice and theories (global, professional and critical) to varied audiences and by using a range of technologies and media	The ability to communicate an understanding of musical theatre practice and theories (global, professional and critical) using a range of technologies and media	An understanding of musical theatre practice and theories and the range of technologies and media that can be used to communicate this understanding
A6	Comprehensive working knowledge and analytical understanding of assessing and managing risk, health and safety issues and of the ethical working practices expected of the performance industry and its allied professions	Comprehension of the principles of assessing and managing risk, health and safety issues and of the ethical working practices expected of the performance industry	Understanding of the core principles of assessing and managing risk, health and safety issues and of the ethics surrounding musical theatre performance

B Cognitive and Intellectual Skills

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4
B1	Embodied application of contextual knowledge relating to musical theatre performance styles and processes to the organisation, management and presentation of professional productions	The practical understanding of contextual knowledge relating to musical theatre performance styles and processes to the presentation of productions	Practical understanding of musical theatre performance styles and processes
B2	Independent recognition of, and engagement with, the traditional and contemporary practices, cultural contexts that inform the practice and performance of musical theatre in the current professional context	Engagement with the traditional and contemporary practices, cultural contexts that inform the practice and performance of musical theatre	Engagement with the traditional and contemporary practices that inform the practice and performance of musical theatre
B3	Embodied recognition of the critical viewpoints that surround the cultural, political, and digital developments that inform industry practice and the professional performance of musical theatre	Recognition of the critical viewpoints that surround the cultural, political, and digital developments that inform the practice and performance of musical theatre	Recognition of the cultural, political, and digital developments that inform the practice and performance of musical theatre
B4	Identify and employ interpersonal strategies in collaborative scenarios that draw on critically evaluative self-reflection and the constructive and supportive evaluation and critique of others	Employ critically evaluative self-reflection and the constructive and supportive evaluation and critique of others when working in collaborative scenarios	Employ evaluative self-reflection and the constructive and supportive evaluation and critique of others

C Skills for Life and Work

	Programme Intended Learning Outcomes (ILOs) On Achieving Level 6	On Achieving Level 5	On Achieving Level 4

C1	Autonomous learning[3] (including time management) that shows the exercise of initiative and personal responsibility and enables decision-making in complex and unpredictable contexts.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed.	Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility.
C2	Team working skills necessary to flourish in the global workplace with an ability both to work in and lead teams effectively.	Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed.	Team work as would be necessary for employment requiring the exercise of personal responsibility for effective work with others.
C3	Communication skills that ensure information, ideas, problems and solutions are communicated effectively and clearly to both specialist and non-specialist audiences.	Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively.	Communication skills that demonstrate an ability to communicate outcomes accurately and reliably and with structured and coherent arguments.
C4	IT skills and digital literacy that demonstrate core competences and are commensurate with an ability to work at the interface of creativity and new technologies.	IT skills and digital literacy that demonstrate the development of existing skills and the acquisition of new competences.	IT skills and digital literacy that provide a platform from which further training can be undertaken to enable development of new skills within a structured and managed environment.

[3] i.e. the ability to review, direct and manage one's own workload

Programme content

This programme comprises the following modules

Key:

Core = C

Required = R

Required* = R*

Optional = O

Not available for this status = N/A

If a particular status is greyed out, it is not offered for this programme.

Musical Theatre				Status			
Level	Code	Title	Credits	Single	Major	Joint	Minor
4	MTH4001-20	Acting and Voice 1	20	C			
4	MTH4002-20	Musical Theatre Singing 1	20	C			
4	MTH4003-20	Personal and Professional Development	20	C			
4	MTH4004-20	Ballet and Jazz Dance	20	R*			
4	MTH4005-20	Tap and Musical Theatre Dance	20	R*			
4	MTH4006-20	Musical Theatre History and Repertoire	20	R*			
4	MTH4007-40	Musical Theatre Dance Skills 1	40	R*			
4	MTH4008-60	Musical Theatre Dance Technique and History	60	R*			
5	MTH5001-20	Acting and Voice 2	20	C			
5	MTH5002-20	Musical Theatre Singing 2	20	C			
5	MTH5003-40	Musical Theatre Dance Skills 2	40	C			
5	MTH5004-40	Musical Theatre Performance Processes	40	C			
6	MTH6001-20	Musical Theatre Independent Study	20	C			
6	MTH6002-40	The Professional Musical Theatre Performer	40	C			
6	MTH6003-60	Professional Musical Theatre Projects	60	C			

Assessment methods

A range of summative assessment tasks will be used to test the Intended Learning Outcomes in each module. These are indicated in the attached assessment map which shows which tasks are used in which modules.

Students will be supported in their development towards summative assessment by appropriate formative exercises.

Please note: if you choose an optional module from outside this programme, you may be required to undertake a summative assessment task that does not appear in the assessment grid here in order to pass that module.

Work experience and placement opportunities

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

Graduate Attributes

	Bath Spa Graduates...	In Musical Theatre, we enable this...
1	Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams	By developing a breadth of specific and transferable skills and fostering essential team building and leadership skills relevant to employment in the industry and a wider global context
2	Will be able to understand and manage complexity, diversity and change	By engaging you in the complex nature of the process of production and therefore the need to address change directly, whilst observing the needs of a diverse community of practitioners and practices. Tasks at all three levels of study facilitate your recognition of this attribute.
3	Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners	By placing in you in a simulated professional environment that requires you to draw together the key musical theatre skills (Dance, Acting, Voice and Singing) to find imaginative and innovative solutions to practical and conceptual problems and to do so both as an individual performer and as a member of an ensemble.
4	Will be digitally literate: able to work at the interface of creativity and technology	By encouraging you to become 21st century musical theatre performers, whose work is therefore at the forefront of technical and creative innovation within the profession, ensuring that practitioners develop transferable skills that support a broader range of employment opportunities
5	Will be internationally networked: either by studying abroad for part of the their programme, or studying alongside students from overseas	Through collaboration with international institutions, comprehension of the worldwide market place for musical theatre performance and were possible the recruitment of non-UK students
6	Will be creative thinkers, doers and makers	By utilising a series of industry-focused activities and learning scenarios that encourage you always to demonstrate the importance of the relationship between theory and practice and the interplay between the key musical theatre skills, thereby encouraging you to consider how these skills are transferable to other processes
7	Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy	By developing your ability to critically evaluate your work and that of others, be that in a rehearsal situation where responses must be instant and responsive, or in reflective tasks where you present your understanding in a variety of oral and written forms

8	Will be ethically aware: prepared for citizenship in a local, national and global context	Through your growing awareness of professional codes of conduct and practices, both at home and abroad, and your understanding of the need to work with a diverse range of practices and colleagues whose perspectives will challenge and enrich your own
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Modifications

Module-level modifications

Code	Title	Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect

Programme-level modifications

Nature of modification	Date(s) of approval and approving bodies	Date modification comes into effect

Attached as appendices:

1. Programme structure diagram
2. Map of module outcomes to level/programme outcomes
3. Assessment map
4. Module descriptors

Appendix 1: Programme Structure Diagram – BA (Hons) Musical Theatre Single Honours Diagram

UCW Delivery only

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

UCW Delivery only

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

TBA Delivery only

Level 4 (take 60 credits core modules only and 60 Credits of R*)	
Acting and Voice 1 (C) 1 x 20 Credits	Musical Theatre Dance Technique and History (R*) 1 x 60 Credits
Musical Theatre Singing 1 (C) 1 x 20 Credits	

Personal & Professional Development (C)	
1 x 20 Credits	
Level 5 (take 120 credits core modules)	
Acting and Voice 2 (C)	Musical Theatre Dance Skills 2 (C)
1 x 20 Credits	1 x 40 Credits
Musical Theatre Singing 2 (C)	Musical Theatre Performance Processes (C)
1 x 20 Credits	1 x 40 Credits
Level 6 (take 120 credits core modules)	
Musical Theatre Independent Study (C)	
1 x 20 Credits	
The Professional Musical Theatre Performer (C)	
1 x 40 Credits	
Professional Musical Theatre Projects (C)	
1 x 60 Credits	

Appendix 2: Map of Intended Learning Outcomes

Level	Module Code	Module Title	Status (C,R,R*,O)[4]	Intended Learning Outcomes													
				Subject-specific Skills and Knowledge						Cognitive and Intellectual Skills				Skills for Life and Work			
				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	C1	C2	C3	C4
4	MTH4001-20	Acting and Voice 1	C														
4	MTH4002-20	Musical Theatre Singing 1	C														
4	MTH4003-20	Personal & Professional Development	C														
4	MTH4006-20	Musical Theatre History and Repertoire	R*														
4	MTH4004-20	Ballet and Jazz Dance	R*														
4	MTH4005-20	Tap and Musical Theatre Dance	R*														
4	MTH4007-40	Musical Theatre Dance Skills 1	R*														
4	MTH4008-60	Musical Theatre Dance Technique and History	R*														
5	MTH5001-20	Acting and Voice 2	C														
5	MTH5002-20	Musical Theatre Singing 2	C														
5	MTH5003-40	Musical Theatre Dance Skills 2	C														
5	MTH5004-40	Musical Theatre Performance Processes	C														

6	MTH6001-20	Musical Theatre Independent Study	C															
6	MTH6002-20	The Professional Musical Theatre Performer	C															
6	MTH6003-60	Professional Musical Theatre Projects	C															

[4] C = Core; R = Required; R* = Required*; O = Optional

Appendix 3: Map of Summative Assessment Tasks by Module

Level	Module Code	Module Title	Status (C, R,R*,O)[5]	Assessment method												
				Coursework						Practical					Written Examination	
				Composition	Dissertation	Essay	Journal	Portfolio	Report	Performance	Practical Project	Practical skills	Presentation	Set exercises	Written Examination	In-class test (seen)
4	MTH40 01-20	Acting and Voice 1	C							1x piece			1x piece			
4	MTH40 02-20	Musical Theatre Singing 1	C						1x 1000 words			1x recital				
4	MTH40 03-20	Personal & Professional Development	C			1x 2000 words							1x piece			
4	MTH40 06-20	Musical Theatre History and Repertoire	R*				1x 3000 words		1 x scene							
4	MTH40 07-40	Musical Theatre Dance Skills 1	R*								1x profile					
4	MTH4 008-60	Musical Theatre Dance Technique and History	R*						1x piece		1x profile	1 x 3000 words				
4	MTH4 004-20	Ballet and Jazz Dance	R*								1x profile					
4	MTH4 005-20	Tap and Musical Theatre Dance	R*								1x profile					
5	MTH5 001-20	Acting and Voice 2	C						1 x piece			1x piece				
5	MTH5 002-20	Musical Theatre Singing 2	C					1 x 2000 words			1x recital					

5	MTH5 003-40	Musical Theatre Dance Skills 2	C								1x profile					
5	MTH5 004-40	Musical Theatre Performance Processes	C						2x pieces							
6	MTH6 001-20	Musical Theatre Independent Study	C		1 x 5000 words											
6	MTH6 002-40	The Professional Musical Theatre Performer	C					1x piece	1x show							
6	MTH6 003-60	Professional Musical Theatre Projects	C						2x show							

[5] C = Core; R = Required; R* = Required*; O = Optional

Appendix 4: Module Descriptors

1	Module code	MTH4001-20
2	Module title	Acting and Voice 1
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 156
1 2	Independent study time: total hours	Total Hours: 44
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)

1 5	Module co-ordinator	MGA-Martyn Dempsey TBA – Stuart Dawes UCW- Kyle Davies
1 6	Additional costs involved	N/A
1 7	<p data-bbox="188 510 625 542">Brief description and aims of module</p> <p data-bbox="188 577 1350 649">This module lays the foundations of a sound acting process and vocal technique. It develops your understanding of how develop character. The module aims to:</p> <ul data-bbox="204 689 1273 842" style="list-style-type: none"> <li data-bbox="204 689 1273 757">• Foster a practical understanding of Stanislavski-influenced approaches to acting and its subsequent interpretations. <li data-bbox="204 770 1222 801">• Engender the essential creative processes for analysing text and building character <li data-bbox="204 815 951 842">• Explore the relationship between acting and vocal technique 	
1 8	<p data-bbox="188 1128 383 1160">Outline syllabus</p> <p data-bbox="188 1196 1401 1388">This module draws on the work of many practitioners whose work and techniques reflect the demands of the current acting profession. The work draws on the approaches and terms developed by Stanislavski but seen through the filter of his subsequent interpreters. You will explore how to breakdown text and scenes, create characters and remain in the moment of action. The focus is on equipping you with a series of tools and strategies to draw upon within a Musical Theatre career.</p> <p data-bbox="188 1424 1401 1576">This module combines workshops and classes based on the theory and practice of Stanislavski. Improvisation and ensemble work develop spontaneity skills, collaborative skills, listening and responding to other performers, building a sense of playfulness as well as exploring storytelling, stage craft and imagination.</p> <p data-bbox="188 1612 1369 1729">Allied to this is a study of the spoken voice, which focuses on a vocal technique capable of meeting the varying demands of playing space, character and emotional state. The maintenance and sustaining of healthy vocal use is at the core of this work.</p> <p data-bbox="188 1765 1410 1917">The module explores a series of key tools and strategies for understanding the interconnectivity between acting processes, rehearsal, performance and vocal technique. The module explores a series of key tools, exercises and strategies for understanding acting processes, analysis of text, vocal techniques and anatomy.</p>	

1 9	<p>Teaching and learning activities</p> <p>This module combines tutor-led workshops, student-led practice, lectures and research assignments. You support these taught sessions with independent study and rehearsal. Voice classes focus on vocal anatomy, speech, articulation, range, breath and posture and allow for integration in a practical context.</p> <p>Regular practice enables you to trial various methods in line with theories to foster dynamic versatility and understanding of the breadth of approaches. You must prepare between classes.</p> <p>Formative assessment with through staff feedback given on you actor's log. Summative assessment is through text performances and a seminar presentation detailing acting process and character development.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Stanislavskian approaches and those other practitioners that underpin a contemporary approach to acting 2. Working knowledge of range of appropriate and healthy vocal techniques to support a secure acting process 3. The application of acting processes and vocal techniques to the interpretation and performance of character 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Staff feedback given in response your actor's journal detailing voice and acting progress</p>	

<i>Summative assessments:</i>	Weighting%
S1. Performance	60%
S2. Acting process presentation	40%

Learning resources

2
2

University Library print, electronic resources and Minerva:

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Key Texts:

Adrian, B. (2008). *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement*. New York: Allworth Press.

Barton-Farcas, S. (2018) *Acting & Auditioning for the 21st Century: Tips, Trends, and Techniques for Digital and New Media*. London: Routledge.

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

Beckett, S. (1990) *Samuel Beckett: the Complete Dramatic Works*. London: Faber &

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Faber Ltd.

Beckett, S.B. (2001) *Beckett on film: Krapp's last tape, What where, Footfalls, Come and go, Act without words I, and addenda [DVD recording]*. Blue Angel Films.

Deer, J. and Dal Vera, R. (2008) *Acting in musical theatre*. London: Routledge.

Eddershaw, M. (1996). *Performing Brecht*. London. Routledge

Fortier, M. (1997) *Theory/theatre*. London: Routledge.

Hodge, A. (ed.) (2000) *Twentieth Century Actor Training*. London: Routledge.

Kaufman, M. (2018) *Moment Work: Tectonic Theater Project's Process of Devising Theater*. Vintage.

Leach, R. (2004) *Makers of modern theatre*. London: Routledge.

Merlin, B. (2007) *The Complete Stanislavsky Toolkit*; London: Nick Hern Books

Mitter, S. (1992) *Systems of rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. London: Routledge.

Mosley, N. (2005) *Acting and Reacting* London: Nick Hern Books

Pitches, J. (2003) *Vsevolod Meyerhold*. London: Routledge.

Schreiber, T. (2005) *Advanced Techniques for the Actor, Director and teacher*. New York: Allworth Press

Soto-Morettini, D (2010) *The Philosophical Actor*. Bristol: Intellect.

Stanislavski, C. (1980) *An Actor Prepares*. London: Methuen Drama.

Key web-based and electronic resources

Specialist resources:

2 Preparatory work

3 You should read Merlin (2007) and Berry (1991) prior to the start of the module.

1	Module code	MTH4002-20
2	Module title	Musical Theatre Singing 1
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 130
1 2	Independent study time: total hours	Total Hours: 70
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)

1 5	Module co-ordinator	MGA-Gerard Bentall TBA – Tim Newman UCW- Abigail Green
1 6	Additional costs involved	N/A
1 7	<p data-bbox="188 472 627 501">Brief description and aims of module</p> <p data-bbox="188 539 1401 689">This module provides you with a thorough grounding in singing technique. You develop a strong foundation and knowledge of appropriate vocabulary and relevant anatomy. Ongoing development of core singing technique is essential to flourish in a global musical theatre workplace. This module aims to:</p> <ul data-bbox="204 730 1358 842" style="list-style-type: none"> <li data-bbox="204 730 1070 763">• Foster a practical understanding of healthy and safe singing technique <li data-bbox="204 770 1278 804">• Engender the essential creative processes for analysing score and text to interpret song <li data-bbox="204 810 1358 842">• Explore the symbiosis between singing technique, cognitive thinking and emotional storytelling 	
1 8	<p data-bbox="188 1133 384 1162">Outline syllabus</p> <p data-bbox="188 1200 1410 1391">This practical module focuses on the application of singing technique to the interpretation of repertoire. Critical to this is the creation of a solid vocal technique that ensures life-long safe and healthy vocal practice. From this technical base you develop your creative processes by considering essential repertoire for your voice type and considering how to apply your technique to that repertoire to realise creative and musically intelligent interpretations of that material.</p> <p data-bbox="188 1429 1305 1503">You explore a range of approaches including classical singing and Estill vocal techniques and consider key concepts surrounding musical genres and terminology.</p>	

1 9	<p>Teaching and learning activities</p> <p>The module combines of weekly practical sessions, group classes, rehearsals and individual singing tutorials (delivered across the programme, not necessarily within the module). You are taught as a group but together with your tutor you identify areas of personal development. Classes include singing technique, individual singing tutorials, choral and ensemble singing as well as theory and sight singing classes which will be structured to reflect level and ability.</p> <p>Over the course of the module, you have opportunities to perform within a class setting and will be required to peer and self-assess to develop your knowledge of singing techniques.</p> <p>Within this module you use peer and self-assessment regularly to review your development and identify areas for improvement.</p> <p>You are expected to take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through dress rehearsal notes for the song recital and in class presentations about vocal anatomy. Summative assessment is through the performance of a song recital and a short presentation. This could be about vocal anatomy, or song theory, etc</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. Practical understanding of singing techniques and their application to a variety of genres and styles. 2. Embodied use of vocal physiology knowledge in a practical setting 3. Evaluative reflection of your practice, to assess your technical ability and to identify key areas for growth and development 	<p><i>How assessed</i></p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p> <p>F1, F2, S1, S2</p>
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Feedback given to in-class presentation</p> <p>F2. In-class seminar presentation</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Song recital (a minimum of 3 songs)</p> <p>S2. Written paper on an aspect of singing (1000 words)</p>	<p>Weighting%</p> <p>75%</p> <p>25%</p>
<p>2</p> <p>2</p>	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Apps, J. (2012) <i>Voice and Speaking Skills For Dummies</i>. Chichester: John Wiley & Sons Ltd.</p> <p>Baldy, C. (2010) <i>The Student Voice: An Introduction to Developing the singing voice</i>. Edinburgh: Dunedin Academic Press.</p> <p>Behman, A. (2012) <i>Speech and Voice Science</i>. 2nd edn. San Diego: Plural Publishing Inc.</p> <p>Bos, N. (2017) <i>Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities</i>. Washington: StudioBos.</p> <p>Bozeman, K. (2013) <i>Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers</i>. New York: Pendragon Press.</p> <p>Bunch Dayme, M. (2006) <i>The Performer's Voice</i>. London: W. W. Norton.</p> <p>Bunch, Dayme, M. (2009) <i>Dynamic of the Singing Voice</i>. London: W. W. Norton.</p> <p>Carey, D. and Carey, R. (2008) <i>Vocal Arts Workbook and DVD</i>. London: Methuen Drama.</p> <p>Carey, D. and Carey, R. (2010) <i>The Verbal Arts Workbook: A Practical Course for Speaking Text</i>. London: Methuen Drama</p> <p>Carlson, R. (2015) <i>What Do I Do With My Hands? A Guide to Acting for the Singer</i>. Las Vegas: Personal Dynamics Publishing.</p> <p>Chapman, J. (2010) <i>Singing and Teaching Singing: a Holistic Approach to Classical Voice</i>. San Diego: Plural Pub.</p> <p>Gagne, J. (2015) <i>Belting: A Guide to Healthy, Powerful Singing</i>. Berklee Press Publications</p> <p>Gerle, A. (2018) <i>Music Essentials for Singers and Actors: Fundamentals of Notation, Sight Singing, and Music Theory</i>. Milwaukee: Hal Leonard.</p> <p>Greene, A. (1985) <i>New Voice: How to Sing and Speak Properly</i>. Milwaukee: Hal Leonard.</p> <p>Kayes. G. (2004) <i>Singing and The Actor</i>. 2nd edn. London: A&C Black Publishers Ltd.</p>	

Hall, K. (2014) *So You Want To Sing Music Theater: A Guide for Professionals*. United States: Rowman & Littlefield Education.

Harrison, P. (2014) *Singing: Personal and Performance Values in Training*. London: Dunedin Academic Press.

Hamady, J. (2016) *The Art of Singing on Stage and in the Studio: Understanding the Psychology, Relationships, and Technology in Recording and Live Performance*. New York: Applause Theatre Book Publisher

Houseman, B. (2002) *Finding Your Voice: A Complete Voice Training Manual for Actors*. London: Nick Hern Books.

Isherwood, N. (2012) *Techniques of Singing*. Essex: Barenreiter-Verlag Karl Votterle.

John, D. (2014) *A History of Singing*. Cambridge: Cambridge University Press.

Latimero, G. and Popeil, L. (2012) *Sing Anything: Mastering Vocal Styles*. Independently published.

Leigh-Post, K. (2014) *Mind-body Awareness for Singers: Unleashing Optimal Performance*. Plymouth: Plural Publishing Inc.

Manahan, R. and Petry, M. (2011) *Unraveling the Mysteries of Vocal Technique*. Indiana: Xlibris Corporation.

Maxwell-Carr, J. (2017) *Step By Step Guide To Singing: How To Sing*. Independently published.

Melton, J. (2007) *Singing in Musical Theatre*. New York: Allworth Communication Inc.

Melton, M. (2011) *One Voice: Integrating Singing and Theatre Voice Techniques*. Illinois: Waveland Press Inc.

McKinney, J. (2005) *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*. Illinois: Waveland Press Inc.

Nelson, H. (2001) *Singing with Your Whole Self: The Feldenkrais Method and Voice*. Lanham: Scarcrow Press.

Papageorgi, I and Welch, G (eds.) (2014) *Advanced Musical Performance: Investigations in Higher Education Learning (Sempre Studies in The Psychology of Music)*. London: Routledge

Peckham, A. (2000). *The Contemporary Singer: Elements of Vocal Technique with CD (Audio)*. Boston: Berklee Press Publications

Potter, J. (2006) *Vocal Authority: Singing Style and Ideology*. Cambridge; Cambridge University Press.

Potter, J. and Sorrell, N. (2014) *A History of Singing*. Cambridge; Cambridge University Press.

Rose, B. (2001) *Contemporary Singing Techniques*. USA:Hal Leonard.

Rubin, A. (2014) *The Vocal Pitstop: Keeping Your Voice on Track* Oxford: Compton Publishing Limited.

Smith, S. (2007) *The Naked Voice: A Holistic Approach to Singing* New York: OUP USA.

Soto-Morettini, D. (2014) *Popular Singing and Style*. 2nd edn. London: Bloomsbury Methuen Drama.

Sataloff, R. (2006) *Vocal health and pedagogy* San Diego, CA: Plural Pub.

Stark, J. (2003) *Bel Canto*. Toronto: University of Toronto Press.

Steinhauer, K., McDonald Klimek, M and Estill, J. (2017) *The Estill Voice Model: Theory and Translation*. Estill Voice International

Symonds, D. and Taylor, M (2014) *Gestures of Music Theater: the performativity of song and dance*. New York: Oxford University Press.

Taylor, M. (2008) *Singing for musicals*. Marlborough: The Crowood Press.

TC-Helicon, T. (2016) *The Ultimate Guide to Singing 2nd Edition: Gigs, Sound, Money and Health*. TC-Helicon.

Williams, J. (2012) *Teaching Singing to Children and Young Adults*. Oxford: Compton Publishing.

Wilson, P. (1997) *The Singing Voice: An Owner's Manual*. Sydney: Currency Press

- *Key web-based and electronic resources*

Specialist resources:

2 Preparatory work

3

You should arrive for your first individual singing tutorials prepared with material suitable for your castability and vocal range. You should also research the character of the song and its story.

1	Module code	MTH4003-20
2	Module title	Personal & Professional Development
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 117
1 2	Independent study time: total hours	Total Hours: 83
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)

1 5	Module co-ordinator	MGA-Marcella Macdonald TBA – Tim Newman UCW- Sylvia Lane
1 6	Additional costs involved	N/A
1 7	<p data-bbox="188 510 625 542">Brief description and aims of module</p> <p data-bbox="188 577 1372 689">This module places your practical training within a broader framework of personal development and academic context. It ensures that you understand the professional expectations of your work and begins to prepare you for a career in the performing arts industry. This module aims to:</p> <ul data-bbox="204 725 1404 882" style="list-style-type: none"> <li data-bbox="204 725 1404 801">• Foster a positive approach to reflective learning approaches related to personal skills development as individuals <li data-bbox="204 806 1404 837">• Explore the broader contextual frameworks that surround the musical theatre <li data-bbox="204 842 1404 882">• Engender physical and mental health and wellbeing, industry awareness and professional conduct 	
1 8	<p data-bbox="188 1128 383 1160">Outline syllabus</p> <p data-bbox="188 1196 1372 1272">The module draws together a series of elements that you require to underpin your practical training. There are three main stands.</p> <p data-bbox="188 1308 1308 1384">The Performers' Body focuses on anatomy, nutrition, body conditioning and establish safe and appropriate ways of staying fit and healthy.</p> <p data-bbox="188 1420 1404 1733">Professional Application explores notions of professional conduct. This includes but is not limited to preparation, being a good cast member and the pitfalls of poor conduct and its possible ramifications. You begin to explore your professional profile by considering global markets, national and international networking communities and influences of technology and social media in recruitment processes, this includes a detailed overview of safe use of social media and self-promotional tools. You develop your awareness of image and product, audition techniques and how to manage your careers. This also includes awareness of performing arts funding mechanisms, relevant governing bodies (e.g. PRS, Equity, Spotlight).</p> <p data-bbox="188 1769 1356 1881">Academic Practice encourages you to reflect on your practice and develops your ability to draw on research and critical thinking to assess your skill sets in the different disciplines and identify which areas you need to develop them. You find, analyse and prepare materials to reflect who you are.</p>	

1 9	<p>Teaching and learning activities</p> <p>The module features tutor-led lectures, seminars and workshops, alongside individual tutorials and physical body conditioning sessions. You take a full and active part in all aspects of the work, complete the assignments to a high level and to come to class ready and prepared.</p> <p>You receive feedback regularly within weekly group tutorials, but the formative activity is a Personal Development Plan that details your reflection on your on-going development, highlights areas for further development, assesses your areas of strength, discusses the challenges you are facing and sets achievable targets.</p> <p>The summative assessments are a research paper that draws on an area interest, such as - but not limited to – dance anatomy, industry practice surrounding musical theatre, or an aspect arising from your personal development. The practical test draws on an area of interest, such as – but not limited to – body conditioning or audition technique.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. Evaluative reflection of personal practice to identify key areas for growth and development 2. A detailed knowledge of underpinning professional practices and knowledge required of a musical theatre practitioner 3. Critical thinking that draws on research and writing skills 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1,</p>
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Tutor feedback to draft Personal Development Plan</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Research paper (2000 words)</p> <p>S2. Practical test</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>

2 Learning resources

2

University Library print, electronic resources and Minerva:

- *Key texts*

Balavage, C. (2014) *How To Be a Successful Actor: Becoming an Actorpreneur*. Eastleigh: Frost Creative Media

Gillespie, B. (2006). *Self-Management for Actors: Getting Down to (Show) Business*. Hollywood: Cricket Feet Publishing.

Ganzl, K (2004) *Musicals, 3rd Ed*. Carlton Books Ltd

Green, S (2011) *Broadway Musicals: Show by Show*. 7th Ed. New York: Hal Leonard

Haas, J (2010) *Dance Anatomy*. Human Kinetics Publishers

Morton, J. (2017) *Healthy Performers*; London: available from: <http://www.healthyperformers.com/>

Peters, S (2012) *The Chimp Paradox*

Romita, A. and Romita, N. (2016) *Functional Awareness: Anatomy in Action for Dancers*. Oxford: Oxford University Press

Wollman, E. and Sternfeld, J. (2011), 'Musical theatre and the almighty dollar: What a tangled web they weave', *Studies in musical theatre*. 5: 1, pp. 3–12

- *Key web-based and electronic resources*

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Specialist resources:

2 Preparatory work

3

None

1	Module code	MTH4006-20
2	Module title	Musical Theatre History and Repertoire
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 156
12	Independent study time: total hours	Total Hours: 44
13	Semester(s) of delivery	N/A
14	Main campus location	Balgreen and Westfield Campuses (MGA) Knightstone Campus (UCW)
15	Module co-ordinator	MGA – Kris Harding UCW – Abigail Green
16	Additional costs involved	N/A

1 Brief description and aims of module

7

This module explores the socio-historical and cultural underpinnings of various Musical Theatre genres. It encourages you to utilise your knowledge in a practical context through the researching and performing of appropriate Musical Theatre repertoire. This module aims to:

- Provide a thorough historical overview of the Musical Theatre genre, detailing styles, influences, developments and key creatives and shows.
- Apply historical knowledge of the genre in a practical setting through a variety of sung repertoire.
- Develop the ability to utilise skills from across the three disciplines in a performance context.

1 Outline syllabus

8

The module explores key developments in British and American musical theatre since the early C20th to the present day, considering cultural interchanges between US and UK musical theatre. Throughout the module, you will have the opportunity to explore a range of musical theatre repertoire from different practical and theoretical standpoints including exploration of music, lyrics and staging.

1 9	<p>Teaching and learning activities</p> <p>This module combines practical classes, lectures and tutorials. Learning within this module is primarily tutor-led, but you undertake research to supplement your learning. Classes will offer an overview of different types of repertoire, with practical exploration of ideas and styles studied and an introduction to research methodologies for musical theatre. Teaching will be a combination of group and solo work and you are expected to take a full and active part in all aspects of the work and to complete in-class and out of class assignments to a high level. You will take detailed notes on the history of the genre and engage in peer discussion regarding performance concepts. You take detailed notes on the history of the genre and engage in peer debate and discussion regarding performance concepts and personal perspectives.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. Formative assessment involves feedback on rehearsals, scene study and formative written work</p> <p>Summative assessment is through the presentation of musical theatre repertoire including singing, movement and text. You will also complete a written assignment including research and analysis connected to the repertoire studied.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. Working knowledge of the historical development and influence of the Musical Theatre genre 2. The ability to contextualise your knowledge by preparing and performing relevant repertoire in an appropriate style 3. Effective research methodologies for exploring and interrogating a chosen field of study 	<p><i>How assessed</i></p> <p>F1, F2, S2</p> <p>F1, F2, S2</p> <p>F1, F2, S2</p>
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes for practical dress rehearsal</p> <p>F2. Written notes for seminar presentation</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Performance (repertoire excerpts)</p> <p>S2. Written assignment (research and analysis – 3000 words)</p>	<p>Weighting%</p> <p>40%</p> <p>60%</p>
2 2	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Barnes, G. (2015) <i>Her Turn on Stage, the Role of Women in Musical Theatre</i>. Jefferson, North Carolina: McFarland & Company.</p> <p>Banfield, S. (1993) <i>Sondheim's Broadway Musicals</i>. Michigan: University of Michigan Press.</p> <p>Block, G. (2004) <i>Enchanted evenings: the Broadway musical from Show Boat to Sondheim</i>. London: Oxford University Press.</p> <p>Bradley, I (2004) <i>You've Got to Have a Dream</i>. London: SCM Press.</p> <p>Brideson, C and Brideson, S. (2015) <i>Ziegfeld and His Follies: A Biography of Broadway's Greatest Producer (Screen Classics)</i>. Kentucky: University Press of Kentucky.</p> <p>Butler, J. (1993) <i>Bodies that matter : on the discursive limits of "sex"</i>. London and New York: Routledge.</p> <p>Cottrell, S. (2011) <i>Critical Thinking Skills: Developing Effective Analysis and Argument</i>. 2nd edition edition. Basingstoke: Palgrave Macmillan.</p> <p>Clum, J. M. (1999) <i>Something for the boys: musical theater and gay culture</i>. New York, NY: St. Martin's Press, 1999.</p> <p>Counsell, C. and Wolf, L. (2001) <i>Performance analysis</i>. London: Routledge.</p> <p>Engel, L. and Kissel, H. (2006) <i>Words with Music: Creating the Broadway Musical Libretto</i>. Applause</p> <p>Everett, W. and Laird, P. (2008) <i>The Cambridge Companion to the Musical</i>. Cambridge: Cambridge University Press.</p> <p>Everett, W. and Laird, W. (2015) <i>Historical Dictionary of the Broadway Musical (Historical Dictionaries of Literature and the Arts)</i>. 2nd edn. New York: Rowman & Littlefield Publishers.</p> <p>Farmer, B. (2000) <i>Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorships</i>. USA: Duke University Press.</p>	

FitzGerald, L. and Williams, M. (eds) [Mamma mia! : the movie : exploring a cultural phenomenon](#) (London, I.B.Tauris & Co. Ltd, 2013)

Fortier, M. (2002) *Theory / Theatre, an introduction*. Abingdon, Oxon: Routledge.

Gänzl, K. (1995) *Musicals: the Illustrated Story*. London: Bloomsbury.

Gordon, R. and Jubin, O. (2016) *British Musical Theatre since 1950 (Critical Companions)*. London: Methuen Drama

Gordon R. and Jubin O. (2016) [The Oxford handbook of the British musical](#). New York: Oxford University Press.

Grant, B. (2012) [The Hollywood film musical](#) Oxford. Wiley-Blackwell

Hall, K. (2014) *So You Want To Sing Music Theatre*. Plymouth: Rowman & Littlefield

Hodges, D. (2016) *On Broadway: From Rent to Revolution*. New York: Rizzoli International Publications

Jones, J. (2003) *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover: Brandeis University Press.

Kenrick, J. (2008) *Musical Theatre: A History*. London: Continuum International Publishing Group Ltd.

Kessler, K. (2010) [Destabilizing the Hollywood musical: music, masculinity and mayhem](#) London: Palgrave Macmillan

Kislan, R. (1995) [The musical: a look at the American musical theater](#) London: Applause.

Knapp, R. Morris, M. and Wolf, S. (eds). (2011) [The Oxford handbook of the American musical](#). New York: Oxford University Press

Lamb, A. (2000) *150 Years of Popular Music Theatre*. Newhaven: Yale University Press.

Lane, S. (2017) *Jews on Broadway: An Historical Survey of Performers, Playwrights, Composers, Lyricists and Producers*. 2nd edn. North Carolina: McFarland & Company.

Leve, J. (2009) *Kander and Ebb*. Yale University Press.

Lundskaer-Nielsen, M. (2008) *Directors and the New Musical Drama: British and American Musical Theatre in the 1980s and 90s*. New York and London: Palgrave Macmillan.

Martin, S. (2015) *The Black Crook*. CreateSpace Independent Publishing Platform.

Miller, S. (2001) *Rebels With Applause: Broadway's Groundbreaking Musicals*. Portsmouth: Heinemann

Miller, S. (2011) *Sex, drugs, rock & roll, and musicals*, Boston: Northeastern University Press.

Miller, S. (2007) *Strike Up the Band*. Portsmouth: Heinemann

Pickering, K. (2013) *Musical Theatre: A Workbook for Further Study*. Palgrave Macmillan.

- Purdy, S. (2016) *Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer*. London: Bloomsbury Methuen Drama.
- Rabinowitz, A. (2017) *Hamilton and Philosophy: Revolutionary Thinking (Popular Culture and Philosophy)*. Chicago: Open Court Publishing Company.
- Riddle, P. H. (2003) *American Musical: History and Development*. Oakville: Mosaic Press.
- Rodosthenous, G. (ed.) (2017) *The Disney musical on stage and screen : critical approaches from "Snow White" to "Frozen"* London and New York: Methuen Drama
- Rodosthenous, G. (ed.) (2018) *Twenty-first century musicals : from stage to screen*. Abingdon, Oxon; New York: Routledge.
- Schechner, R. and Brady, S. (2013) *Performance studies, an introduction*. London: Routledge.
- Smith, S (2005) *The musical: race, gender and performance* London : Wallflower.
- Smith, L and Eyer, J (2015) *Broadway Swings: Covering the Ensemble in Musical Theatre*. New York: Bloomsbury Academic
- Sternfeld, J. (2006) *The Megamusical (Profiles in Popular Music)*. Indiana University Press.
- Steyn, M. (2000) *Broadway Babies Say Goodnight: Musicals Then and Now*. London: Faber and Faber.
- Taylor, M. (2010) 'Experiencing Live Musical Theatre Performance: La Cage Aux Folles and Priscilla, Queen of the Desert' in *Popular Entertainment Studies*, 1 (1), pp. 44-58. Available at: <https://novaojs.newcastle.edu.au/ojs/index.php/pes/article/view/11>
- Taylor, M. (2012) *Musical theatre, realism and entertainment*. Basingstoke: Ashgate Press.
- Taylor, M. and Symonds, D. (2014) *Studying Musical Theatre: Theory and Practice*. New York: Palgrave Macmillan.
- Tzioumakis, Y. and Lincoln, S. (eds.) (2013) *The time of our lives : Dirty dancing and popular culture*. Detroit: Wayne State University Press
- Woolford, J. (2012) *How Musicals Work: And How to Write Your Own*. Nick Hern Books, Limited.
- Wolf, S. (2011) *Changed for Good: A Feminist History of the Broadway Musical*. New York: Oxford University Press, U.S.A.
- Woll, A. (1991). *Black Musical Theatre: From Coontown to Dreamgirls*. Cambridge. Da Capo Press 9
- Whitehouse, E. (2005) *London Lights*. London: This England Books.
- White, A. (ed.) (2017) *Lost in music: culture, style and the musical event*. New York: Routledge.
- Whitfield, S. (2018) *Reframing the Musical: Race, Culture and Identity*. Palgrave
- Wolf, S. (2002) *A problem like Maria : gender and sexuality in the American musical (Triangulations: Lesbian/Gay/Queer Theater/Drama/Performance)*. Michigan: University of Michigan Press.

Wollman, E. and Sternfeld, J. (2011), 'Musical theatre and the almighty dollar: What a tangled web they weave', *Studies in Musical Theatre*, 5 (1), pp. 3–12.

Wright, A. (2012) *West End Broadway: The Golden Age of the American Musical in London*. Bognor Regis: Boydell Press.

- *Key web-based and electronic resources*

Specialist resources:

2 Preparatory work

3

You should try and see as much Musical Theatre as possible prior to the start of this module. You should also aim to have a broad overview of the various styles and features of Musical Theatre as well as an awareness of the main creatives that influenced its development.

1	Module code	MTH4004-20
2	Module title	Ballet and Jazz Dance
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 156
12	Independent study time: total hours	Total Hours: 44
13	Semester(s) of delivery	N/A
14	Main campus location	Knightstone Campus
15	Module co-ordinator	Volker Bleck
16	Additional costs involved	Up to £200 for dance clothes and shoes

1 Brief description and aims of module

7

This module provides you with a thorough grounding in Ballet and Jazz Dance technique. The module develops strong dance techniques and knowledge of appropriate safe practice and dance vocabulary across a range of dance genres and styles. This module aims to:

- Introduce and develop Ballet and Jazz Dance techniques
- Introduce you to appropriate Ballet and Jazz Dance vocabulary
- Foster an understanding of basic professional working practice and conduct in terms of safe practice

1 Outline syllabus

8

This practical module emphasises frequent repetition and practice. It explores the foundations of ballet and jazz and is structured to reflect level and ability. Classes include basic techniques such as barre and centre work, corner combinations and choreographed routines.

An in-depth look at a range of traditional methodologies and new developments in technical skills training provide a platform to challenge and nurture critical understanding of current practice and trends within the sector.

As part of the module you study the work of existing practitioners across the sub-disciplines and undertake independent research to inform their practice.

Regular practice enables you to trial various methods in line with theories to foster dynamic versatility and understanding of the breadth of approaches. You will discover the necessity of training for employability opportunities and gain competence within the core disciplines of dance.

1 9	<p>Teaching and learning activities</p> <p>The module draws on specialist classes in these core dance skills. You are taught as a group but together with your tutor you identify areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback and corrections to in-class exercises. Summative assessment is your Ballet and Jazz Dance profile, which draws on a series of performance and test activities to determine your overall grasp of and fluency with Ballet and Jazz Dance skills: practical and conceptual.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. Working knowledge of Ballet and Jazz Dance vocabulary, technique and safe practice. 2. Reflective evaluation of your technical Ballet and Jazz Dance abilities that can identify your practice and assess key areas for growth and development. 3. Practical understanding of Ballet and Jazz Dance as core theatrical form and its importance in contemporary musical theatre training 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p> <p><i>Summative assessments:</i></p> <p>S1. Ballet and Jazz Dance Profile</p>	<p></p> <p>Weighting%</p> <p>100%</p>
	Learning resources	

University Library print, electronic resources and Minerva:

- *Key texts*

- Adheads, J. (1988) *Dance Analysis Theory and Practice*. London: Dance Books.

Ashley, L. (2002) *The Essential guide to Dance (Essential Guides for Performing Arts)*. London: Hodder Arnold.

Carter, A & OShea. (ed.) (2010) *The Routledge Dance Studies Reader*. 2nd edn. London and New York: Routledge

D'Albert, C. (2013) *Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing*. London: The Noverre Press.

Desmond, J. (ed.) (1997) *Meaning in Motion: New Cultural Studies of Dance*. Durham and London: Duke University Press.

Fraleigh, S H. (1995). *Dance and the Lived Body*. Pittsburgh: University of Pittsburgh Press.

Homans, J. (2013) *Apollo's Angels: A History of Ballet*. New York: Random House

Knowles, M. (2002) *Tap Roots The early history of Tap Dance*. New Carolina. Mc Farland & Company, Inc.

Maling, J. (ed.) (2009) *Ballroom, Boogie, Shimmy Sham, Shake; A Social and Popular Dance Reader*. Chicago: University of Illinois Press.

Paskevaska, A. (2005). *Ballet beyond tradition*. New York: Routledge.

Pugh, M. (2016) *America Dancing: From the Cakewalk to the Moonwalk*. New Haven: Yale University Press.

Revel Horwood, C. (2014) *Tales from the Dance Floor*. London: Michael O'Mara Books Ltd.

Seibert, B. (2015) *What the Eye Hears: A History of Tap Dancing*. New York: Farrar, Straus and Giroux.

Shaffer, M. (2015) *So You Want To Be A Dancer: Practical Advice and True Stories from a Working Professional*. Maryland: Taylor Trade Publishing.

Sörgel, S. (2015) *Dance and the Body in Western Theatre. 1948 to Present*. London: Palgrave Macmillan.

Vaganova. A. (1969) *Basic Principals of Classical Ballet*. Dover Publications.

- *Key web-based and electronic resources*
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Specialist resources:

2 Preparatory work

3

Development of physical fitness and flexibility benefit progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.

1	Module code	MTH4005-20
2	Module title	Tap and Musical Theatre Dance
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 156
12	Independent study time: total hours	Total Hours: 44
13	Semester(s) of delivery	N/A
14	Main campus location	Knightstone Campus
15	Module co-ordinator	Corrin Martin
16	Additional costs involved	Up to £200 for dance clothes and shoe

<p>1 7</p>	<p>Brief description and aims of module</p> <p>This module provides you with a thorough grounding in Tap and Musical Dance technique. The module develops strong dance techniques and knowledge of appropriate safe practice and dance vocabulary across a range of dance genres and styles. This module aims to:</p> <ul style="list-style-type: none"> Introduce and develop Tap and Musical Theatre Dance techniques Introduce you to appropriate Ballet and Jazz Dance vocabulary Foster an understanding of basic professional working practice and conduct in terms of safe practice
<p>1 8</p>	<p>Outline syllabus</p> <p>This practical module emphasises frequent repetition and practice. The module explores the foundations of tap and musical theatre dance with a focus on developing solid grounding in technique and fostering understanding of iconic choreographers' styles. Classes include research and reflection on the works of for example Bob Fosse, Jerome Robbins and Michael Bennett.</p> <p>An in-depth look at a range of traditional methodologies and new developments in technical dance training provides a platform to challenge and nurture critical understanding of current practice and trends within the sector.</p> <p>As part of the module you study the work of existing practitioners across the sub-disciplines and undertake independent research to inform your practice.</p> <p>Regular practice enables you to trial various methods in line with theories to foster dynamic versatility and understanding of the breadth of approaches. You discover the necessity of training for employability opportunities and gain competence within the core disciplines of tap and musical theatre choreography.</p>
<p>1 9</p>	<p>Teaching and learning activities</p> <p>The module draws on specialist classes in these core dance skills. You are taught as a group but together with your tutor you identify areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through feedback and corrections to in-class exercises. Summative assessment is your Tap and Musical Theatre Dance profile, which draws on a series of performance and test activities to determine your overall grasp of and fluency with Tap and Musical Theatre Dance skills: practical and conceptual.</p>

2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p>	<i>How assessed</i>
	<p>1. Working knowledge of Tap and Musical Theatre Dance vocabulary, technique and safe practice.</p>	F1, S1
	<p>2. Reflective evaluation of your technical Tap and Musical Theatre Dance abilities that can identify your practice and assess key areas for growth and development.</p>	F1, S1
	<p>3. Practical understanding of Tap and Musical Theatre Dance as core theatrical form and its importance in contemporary musical theatre training</p>	F1, S1
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Tap and Musical Theatre Dance Profile</p>	<p>Weighting%</p> <p>100%</p>

2 Learning resources

2

University Library print, electronic resources and Minerva:

- *Key texts*

Brinson, P. Dick, F (1996) *Fit to Dance* London: Calouste Gulbenkian Foundation

Grant, Barry Keith (2012) *The Hollywood film musical (New Approaches to Film Genre)*

Carter, A & OShea. (ed.) (2010) *The Routledge Dance Studies Reader Second Edition*. London and New York: Routledge

D'Albert, C. (2013) *Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing*. London: The Noverre Press.

Everett, William A. and Laird, Paul R. (2008) *The Cambridge Companion to the Musical* (edited (Cambridge: Cambridge University Press).

FitzGerald, Louise and Williams, Melanie (eds) *Mamma mia! : the movie : exploring a cultural phenomenon* (London, I.B.Tauris & Co. Ltd, 2013)

Fraleigh, S H. (1995). *Dance and the Lived Body*. Pittsburgh: University of Pittsburgh Press.

Kislan, Richard (1995) *The musical : a look at the American musical theater* (Applause: New York, London)

Novak, A and Novak, E. (1997). *Staging Musical Theatre: A Complete Guide for Directors, Choreographers and Producers*. Romford: Players Press (U.K.).

Pugh, M. (2016) *America Dancing: From the Cakewalk to the Moonwalk*. New Haven: Yale University Pr

Seibert, B. (2015) *What the Eye Hears: A History of Tap Dancing*. New York: Farrar, Straus and Giroux

Taylor, Millie (2012) *Musical theatre, realism and entertainment* (Basingstoke, Ashgate Press).

Key web-based and electronic resources

Access to Digital Theatre via library as well as access to ebooks and journals

Specialist resources:

Bespoke Studio spaces, access to costume and props as well as theatre space as needed.

2 Preparatory work

3

Development of physical fitness and flexibility benefit progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.

1	Module code	MTH4007-40
2	Module title	Musical Theatre Dance Skills 1
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	40
7	ECTS credits	20
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 273
1 2	Independent study time: total hours	Total Hours: 127
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA)
1 5	Module co-ordinator	Alex Risbridger
1 6	Additional costs involved	£300 approx for dance clothes/materials

1 7	<p>Brief description and aims of module</p> <p>This module develops strong dance techniques and knowledge of appropriate safe practice and dance vocabulary across a range of dance genres and styles. This module aims to:</p> <ul style="list-style-type: none"> • Introduce and develop dance techniques in a variety of genres • Introduce you to appropriate dance vocabulary • Foster an understanding of basic professional working practice and conduct in terms of safe practice 	
1 8	<p>Outline syllabus</p> <p>This module explores the foundations of ballet, jazz and tap dance techniques. It considers the key practitioners and practices associated with each dance genre and combines technical training with application of skill to choreographed sequences. Classes include basic techniques, turning sequences, travelling sequences and choreographic combinations. Emphasis is on frequent repetition and practice. Tutors encourage you to reflect on your practice to enhance your personal development.</p>	
1 9	<p>Teaching and learning activities</p> <p>The module combines specialist group classes and rehearsals in the core dance skills. You are taught as a group but together with your tutor you identify areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>The formative assessment is through tutor feedback and correction to in-class exercises. The summative assessment is your individual dance profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of dance skills: practical and conceptual.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p>	<p><i>How assessed</i></p>
	<p>1. Working knowledge of dance vocabulary, technique and safe practice</p>	<p>F1, S1</p>

	2. Reflective evaluation of your technical dance ability that can identify your practice and assess key areas for growth and development	F1, S1
	3. Practical understanding of dance as core theatrical form and its importance in contemporary musical theatre training	F1, S1
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Dance Profile (covering Ballet. Jazz and Tap elements)</p>	<p>Weighting%</p> <p>100%</p>

2 Learning resources

2

University Library print, electronic resources and Minerva:

- *Key texts*

Adheads, J. (1988) *Dance Analysis Theory and Practice*. London: Dance Books.

Ashley, L. (2002) *The Essential guide to Dance (Essential Guides for Performing Arts)*. London: Hodder Arnold.

Carter, A & OShea. (ed.) (2010) *The Routledge Dance Studies Reader*. 2nd edn. London and New York: Routledge

D'Albert, C. (2013) *Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing*. London: The Noverre Press.

Desmond, J. (ed.) (1997) *Meaning in Motion: New Cultural Studies of Dance*. Durham and London: Duke University Press.

Fraleigh, S H. (1995). *Dance and the Lived Body*. Pittsburgh: University of Pittsburgh Press.

Homans, J. (2013) *Apollo's Angels: A History of Ballet*. New York: Random House

Knowles, M. (2002) *Tap Roots The early history of Tap Dance*. New Carolina. Mc Farland & Company, Inc.

Maling, J. (ed.) (2009) *Ballroom, Boogie, Shimmy Sham, Shake; A Social and Popular Dance Reader*. Chicago: University of Illinois Press.

Paskevaska, A. (2005). *Ballet beyond tradition*. New York: Routledge.

Pugh, M. (2016) *America Dancing: From the Cakewalk to the Moonwalk*. New Haven: Yale University Press.

Revel Horwood, C. (2014) *Tales from the Dance Floor*. London: Michael O'Mara Books Ltd.

Seibert, B. (2015) *What the Eye Hears: A History of Tap Dancing*. New York: Farrar, Straus and Giroux.

Shaffer, M. (2015) *So You Want To Be A Dancer: Practical Advice and True Stories from a Working Professional*. Maryland: Taylor Trade Publishing.

Sörgel, S. (2015) *Dance and the Body in Western Theatre. 1948 to Present*. London: Palgrave Macmillan.

Vaganova. A. (1969) *Basic Principals of Classical Ballet*. Dover Publications.

Key web-based and electronic resources

Specialist resources:

- *Key web-based and electronic resources*

Specialist resources:

2 Preparatory work

3

Development of physical fitness and flexibility benefits progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.

1	Module code	MTH4008-60
2	Module title	Musical Theatre Dance Technique and History
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	4
6	UK credits	60
7	ECTS credits	30
8	Optional for	None
9	Excluded combinations	None
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 494
12	Independent study time: total hours	Total Hours: 106
13	Semester(s) of delivery	N/A
14	Main campus location	Hove Campus
15	Module co-ordinator	Tim Newman
16	Additional costs involved	None

17	<p>Brief description and aims of module</p> <p>This module develops strong dance techniques and knowledge of appropriate safe practice and dance vocabulary across a range of dance genres and styles. Simultaneously it explores the socio-historical and cultural underpinnings of various Musical Theatre genres. It encourages you to utilise your knowledge in a practical context through the researching and performing of appropriate Musical Theatre repertoire. This module aims to:</p> <ul style="list-style-type: none"> • Provide a strong foundation of technique and practice in all forms dance. • Foster a positive approach to solo/collaborative working and practice. • Encourage a symbiotic relationship between cognitive thinking and physical awareness
18	<p>Outline syllabus</p> <p>This module explores the foundations of Ballet, Jazz, Commercial, Contemporary and Tap Dance and partnering techniques. It is structured to reflect level and ability. With classes including turning sequences, travelling sequences and choreographic combinations. Emphasis is on frequent repetition and practice. Tutors encourage you to reflect on your practice to enhance your personal development.</p> <p>To give this practical study context, you consider the musical from perspectives of the composer, lyricist, producer, creative team, performers and audience to understand how the musical theatre relies on the interaction between each, and how this interaction shapes the form of the musical theatre and therefore the demands on the performer. This part of the syllabus spans both British and American Musical theatre and considers the cultural interchanges between US and UK theatre. Throughout the module, you explore different practical and theoretical approaches to Musical Theatre repertoire</p>

19	<p>Teaching and learning activities</p> <p>The module combines specialist classes in each of the core dance skills, lectures and tutorials. You are taught as a group but with your tutor you identify areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Learning within this module is primarily tutor-led, but you undertake research to supplement your learning. Practical classes, focussed on repertoire and performance, follow the styles covered within lectures and dance classes and aim to contextualise subject matter. You are taught as a group and in a solo capacity and you take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>At key points through the module, tutor feedback gives you opportunities to check your progress. The formative assessment for dance is through tutor feedback and correction to in-class exercises, for the contextual elements it involves feedback on rehearsals, scene study and performance. You take detailed notes on the history of the genre and engage in peer debate and discussion regarding performance concepts and personal perspectives.</p> <p>The summative assessment is your individual dance profile which draws on a series of performance and test activities to determine your overall grasp of and fluency with a range of dance skills: practical and conceptual. You also present of a prepared scene containing singing, movement and text from a pre 1970s Musical. You accompany this with written project detailing the process involved including character analysis, social and historical context, annotated text and score as well as a demonstration of your understanding of the style and genre. This also includes an evaluation of your performance and process.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p>	<i>How assessed</i>
1.	1. Working knowledge of dance vocabulary, technique, historical development and safe practice and their influence of the Musical Theatre genre	F1, F2, S1, S2, S3
	2. The ability to contextualise your knowledge by preparing and performing relevant repertoire in an appropriate style	F1, F2, S1, S2, S3
	3. Effective research methodologies for exploring and interrogating a chosen field of study.	F2, S2
	4. Reflective evaluation of your technical dance ability that can identify your practice and assess key areas for growth and development.	F3, S3

21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercise</p> <p>F2. Director's notes for practical dress rehearsal</p> <p>F3. Guided seminar discussions</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Dance Profile</p> <p>S2. Practical (performances of an excerpt of appropriate repertoire)</p> <p>S3. Viva voce evaluation of rehearsal and personal performance process</p>	<p>Weighting%</p> <p>60%</p> <p>20%</p> <p>20%</p>
22	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Adheads, J. (1988) <i>Dance Analysis Theory and Practice</i>. London: Dance Books.</p> <p>Ashley, L. (2002) <i>The Essential guide to Dance (Essential Guides for Performing Arts)</i>. London: Hodder Arnold.</p> <p>Barnes, G. (2015) <i>Her Turn on Stage, the Role of Women in Musical Theatre</i>. Jefferson, North Carolina: McFarland & Company.</p> <p>Banfield, S. (1993) <i>Sondheim's Broadway Musicals</i>. Michigan: University of Michigan Press.</p> <p>Block, G. (2004) <i>Enchanted evenings: the Broadway musical from Show Boat to Sondheim</i>. London: Oxford University Press.</p> <p>Bradley, I (2004) <i>You've Got to Have a Dream</i>. London: SCM Press.</p> <p>Brideson, C and Brideson, S. (2015) <i>Ziegfeld and His Follies: A Biography of Broadway's Greatest Producer (Screen Classics)</i>. Kentucky: University Press of Kentucky.</p> <p>Brinson, P. and Dick, F., (1996). <i>Fit to Dance</i>, London: Calouste Gulbenkian Foundation.</p> <p>Butler, J. (1993) <i>Bodies that matter : on the discursive limits of "sex"</i>. London and New York: Routledge.</p>	

- Carter, A & OShea. (ed.) (2010) *The Routledge Dance Studies Reader*. 2nd edn. London and New York: Routledge
- Cottrell, S. (2011) *Critical Thinking Skills: Developing Effective Analysis and Argument*. 2nd edition edition. Basingstoke: Palgrave Macmillan.
- Clum, J. M. (1999) *Something for the boys: musical theater and gay culture*. New York, NY: St. Martin's Press, 1999.
- Counsell, C. and Wolf, L. (2001) *Performance analysis*. London: Routledge.
- D'Albert, C. (2013) *Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing*. London: The Noverre Press.
- Desmond, J. (ed.) (1997) *Meaning in Motion: New Cultural Studies of Dance*. Durham and London: Duke University Press.
- Engel, L. and Kissel, H. (2006) *Words with Music: Creating the Broadway Musical Libretto*. Applause
- Everett, W. and Laird, P. (2008) *The Cambridge Companion to the Musical*. Cambridge: Cambridge University Press.
- Everett, W. and Laird, W. (2015) *Historical Dictionary of the Broadway Musical (Historical Dictionaries of Literature and the Arts)*. 2nd edn. New York: Rowman & Littlefield Publishers.
- Farmer, B. (2000) *Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorships*. USA: Duke University Press.
- FitzGerald, L. and Williams, M. (eds) [Mamma mia! : the movie : exploring a cultural phenomenon](#) (London, I.B.Tauris & Co. Ltd, 2013)
- Fortier, M. (2002) *Theory / Theatre, an introduction*. Abingdon, Oxon: Routledge.
- Fraleigh, S H. (1995). *Dance and the Lived Body*. Pittsburgh: University of Pittsburgh Press.
- Galanti, M. L. A., Holland, G. J., Shafranski, P., Loy, S. F., Vincent, W. J. and Heng, M. K. (1993) Physiological effects of training for jazz dance performance, *Journal of Strength and Conditioning Research*, Vol. 7, Issue 4, pp. 206–210.
- Gänzl, K. (1995) *Musicals: the Illustrated Story*. London: Bloomsbury.
- Gordon, R. and Jubin, O. (2016) *British Musical Theatre since 1950 (Critical Companions)*. London: Methuen Drama
- Gordon R. and Jubin O. (2016) *The Oxford handbook of the British musical*. New York: Oxford University Press.
- Grant, B. (2012) *The Hollywood film musical* Oxford. Wiley-Blackwel
- Haas, J. G., (2010). *Dance Anatomy*, Champaign: Human Kinetics.

- Hall, K. (2014) *So You Want To Sing Music Theatre*. Plymouth: Rowman & Littlefield
- Hodges, D. (2016) *On Broadway: From Rent to Revolution*. New York: Rizzoli International Publications
- Homans, J. (2013) *Apollo's Angels: A History of Ballet*. New York: Random House
- Jones, J. (2003) *Our Musicals, Ourselves: A Social History of the American Musical Theater*. Hanover: Brandeis University Press.
- Kenrick, J. (2008) *Musical Theatre: A History*. London: Continuum International Publishing Group Ltd.
- Kessler, K. (2010) *Destabilizing the Hollywood musical: music, masculinity and mayhem* London : Palgrave Macmillan
- Kislan, R. (1995) *The musical: a look at the American musical theater* London: Applause.
- Knapp, R. Morris, M. and Wolf, S. (eds). (2011) *The Oxford handbook of the American musical*. New York: Oxford University Press
- Knowles, M. (2002) *Tap Roots The early history of Tap Dance*. New Carolina. Mc Farland & Company, Inc.
- Koutedakis, Y. & Jamurtas, A. (2004) The Dancer as a Performing Athlete, *Sports Medicine*, Vol. 34, Issue 10, pp. 651-661.
- Koutedakis, Y. & Sharp, N. C. C. (1999) *The fit and healthy dancer*, Chichester: John Wiley and Sons.
- Lamb, A. (2000) *150 Years of Popular Music Theatre*. Newhaven: Yale University Press.
- Lane, S. (2017) *Jews on Broadway: An Historical Survey of Performers, Playwrights, Composers, Lyricists and Producers*. 2nd edn. North Carolina:McFarland & Company.
- Leve, J. (2009) *Kander and Ebb*. Yale University Press.
- Lundskaer-Nielsen, M. (2008) *Directors and the New Musical Drama: British and American Musical Theatre in the 1980s and 90s*. New York and London: Palgrave Macmillan.
- Maling, J. (ed.) (2009) *Ballroom, Boogie, Shimmy Sham, Shake; A Social and Popular Dance Reader*. Chicago: University of Illinois Press.
- Martin, S. (2015) *The Black Crook*. CreateSpace Independent Publishing Platform.
- Miller, S. (2001) *Rebels With Applause: Broadway's Groundbreaking Musicals*. Portsmouth: Heinemann
- Miller, S. (2011) *Sex, drugs, rock & roll, and musicals*, Boston: Northeastern University Press.
- Miller, S. (2007) *Strike Up the Band*. Portsmouth: Heinemann
- Paskevaska, A. (2005). *Ballet beyond tradition*. New York: Routledge.

- Pugh, M. (2016) *America Dancing: From the Cakewalk to the Moonwalk*. New Haven: Yale University Press.
- Pickering, K. (2013) *Musical Theatre: A Workbook for Further Study*. Palgrave Macmillan.
- Purdy, S. (2016) *Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer*. London: Bloomsbury Methuen Drama.
- Rabinowitz, A. (2017) *Hamilton and Philosophy: Revolutionary Thinking (Popular Culture and Philosophy)*. Chicago: Open Court Publishing Company.
- Revel Horwood, C. (2014) *Tales from the Dance Floor*. London: Michael O'Mara Books Ltd.
- Riddle, P. H. (2003) *American Musical: History and Development*. Oakville: Mosaic Press.
- Rodosthenous, G. (ed.) (2017) *The Disney musical on stage and screen : critical approaches from "Snow White" to "Frozen"* London and New York: Methuen Drama
- Rodosthenous, G. (ed.) (2018) *Twenty-first century musicals : from stage to screen*. Abingdon, Oxon; New York: Routledge.
- Schechner, R. and Brady, S. (2013) *Performance studies, an introduction*. London: Routledge.
- Seibert, B. (2015) *What the Eye Hears: A History of Tap Dancing*. New York: Farrar, Straus and Giroux.
- Shaffer, M. (2015) *So You Want To Be A Dancer: Practical Advice and True Stories from a Working Professional*. Maryland: Taylor Trade Publishing.
- Smith, S (2005) *The musical: race, gender and performance* London : Wallflower.
- Smith, L and Eyer, J (2015) *Broadway Swings: Covering the Ensemble in Musical Theatre*. New York: Bloomsbury Academic
- Sörgel, S. (2015) *Dance and the Body in Western Theatre. 1948 to Present*. London: Palgrave Macmillan.
- Stalder, M. A., Noble, B. J. and Wilkinson, J. G. (1990) The effects of supplemental weight training for ballet dancers, *Journal of Applied Sport Science Research*, Vol. 4, Issue 3, pp. 95–102.
- Sternfeld, J. (2006) *The Megamusical (Profiles in Popular Music)*. Indiana University Press.
- Steyn, M. (2000) *Broadway Babies Say Goodnight: Musicals Then and Now*. London: Faber and Faber.
- Taylor, M. (2010) 'Experiencing Live Musical Theatre Performance: La Cage Aux Folles and Priscilla, Queen of the Desert' in *Popular Entertainment Studies*, 1 (1), pp. 44-58. Available at: <https://novaajs.newcastle.edu.au/ojs/index.php/pes/article/view/11>
- Taylor, M. (2012) *Musical theatre, realism and entertainment*. Basingstoke: Ashgate Press.

Taylor, M. and Symonds, D. (2014) *Studying Musical Theatre: Theory and Practice*. New York: Palgrave Macmillan.

Tzioumakis, Y. and Lincoln, S. (eds.) (2013) *The time of our lives : Dirty dancing and popular culture*. Detroit: Wayne State University Press

Vaganova, A. (1969) *Basic Principals of Classical Ballet*. Dover Publications.

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

Wolf, S. (2011) *Changed for Good: A Feminist History of the Broadway Musical*. New York: Oxford University Press, U.S.A.

Woll, A. (1991). *Black Musical Theatre: From Coontown to Dreamgirls*. Cambridge. Da Capo Press 9

Whitehouse, E. (2005) *London Lights*. London: This England Books.

White, A. (ed.) (2017) *Lost in music: culture, style and the musical event*. New York: Routledge.

Whitfield, S. (2018) *Reframing the Musical: Race, Culture and Identity*. Palgrave

Wolf, S. (2002) *A problem like Maria : gender and sexuality in the American musical (Triangulations: Lesbian/Gay/Queer Theater/Drama/Performance)*. Michigan: University of Michigan Press.

Wollman, E. and Sternfeld, J. (2011), 'Musical theatre and the almighty dollar: What a tangled web they weave', *Studies in Musical Theatre*, 5 (1), pp. 3–12.

Wright, A. (2012) *West End Broadway: The Golden Age of the American Musical in London*. Bognor Regis: Boydell Press.

- *Key web-based and electronic resources*
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Specialist resources:

23

Preparatory work

Development of physical fitness and flexibility benefit progress on this module. Taking fitness classes, using gym equipment, to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.

1	Module code	MTH5001-20
2	Module title	Acting and Voice 2
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 156
1 2	Independent study time: total hours	Total Hours: 44
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)

1 5	Module co-ordinator	MGA-Martyn Dempsey TBA – Stuart Dawes UCW- Kyle Davies
1 6	Additional costs involved	None
1 7	<p data-bbox="188 589 627 622">Brief description and aims of module</p> <p data-bbox="188 728 1412 840">This module builds on the improvisational, ensemble, voice and text work covered at Level 4 and looks at additional challenges and styles relevant to acting and spoken voice within a musical theatre context. This module aims to:</p> <ul data-bbox="204 880 1316 1030" style="list-style-type: none"> <li data-bbox="204 880 1316 952">• Extend your work on Stanislavski based technique and other appropriate additional theatre practitioners. <li data-bbox="204 958 965 992">• Develop the spoken word with a focus on text-based practice. <li data-bbox="204 999 1101 1030">• Foster your understanding of practical vocal technique, including accents 	

1 Outline syllabus

8

To continue your development as a versatile performer, able to adjust to and withstand the fluctuations and changing fashions inherent in the professional theatre, TV and film industries, this module observes twenty-first century mores, media and technology, but is rooted in the tried and tested. It explores emotional truth, psychological complexity, physical expression of the imagination and imagined states. It does this through acting processes and vocal techniques aiming to bring the two ever-closer together.

You continue your investigation of post Stanislavskian approaches exploring the pscho-physical actor to extend your transformation and abilities into a variety of characters and dramatic situations.

You gain a greater understanding of the actor's 'process' and your individual process. This module increases the depth of your emotional range by introducing a new range of material from contrasting genres, selected from the work of seminal writers, genres and texts (including, but not exclusive to, Shakespeare, heightened comedy, an American Classic and acting for television and film). You undertake contextual research in addition to the specifics of character research, to fully inform your acting experience.

Continuing to work kinaesthetically, you develop a supported, balanced, free and versatile voice that is readily adaptable to a variety of performance circumstances and character requirements. Work on selected texts focuses and reinforces the physical process. While sustaining your healthy vocal use, this module expands your vocal skills by considering demanding text and challenging performance circumstances, as well as other key elements, for example, accent.

1 Teaching and learning activities

9

This module combines tutor-led workshops, student-led practice, lectures, research assignments and rehearsals. It covers a variety of practitioners and techniques reflecting industry requirements. Sessions encourage you to reflect on your practice and to apply techniques in a variety of settings. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared. Maintenance of an Actors Journal supplements your development, encouraging you to reflect, evaluate and set targets.

At key points through the module, tutor feedback gives you opportunities to check your progress. Formative assessment is through director's notes for each performance being rehearsed and through tutor feedback about your presentation plan. Summative assessment is through the presentation of a prepared text-based project, performed in a studio setting to tutors and peers. There is also a research presentation.

2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p>	<i>How assessed</i>
	1. Critical understanding of relevant acting processes and vocal techniques and their application to theoretical and practical settings.	F1, F2, S1, S2
	2. Fluent use of a variety of accents to support the delineation of character in performance	F1, S1
	3. Evaluative reflection on the relationship between research, technical abilities and performance processes that identifies key areas for growth and development in the movement toward professional status	F1, F2, S1, S2
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes throughout performance rehearsals</p> <p>F2. Tutor feedback in response to research presentation plan</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Performance</p> <p>S2. Research Presentation</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>
2 2	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p>	

- *Key texts*

Adrian, B. (2008). *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement*. New York: Allworth Press.

Barton-Farcas, S. (2018) *Acting & Auditioning for the 21st Century: Tips, Trends, and Techniques for Digital and New Media*. London: Routledge.

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

Beckett, S. (1990) *Samuel Beckett: the Complete Dramatic Works*. London: Faber & Faber Ltd.

Beckett, S.B. (2001) *Beckett on film: Krapp's last tape, What where, Footfalls, Come and go, Act without words I, and addenda* [DVD recording]. Blue Angel Films.

Deer, J. and Dal Vera, R. (2008) *Acting in musical theatre*. London: Routledge.

Eddershaw, M. (1996). *Performing Brecht*. London. Routledge

Fortier, M. (1997) *Theory/theatre*. London: Routledge.

Hodge, A. (ed.) (2000) *Twentieth Century Actor Training*. London: Routledge.

Kaufman, M. (2018) *Moment Work: Tectonic Theater Project's Process of Devising Theater*. Vintage.

Leach, R. (2004) *Makers of modern theatre*. London: Routledge.

Merlin, B. (2007) *The Complete Stanislavsky Toolkit*, London: Nick Hern Books

Mitter, S. (1992) *Systems of rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. London: Routledge.

Mosley, N. (2005) *Acting and Reacting* London: Nick Hern Books

Pitches, J. (2003) *Vsevolod Meyerhold*. London: Routledge.

Schreiber, T. (2005) *Advanced Techniques for the Actor, Director and teacher*. New York: Allworth Press

Soto-Morettini, D (2010) *The Philosophical Actor*. Bristol: Intellect.

Stanislavski, C. (1980) *An Actor Prepares*. London: Methuen Drama.

- *Key web-based and electronic resources*

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Specialist resources:

Bespoke Studio spaces, access to costume and props as well as theatre space as needed.

2 Preparatory work

3 You should listen to a variety of UK and American accents.

1	Module code	MTH5002-20
2	Module title	Musical Theatre Singing 2
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	5
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 130
1 2	Independent study time: total hours	Total Hours: 70
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)

1 5	Module co-ordinator	MGA-Gerard Bentall TBA – Tim Newman UCW- Abigail Green
1 6	Additional costs involved	None
1 7	<p data-bbox="188 591 627 622">Brief description and aims of module</p> <p data-bbox="188 658 1394 853">This module builds upon the techniques and interpretive processes explored at Level 4. You develop your work as a singing actor and apply your technical singing and performance skills across a variety of musical theatre styles. You are confidently able to assess and feedback on personal and peer singing technique and integrate this knowledge within relevant repertoire and performance opportunities. This module aims to:</p> <ul data-bbox="201 889 1390 1081" style="list-style-type: none"> • Enhance and secure your singing technique with a developed knowledge of vocal physiology and terminology. • Develop your ability to integrate research and contextual knowledge into performance. • Generate collaborative opportunities with peers and enhance work ethic and appropriate industry etiquette. 	
1 8	<p data-bbox="188 1368 384 1400">Outline syllabus</p> <p data-bbox="188 1435 1394 1671">This practical module focuses on singing techniques and the application of those skills. You explore the demands of different musical styles, such as, (but not restricted to) jazz, classical, pop, rock) on the singing actor, and looking at practical and theoretical approaches to song interpretation within the context of different kinds of shows. You develop your critical analysis of materials in line with your technical advancement. You integrate these techniques, skills and repertoire knowledge in a more practical context and introduce a performance element to your skillset.</p> <p data-bbox="188 1706 1414 1942">You continue to develop your ability to work and sing as a solo performer as well as within a group setting and take a more independent lead on learning new material and applying appropriate singing techniques in line with industry requirements. Additionally, you continue to devise an individual repertoire folder of material that is suitable for your ‘castability’ and vocal range. Over the course of the module, you have opportunities to perform in a class setting and peer and self-assess to reinforce your knowledge of singing techniques.</p>	

1 9	<p>Teaching and learning activities</p> <p>This practical module combines classes singing technique, individual singing tutorials, choral and ensemble singing as well as music theory. These take the form of tutor-led classes, rehearsals and individual singing tutorials. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared. You use peer and self-assessment regularly to review your development and identify areas for improvement.</p> <p>Formative assessment is through musical director's notes in advance of your song recital, which also draw on your song research. The summative assessment is a song recital that demonstrates a breadth of repertoire and a support song research file that demonstrates the level of in-depth research and analysis of one of your chosen songs</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. The application of a detailed understanding of healthy and safe singing techniques to a variety of musical genres and styles that reflects an emerging professional practice 2. Song interpretation aligned with industry practice that combines critical analysis of song content and vocal performance to ensure creative interpretation 3. Critical self-analysis of personal vocal skills, technical ability and practice, to identify key areas for growth and development as an emerging professional performer 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Feedback on in class presentation</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Song Recital</p> <p>S2. Singing research folder (2000 words)</p>	<p>Weighting%</p> <p>60%</p> <p>40%</p>
<p>2</p> <p>2</p>	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key texts</i> <p>Apps, J. (2012) <i>Voice and Speaking Skills For Dummies</i>. Chichester: John Wiley & Sons Ltd.</p> <p>Baldy, C. (2010) <i>The Student Voice: An Introduction to Developing the singing voice</i>. Edinburgh: Dunedin Academic Press.</p> <p>Behman, A. (2012) <i>Speech and Voice Science</i>. 2nd edn. San Diego: Plural Publishing Inc.</p> <p>Bos, N. (2017) <i>Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities</i>. Washington: StudioBos.</p> <p>Bozeman, K. (2013) <i>Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers</i>. New York: Pendragon Press.</p> <p>Bunch Dayme, M. (2006) <i>The Performer's Voice</i>. London: W. W. Norton.</p> <p>Bunch, Dayme, M. (2009) <i>Dynamic of the Singing Voice</i>. London: W. W. Norton.</p> <p>Carey, D. and Carey, R. (2008) <i>Vocal Arts Workbook and DVD</i>. London: Methuen Drama.</p> <p>Carey, D. and Carey, R. (2010) <i>The Verbal Arts Workbook: A Practical Course for Speaking Text</i>. London: Methuen Drama</p> <p>Carlson, R. (2015) <i>What Do I Do With My Hands? A Guide to Acting for the Singer</i>. Las Vegas: Personal Dynamics Publishing.</p> <p>Chapman, J. (2010) <i>Singing and Teaching Singing: a Holistic Approach to Classical Voice</i>. San Diego: Plural Pub.</p> <p>Gagne, J. (2015) <i>Belting: A Guide to Healthy, Powerful Singing</i>. Berklee Press Publications</p> <p>Gerle, A. (2018) <i>Music Essentials for Singers and Actors: Fundamentals of Notation, Sight Singing, and Music Theory</i>. Milwaukee: Hal Leonard.</p> <p>Greene, A. (1985) <i>New Voice: How to Sing and Speak Properly</i>. Milwaukee: Hal Leonard.</p>	

- Kayes, G. (2004) *Singing and The Actor*. 2nd edn. London: A&C Black Publishers Ltd.
- Hall, K. (2014) *So You Want To Sing Music Theater: A Guide for Professionals*. United States: Rowman & Littlefield Education.
- Harrison, P. (2014) *Singing: Personal and Performance Values in Training*. London: Dunedin Academic Press.
- Hamady, J. (2016) *The Art of Singing on Stage and in the Studio: Understanding the Psychology, Relationships, and Technology in Recording and Live Performance*. New York: Applause Theatre Book Publisher
- Houseman, B. (2002) *Finding Your Voice: A Complete Voice Training Manual for Actors*. London: Nick Hern Books.
- Isherwood, N. (2012) *Techniques of Singing*. Essex: Barenreiter-Verlag Karl Votterle.
- John, D. (2014) *A History of Singing*. Cambridge: Cambridge University Press.
- Latimero, G. and Popeil, L. (2012) *Sing Anything: Mastering Vocal Styles*. Independently published.
- Leigh-Post, K. (2014) *Mind-body Awareness for Singers: Unleashing Optimal Performance*. Plymouth: Plural Publishing Inc.
- Manahan, R. and Petry, M. (2011) *Unraveling the Mysteries of Vocal Technique*. Indiana: Xlibris Corporation.
- Maxwell-Carr, J. (2017) *Step By Step Guide To Singing: How To Sing*. Independently published.
- Melton, J. (2007) *Singing in Musical Theatre*. New York: Allworth Communication Inc.
- Melton, M. (2011) *One Voice: Integrating Singing and Theatre Voice Techniques*. Illinois: Waveland Press Inc.
- McKinney, J. (2005) *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*. Illinois: Waveland Press Inc.
- Nelson, H. (2001) *Singing with Your Whole Self: The Feldenkrais Method and Voice*. Lanham: Scarcrow Press.
- Papageorgi, I and Welch, G (eds.) (2014) *Advanced Musical Performance: Investigations in Higher Education Learning (Sempre Studies in The Psychology of Music)*. London: Routledge
- Peckham, A. (2000). *The Contemporary Singer: Elements of Vocal Technique with CD (Audio)*. Boston: Berklee Press Publications
- Potter, J. (2006) *Vocal Authority: Singing Style and Ideology*. Cambridge; Cambridge University Press.
- Potter, J. and Sorrell, N. (2014) *A History of Singing*. Cambridge; Cambridge University Press.
- Rose, B. (2001) *Contemporary Singing Techniques*. USA:Hal Leonard.

Rubin, A. (2014) *The Vocal Pitstop: Keeping Your Voice on Track* Oxford: Compton Publishing Limited.

Smith, S. (2007) *The Naked Voice: A Holistic Approach to Singing* New York: OUP USA.

Soto-Morettini, D. (2014) *Popular Singing and Style*. 2nd edn. London: Bloomsbury Methuen Drama.

Sataloff, R. (2006) *Vocal health and pedagogy* San Diego, CA: Plural Pub.

Stark, J. (2003) *Bel Canto*. Toronto: University of Toronto Press.

Steinhauer, K., McDonald Klimek, M and Estill, J. (2017) *The Estill Voice Model: Theory and Translation*. Estill Voice International

Symonds, D. and Taylor, M (2014) *Gestures of Music Theater: the performativity of song and dance*. New York: Oxford University Press.

Taylor, M. (2008) *Singing for musicals*. Marlborough: The Crowood Press.

TC-Helicon, T. (2016) *The Ultimate Guide to Singing 2nd Edition: Gigs, Sound, Money and Health*. TC-Helicon.

Williams, J. (2012) *Teaching Singing to Children and Young Adults*. Oxford: Compton Publishing.

Wilson, P. (1997) *The Singing Voice: An Owner's Manual*. Sydney: Currency Press

- *Key web-based and electronic resources*
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Specialist resources:

Bespoke Studio spaces, access to costume and props as well as theatre space as needed

2 Preparatory work

3

Prior to beginning this module, you should maintain your vocal technique as developed at level 4.

1	Module code	MTH5003-40
2	Module title	Musical Theatre Dance Skills 2
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	5
6	UK credits	40
7	ECTS credits	20
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 325
1 2	Independent study time: total hours	Total Hours: 75
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)

1 5	Module co-ordinator	MGA – Alex Risbridger TBA – Kate Alexander / Emma Green UCW – Sylvia Lane
1 6	Additional costs involved	None
1 7	<p data-bbox="178 586 628 618">Brief description and aims of module</p> <p data-bbox="178 658 1353 810">This module develops your knowledge of dance skills gained at level 4 by extending your skills, techniques and their application to a professional approach and process. and aims to advance technical ability in line with industry requirements. You improve your technical foundation and knowledge of appropriate vocabulary allowing for further progression, consolidation and reflection. This module aims to:</p> <ul data-bbox="201 891 1401 1039" style="list-style-type: none"> <li data-bbox="201 891 1401 958">• Prioritise the practical development of dance techniques with further evaluative and reflective skills on your practice to identifying key areas for growth and development. <li data-bbox="201 967 959 999">• Develop appropriate vocabulary in a variety of dance genres. <li data-bbox="201 1008 1254 1039">• Introduce performance ideals with the techniques to prepare for industry requirements 	
1 8	<p data-bbox="178 1281 384 1312">Outline syllabus</p> <p data-bbox="178 1352 1410 1585">This practical module continues the focus on the emphasis on frequent repetition and practice established at level 4. The module builds upon existing dance techniques, including – but not restricted to – Ballet, Jazz and Tap dance. Classes reflect your level and ability and additional appropriate industry-led classes consider your individual career projection. Classes content will include complex technical aspects such as turning sequences, travelling sequences and choreographic combinations, as well as the introduction of foundation skills of industry-led styles.</p>	

19	<p>Teaching and learning activities</p> <p>The module draws on specialist skills classes in each of the core dance skills. You continue to work as a group, but with your tutor you identify and reflect upon areas of personal development. You take a full and active part in all aspects of the work to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>Formative assessment is through Corrections and feedback to in-class technical exercises, these include technical and choreographic sessions. The summative assessment is through your Dance Profile, which draws on a series of performance and test activities to determine your overall grasp of and fluency with Tap and Musical Theatre Dance skills: practical and conceptual.</p>	
20	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. An emerging professional dance technique and skills set underpinned by significant knowledge of dance terminology across a range of dance genres and collaborative and safe practice 2. Choreographic interpretation aligned with industry practice that combines critical analysis of dance content and performance to ensure creative interpretation 3. Critical self-analysis of personal dance skills, technical ability and practice, to identify key areas for growth and development as an emerging professional performer 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
21	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Corrections and feedback to in-class technical exercises</p>	

	<p><i>Summative assessments:</i></p> <p>S1. Dance Profile</p>	<p>Weighting%</p> <p>100%</p>
<p>2 2</p>	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> • Brinson, P. Dick, F (1996) <i>Fit to Dance</i> London: Calouste Gulbenkian Foundation <p>Butler, Judith (1993) <i>Bodies that matter : on the discursive limits of "sex"</i>. (London and New York: Routledge).</p> <p>Carter, A & OShea. (ed.) (2010) <i>The Routledge Dance Studies Reader Second Edition</i>. London and New York: Routledge</p> <p>D'Albert, C. (2013) <i>Dancing, Technical Encyclopaedia of the Theory and Practice of the Art of Dancing</i>. London: The Noverre Press.</p> <p>Fraleigh, S H. (1995). <i>Dance and the Lived Body</i>. Pittsburgh: University of Pittsburgh Press.</p> <p>Haas, J. (2010) <i>Dance Anatomy</i> Human Kinetics Publishers</p> <p>Pugh, M. (2016) <i>America Dancing: From the Cakewalk to the Moonwalk</i>. New Haven: Yale University Press</p> <p>Tzioumakis Yannis; Lincoln Sian(eds.) <i>The time of our lives : Dirty dancing and popular culture</i>. (Wayne State University Press., 2013)</p> <ul style="list-style-type: none"> • <i>Key web-based and electronic resources</i> • <p><i>Specialist resources:</i></p> <p>Bespoke Studio spaces, access to costume and props as well as theatre space as needed.</p>	

2 Preparatory work

3

Development of physical fitness and flexibility benefits progress on this module. Taking fitness classes, using gym equipment to improve cardiovascular fitness helps to strengthen the muscles and respiratory tract regardless of prior experience.

1	Module code	MTH5004-40
2	Module title	Musical Theatre Performance Processes
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	5
6	UK credits	40
7	ECTS credits	20
8	Optional for	None
9	Excluded combinations	None
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 260
12	Independent study time: total hours	Total Hours: 140
13	Semester(s) of delivery	N/A

1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
1 5	Module co-ordinator	MGA – Kris Harding TBA – Tim Newman UCW – Kyle Davies
1 6	Additional costs involved	None
1 7	<p data-bbox="188 1003 627 1032">Brief description and aims of module</p> <p data-bbox="188 1070 1409 1182">This module allows you to integrate all three disciplines across a range of Musical Theatre genres in a performance setting. It encourages self-reflection and evaluation of process to focus development and prepare you for industry requirements. This module aims to:</p> <ul data-bbox="204 1220 1401 1413" style="list-style-type: none"> <li data-bbox="204 1220 1401 1294">• Provide practical and performance opportunities for students to integrate techniques learnt across all three disciplines within the Musical Theatre context. <li data-bbox="204 1301 1401 1330">• Explore the process of musical theatre production from audition to performance <li data-bbox="204 1337 1401 1413">• Foster your use of self-reflection and evaluation, target setting and planning as central part of your performer’s process 	

1 8	<p>Outline syllabus</p> <p>This module allows you to integrate all three disciplines within the Musical Theatre genre in a practical and performance-based setting. You function as an active member of the company and contribute to the research and rehearsal processes as well as working on individual roles. By working together on a variety of performance events, you further develop your underlying skills and knowledge. Concurrently, you develop a broader appreciation of your own discipline and the importance of working as a team. Over the course of the module you rehearse, perform and analyse each performance. This process relies entirely on your interaction with other practitioners to produce a high-quality product.</p> <p>Throughout the module you track the process of creating musical theatre from industry-level audition techniques through preparation and rehearsal of two major performance projects (indicative content would include in-class presentation of repertoire, plays, musical theatre workshops, new musical theatre writing collaboration and full-scale musicals, or song performances). The choice of project will depend on student cohort (size and abilities) and professional opportunities in terms of collaboration. Each project tests your ability to create different characters and to work collaboratively in an ensemble. Within these collaborative projects you are expected to show an increasing development of your core skills and work within professionally recognised timeframes.</p> <p>Extending the personal development work at level 4, you reflect on your achievements, evaluate progress and target set to ensure development. You also consider your career trajectory.</p>	
1 9	<p>Teaching and learning activities</p> <p>This module builds on the professional rehearsal and performance processes and so combines practical sessions, group classes, rehearsals and project-based activities. You take a full and active part in all aspects of the work, to complete practical assignments to a high level and to come to class ready and prepared.</p> <p>The formative assessment is through director's notes during the rehearsal process. Summative assessment is through the presentation of two studio-based performance projects with accompanying research and critical reflection: this could include character analysis, social and historical context, an annotated script and score or a rehearsal logbook detailing the process.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p>	<p><i>How assessed</i></p>
	<p>1. Confident integration of skills from all three areas of the musical theatre within a professionally-led rehearsal and production process</p>	<p>F1, S1, S2</p>

	2. Intelligent and responsive engagement with the individual and collaborative approaches required to perform in complex and diverse professional situations	F1, S1, S2
	3. A clearly demonstrated ability to communicate complex ideas in performance that draw on professionally appropriate performance vocabularies, techniques, research skills and personal evaluation	F1, S1, S2
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Performance 1 (including research and reflection)</p> <p>S2. Performance 2 (including research and reflection)</p>	<p>Weighting%</p> <p>50%</p> <p>50%</p>
2 2	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p>	

- Alfreds, M. (2007) *Different Every Night: Rehearsal and Performance Techniques for Actors and Directors: Freeing the Actor*. London: Nick Hern Books.
 - Banfield, S. (1993) *Sondheim's Broadway Musicals*. Michigan: University of Michigan Press.
 - Barstow, A. (1988) *The Directors Voice*. New York: Theatre Communications Group.
 - Berkson, R. (1990) *Musical Theatre Choreography: Practical Method for Preparing and Staging Dance*. London. A & C Black.
 - Chapin, T. (2003) *Everything Was Possible: The Birth Of The Musical Follies*. New York. Alfred A. Knopf.
 - Deer, J. & Dal Vera R. (2008) *Acting in musical theatre*. London: Routledge
 - Everett, W. and Laird, P. (2002). *The Cambridge Companion to the Musical*. Cambridge: Cambridge University Press.
 - Green, S. and Green, K. (2008) *Broadway Musicals, Show by Show*. 6th edn. New York: Applause Theatre & Cinema Books.
 - Hall, K. (2014) *So You Want To Sing Music Theatre*. Plymouth: Rowman & Littlefield
 - Harvard, P. (2013) *Acting Through Song*. London: Nick Hern Books
 - Heeden, D. and Milling, J. (2015) *Devising Performance: A Critical History (Theatre and Performance Practices)*; Basingstoke: Palgrave Macmillan
 - Hischak, T. (2008) *The Oxford Companion to the American Musical: Theatre, Film, and Television*. Oxford: Oxford University Press.
 - Bloom, K & Vlastnik, F (2004). *Broadway Musicals, the 101 Greatest Shows of All Time*. New York. Black Dog & Leventhal Publisher Inc.
 - Kenrick, J. (2008) *Musical Theatre: A History*. London: Continuum.
 - Lamb, A. (2001). *150 Years of Popular Musical Theatre*. New Haven. Yale University Press
 - Leve, J. (2009) *Kander and Ebb*. New Haven: Yale University Press. (Yale Broadway masters).
 - McMillin, S. (2006) *The Musical as Drama: A Study of the Principles and Conventions Behind Musical Shows from Kern to Sondheim*. Princeton, New Jersey: Princeton University Press.
 - Miller, S. (2001) *Rebels With Applause: Broadway's Groundbreaking Musicals*. Portsmouth: Heinemann.
 - Mordden, E. (2016) *On Sondheim: An Opinionated Guide*. New York: Oxford University Press
 - Nolan, F. (2002) *The Sound of Their Music: The Story of Rodgers and Hammerstein*. New York: Applause Theatre and Cinema Books.
 - Novak, A and Novak, E. (1997). *Staging Musical Theatre: A Complete Guide for Directors, Choreographers and Producers*. Romford: Players Press (U.K.).
 - Oddey, A. (1996) *Devising Theatre - A practical and theoretical handbook*. New York: Routledge.
 - Ostwald, D. (2005). *Acting for Singers : Creating Believable Singing*, Oxford:Oxford University Press
 - Purdy, S. (2016) *Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer*. London: Bloomsbury Methuen Drama.
 - Steyn, M. (2000) *Broadway Babies Say Goodnight: Musicals Then and Now*. London: Faber and Faber.
 - Sternfeld, J. (2006) *The Megamusical*. Bloomington: Indiana University Press.
 - Symonds, D and Taylor, M. (ed.) (2013) *Gestures of Music Theatre: The Performativity of Song and Dance*. Oxford: Oxford University Press.
 - White, M. (1999) *Staging a Musical*. London: Routledge.
 - Woolman, E. (2006) *The Theater Will Rock: A History of the Rock Musical, from Hair to Hedwig*. Edition. University of Michigan Press.
- Key web-based and electronic resources

Specialist resources:

Bespoke Studio spaces, access to costume and props as well as theatre space as needed.

2 Preparatory work

3

You should see as much Musical Theatre as possible prior to the start of this module and have an awareness of your 'castability' and appropriate related repertoire. You should also read the text and score prior to the start of rehearsals and undertake initial character, period and wider research.

1	Module code	MTH6001-20
2	Module title	Musical Theatre Independent Study
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	6
6	UK credits	20
7	ECTS credits	10
8	Optional for	None
9	Excluded combinations	None
1 0	Pre-requisite or co-requisite	None
1 1	Class contact time: total hours	Total Hours: 40
1 2	Independent study time: total hours	Total Hours: 160
1 3	Semester(s) of delivery	N/A
1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
1 5	Module co-ordinator	MGA – Bekki Wallace TBA – Kate Alexander / Emma Green UCW – Amy Rose

1 6	Additional costs involved	None
1 7	<p data-bbox="188 257 627 293">Brief description and aims of module</p> <p data-bbox="188 331 1401 479">This module focuses on the development of a complex idea or argument. It emphasises how to select the best means of investigating an idea and results in a significant artefact that expresses a sustained argument or creative vision. This should reflect independent research and/or practical investigation. This module aims to:</p> <ul data-bbox="204 517 1342 629" style="list-style-type: none"> <li data-bbox="204 517 1342 553">• Provide a collaborative or solo environment in which to develop an area of independent study <li data-bbox="204 557 1075 593">• Foster a positive approach to lifelong learning and career development <li data-bbox="204 598 1134 633">• Facilitate the expression of ideas within a practical and/or academic context 	
1 8	<p data-bbox="188 920 384 956">Outline syllabus</p> <p data-bbox="188 992 1374 1104">The initial, formative stage is to negotiate a project brief with tutors. The final submission is a 5,000-word essay; a practical study of equivalent scale; or study that balances practical and written elements. You test this in tutorials and agree on a project negotiation.</p> <p data-bbox="188 1140 1353 1211">You can work individually on a single study or choose to work collaboratively on a piece of shared research, performance or blended project. Staff encourage such collaboration.</p> <p data-bbox="188 1247 1409 1359">For any shared project, you must in your project negotiations indicate your roles and focus in the study. A group submission is not allowed. In negotiating the project, it must be clear that each member of the group has clearly identified their role in the project and their topic of investigation.</p> <p data-bbox="188 1395 1414 1592">How you present the final submission is integral to demonstrating the advanced critical thinking at the heart of this module. An indicative final submission might be a performance piece with an accompanying analysis. It could be a conventional essay. It could be a combination of a personal write-up drawing on a shared experiment (e.g. libretto/script work, composition, digital research etc.). It could be a portfolio of work, but this must not exceed the word count or equivalent.</p>	

1 9	<p>Teaching and learning activities</p> <p>This study module focuses on independent learning, in line with the FHEQ level 6 descriptor. There is some initial lecture delivery around research and planning, but, in the main, tutor contact is through advisory tutorials to support the study choice and planning. There are subsequent check-up points. In developing a project brief, you should articulate clearly how you intend to process your learning and manage it over the duration of the module.</p> <p>The formative assessment is through tutorials and a discussion of a draft project brief. The summative assessment is the negotiated project brief (or a revised version drawing on research outcomes) and then the final project submission.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. The ability to deploy a coherent and detailed knowledge of the discipline of Musical Theatre to carry out a project 2. Planning and time-management skills necessary for employment 3. The ability to apply the methods and techniques you have learned to solve problems and make judgements 	<p><i>How assessed</i></p> <p>F1, S1</p> <p>F1, S1</p> <p>F1, S1</p>
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. A negotiated project brief</p> <p><i>Summative assessments:</i></p> <p>S1. Final project (5,000 words or equivalent)</p>	<p>Weighting%</p> <p>100%</p>

2 Learning resources

2

University Library print, electronic resources and Minerva:

- *Key texts*

Allison, B. 1997. *The Students' Guide to Preparing Dissertations and Theses*. London: Routledge

Bowdin, G. (2006) *Project Management*. London: Butterworth-Heinemann

Denscombe, M. (2014) *The Good Research Guide* OUP (ebook)

Berry, R. (2004) *The Research Project – How to Write It*. London: Routledge

Greetham, B. (2009) *How to Write your Undergraduate Dissertation*. London: Palgrave Macmillan

Farmer, Brett, (2000) *Spectacular passions : cinema, fantasy, gay male spectatorships* USAL
Duke University Press.

Hill, L. & Paris, H. 2004. *The Guerilla Guide to Performance Art How to make a living as an Artist*.
London: Continuum

Holmes, K. 2011. *What Employers Want: The work skills handbook*. Richmond: Trotman

Kessler, Kelly (2010) *Destabilizing the Hollywood musical : music, masculinity and mayhem* Palgrave
Macmillan

Parrish, D. (2007) *T-shirts and Suits: A Guide to the Business of Creativity*. Liverpool: Merseyside
ACME

Rodosthenous George, (ed.) *The Disney musical on stage and screen : critical approaches
from "Snow White" to "Frozen"*(London and New York, Bloomsbury Methuen Drama, 2017).

Wolf, Stacy (2002) *A problem like Maria : gender and sexuality in the American musical* (Triangulations:
Lesbian/Gay/Queer Theater/Drama/Performance) University of Michigan Press.

Wolf, Stacy (2011) *Changed for good : a feminist history of the Broadway musical* (OUP: USA)

- *Key web-based and electronic resources*

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Specialist resources:

Bespoke Studio spaces, access to costume and props as well as theatre space as needed.

2 Preparatory work

3

Prior to the start of the module, you are advised to have thought about possible areas for investigation and have thought about the form the final presentation will take.

1	Module code	MTH6002-40
2	Module title	The Professional Musical Theatre Performer
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	6
6	UK credits	40
7	ECTS credits	20
8	Optional for	None
9	Excluded combinations	None
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 270
12	Independent study time: total hours	Total Hours: 130
13	Semester(s) of delivery	N/A

1 4	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)
1 5	Module co-ordinator	UCW – Tabitha Watson TBA – Tim Newman UCW – Volker Bleck
1 6	Additional costs involved	Up to £300 for professional development costs
1 7	Brief description and aims of module	<p>This module builds on your personal development to date and engages you in the identification, planning and development of industry-focused employment, tailored to your creative strengths and abilities. The module also develops and hones your technical skills across all three areas of the Musical Theatre genre. This module aims to:</p> <p>Promote the use of research to facilitate an effective understanding of current professional and industry specific requirements for employment.</p> <p>Enhance your self-awareness and promotion of your unique creative strengths and abilities for future employment and/or postgraduate study.</p> <p>Continue the development of essential skills required for professional performance</p>

1 8	<p>Outline syllabus</p> <p>This module continues to develop and secure your technical skills through singing, dancing and acting classes and workshops. This module commences with the development of key skills (acting, singing and dancing) whilst simultaneously beginning the initial formative stage of developing a portfolio of solo performances in a variety of genres. The materials chosen should aide in acquiring professional representation and/ or employment.</p> <p>The module involves research and mapping of future career paths as a Musical Theatre performer compiling an online, industry standard 'live' presence (research, CV, headshot, interview technique, industry correspondence, self-taping, evaluation and career plan, etc.) in preparation for a range of employment opportunities. The performances include material from a variety of genres, chosen with a view to acquiring professional representation. You collaborate with tutors to create a unique performance catalogue appropriate to your 'castability' and attractive to prospective agents. The module culminates in a showcase event, where you will have the opportunity to present your skills to industry professionals.</p>	
1 9	<p>Teaching and learning activities</p> <p>This study module focusses on a collaborative relationship with tutors and students, to create a unique product that will attract professional representation. There are some initial skills-based lectures, but the main tutor contact is through advisory tutorials to support the creation of a performance that leads to a successful agent audition. Lectures consider all aspects of working as a freelance professional performer (audition techniques and materials, self-employment, advanced skills development) and enable you to acquire the knowledge to understand the current employment market and to develop the communication skills that optimises your creative and professional engagement with future employers.</p> <p>The formative assessment is through tutorials and a discussion of a draft project brief. The summative assessment is through tutor review and submission of the analysis file. The summative assessment is the performance of the showcase event, be this a performance or audition style presentation.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p>	<p><i>How assessed</i></p>
	<p>1. Self-critical evaluation of your creative and subject specific strengths and abilities appropriate to professional employment</p>	<p>F1, S1, S2</p>
	<p>2. Rigorous application of self-promotional skills and a range of industry-focused networking, planning, time-management skills and marketing tools to underpin your employability as a professional musical theatre performer</p>	<p>F1, S1, S2</p>

	3. Careful selection of a range of industry-focused media and personal repertoire that promote of you within a professional context	F1, S1, S2
2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Directors notes for performances</p>	
	<p><i>Summative assessments:</i></p> <p>S1. Portfolio of self-promotional material</p> <p>S2. Presentation of a Showcase Event</p>	<p>Weighting%</p> <p>30%</p> <p>70%</p>
2 2	<p>Learning resources</p> <p><i>University Library print, electronic resources and Minerva:</i></p> <ul style="list-style-type: none"> • <i>Key Texts</i> <p>Annett, M. (2004) <i>Actor's Guide to Auditions and Interviews</i>. London: A & C Black.</p> <p>Balavage, C. (2014) <i>How To Be a Successful Actor: Becoming an Actorpreneur</i>. Eastleigh: Frost Creative Media</p> <p>Billet, S. (2010) <i>Learning Through Practice</i>. London. Pringer Dordrecht.</p> <p>Dean, P. (2012) <i>Production Management- Making Shows Happen</i>. Wiltshire: Crowood Press.</p> <p>Emory, M. (2005) <i>Ask an Agent: Everything Actors Need to Know About Agents</i>. Washington: Backstage Books.</p> <p>Fazio, L. (2000) <i>Stagemanager the Professional Experience</i>. Woburn, MA: Butterworth-Heinemann.</p> <p>Flom, J. (2009) <i>Get the Callback</i>. Plymouth: Scarecrow Press.</p> <p>Gillespie, B. (2006) <i>Self-Management for Actors: Getting Down to (Show) Business</i>. Hollywood: Cricket Feet Publishing.</p> <p>Gottesman, D. and Mauro. B (1999) <i>The Interview Rehearsal Book</i>. New York: Berkley Publishing Group.</p>	

Gregory, J. (2013) *Winning That Job: A kill or be-killed guide to job search and interview preparation for students and graduates*. Lewes: Firewalk Technology Ltd

Henry, M. and Rogers, L. (2008). *How to Be a Working Actor The Insider's Guide to Finding Jobs in Theater, Film, and Television*. 5th edn. Washington: Back Stage.

Henshall, R (2012) *So You Want to be in Musicals*. London: Nick Hern Books

Helyer, R. (2015) *The Work-Based Learning Student Handbook*. London: Palgrave Macmillan.

Houseman, B. (2002) *Finding Your Voice: A Complete Voice Training Manual for Actors*. London: Nick Hern Books.

Kayes, G. (2004) *Singing and The Actor*. 2nd edn. London: A&C Black Publishers Ltd.

Kayes, G. and Fisher, J. (2002) *Successful Singing Auditions*. New York: Routledge.

Kohlhaas, K. (2000). *The Monologue Audition: A Practical Guide for Actors*. London: Nick Hern Books.

Macdonald, M. (2011) *Creating a Website: The Missing Manual*. Farnham: O'Reilly Media

Neugebauer, J. (2009) *Making the Most of Your Placement*. London: Sage Publishing

Rutherford, N. (2012) *Musical Theatre Auditions and Casting: A performer's guide viewed from both sides of the audition table*. London: Methuen Drama.

Silver, F. (1985) *Auditioning for the Musical Theatre*. London: Penguin Books.

Smith, R. (2015) *I can start your business: Everything you need to know to run your limited company or self-employment - for locums, contractors, freelancers and small business*. [online] : Create Space Independent Publishing Platform. Available from: https://www.amazon.co.uk/can-start-your-business-contractors/dp/1519453388/ref=sr_1_1?ie=UTF8&qid=1462285383&sr=8-1&keywords=self+employment

- *Key web-based and electronic resources*
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Specialist resources:

Bespoke Studio spaces, access to costume and props as well as theatre space as needed.

2 Preparatory work

3

You must have an awareness of your industry directed cast ability and possible areas for employment. So, you should precede this module by considering which aspects of your castability you wish to explore. Ideally, you will arrive for your first tutorial with a list of potential castability options along with a good understanding of why each performance would be a positive addition to your repertoire.

N/A

1	Module code	MTH6003-60
2	Module title	Professional Musical Theatre Projects
3	Subject	Musical Theatre
4	Core, Required or Required* for	Core
5	Level	6
6	UK credits	60
7	ECTS credits	30
8	Optional for	None
9	Excluded combinations	None
10	Pre-requisite or co-requisite	None
11	Class contact time: total hours	Total Hours: 300
12	Independent study time: total hours	Total Hours: 300
13	Semester(s) of delivery	N/A
14	Main campus location	Balgreen and Westfield Campuses (MGA) Hove Campus (TBA) Knightstone Campus (UCW)

1 5	Module co-ordinator	MGA – Marcella Macdonald TBA – Tim Newman UCW – Sylvia Lane
1 6	Additional costs involved	None
1 7	<p data-bbox="188 589 627 622">Brief description and aims of module</p> <p data-bbox="188 660 1385 851">This module combines the technical and performance skills developed at levels 4 & 5 develops them through performances across a variety of genres. The production environment tests your ability to work collaboratively by connecting your work as a performer with other production elements. These collaborative projects require you to work at industry standard and within professional recognised timeframes. This module aims to:</p> <ul data-bbox="204 891 1332 1041" style="list-style-type: none"> • Provide a professionally simulated working environment, appropriate for each production • Facilitate and develop a positive approach to collaborative work and practice • Develop and integrate you techniques and skillset in a performance context working towards industry standards. 	

1 8	<p>Outline syllabus</p> <p>At the heart of all the level 6 modules is a range of practices and experiences that engender professional approaches, but also a culture of entrepreneurialism and enterprise commensurate with a portfolio career. These are equally transferable to any other professional role. The different performance projects offer students a range of opportunities that enable them to define their professional profile. The projects create a pathway that establishes each students' identity as a professional practitioner. The chief aim is to maximise your potential and foster your ability and employability.</p> <p>Over the course of the module, you rehearse, perform and engage critically with professionally led performance projects totalling 600 learning hours. The performances may consist of full-length productions of existing works, (such as a single full-length play or musical) or new works or performances made up of extracts, eg in a showcase or cabaret format. Over the course of the module you will rehearse, perform and engage critically with each production in line with your allocated role. Rehearsal processes based on professional practice will allow you to develop your adaptive thinking and self-reflection and to apply your skills in a professional performance context. Throughout rehearsals you will be expected to collaborate productively and creatively with peers and professional practitioners to produce a high-quality performance.</p>	
1 9	<p>Teaching and learning activities</p> <p>This module mirrors professional rehearsal, production and performance processes.</p> <p>Mirroring professional practice, you receive formative assessment feedback throughout the project. This culminates in director's notes given in rehearsals and production meetings, as well as after technical and dress rehearsals. The summative assessment is your contribution to each finished production be this, although not limited to, the performances.</p>	
2 0	<p>Intended learning outcomes</p> <p><i>By successful completion of the module, you will be able to demonstrate</i></p> <ol style="list-style-type: none"> 1. Critical and creative engagement with the process of creating a professionally produced musical theatre performance 2. Professionally appropriate engagement with the collaborative musical theatre performance process that draws on performance, organisational and communication skills 3. The selection and application of a range of sophisticated skills to the rehearsal and performance of a variety of musical theatre performances 	<p><i>How assessed</i></p> <p>F1, S1, S2</p> <p>F1, S1, S2</p> <p>F1, S1, S2</p>

2 1	<p>Assessment and feedback</p> <p><i>Formative exercises and tasks:</i></p> <p>F1. Director's notes in rehearsals, technicals and dress rehearsal</p>	
	<p><i>Summative assessments:</i></p> <p>Illustrative example, which should be deleted:</p> <p>S1. Production Portfolio 1</p> <p>S2. Production Portfolio 2</p>	<p>Weighting%</p> <p>70%</p> <p>30%</p>

2 Learning resources

2

University Library print, electronic resources and Minerva:

- *Key texts*

- The projects selected for this module will determine the reading list. Students should fully research the book writer/lyricist/composer for the pieces; the socio-historical context of the authorship of the work; the work's setting and milieu.
 - [Alfreds, M. \(2007\) *Different Every Night: Rehearsal and Performance Techniques for Actors and Directors: Freeing the Actor*](#). London: Nick Hern Books
 - Berkson, R. (1990) *Musical Theatre Choreography: Practical Method for Preparing and Staging Dance*. London: A & C Black.
 - Cohen, A. and Rosenhaus, St. L. (2006). *Writing Musical Theater*. Palgrave Macmillan.
 - Deer, Joe (2014) [Directing in musical theatre : an essential guide](#), (London and New York: Routledge).
 - Gardyne, J. (2004) *Producing Musicals: A Practical Guide*. Ramsbury Marlborough: The Crowood Press.
 - Gillespie, B. (2006) *Self-Management for Actors: Getting Down to (Show) Business*. Hollywood : Cricket Feet Publishing.
 - Leedy, P. and Ormrod, J. (2010) *Practical Research: Planning and Design*. Ninth Edition. Princeton: Merrill.
 - McMillin, S. (2006) *The Musical as Drama*. Princeton: Princeton University Press.
 - Mitter, S. (1992) *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Peter Brook*. London: Routledge.

Key web-based and electronic resources:

Specialist resources:

- Bespoke Studio spaces, access to costume and props as well as theatre space as needed.

2 Preparatory work

3

You must have undertaken detailed research appropriate to each selected performance prior to the production period.

