Logo of Trinity Laban Conservatoire of Music and Dance 


M.A. MUSICAL THEATRE PERFORMANCE

PROGRAMME HANDBOOK

2024-2025

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# INTRODUCTION

## Welcome from the Programme Leader

Welcome to the Musical Theatre Department!

The MA Musical Theatre Performance has been designed to enable you to develop the skills, attributes and knowledge necessary for a career as a creative practitioner and entrepreneur in the Musical Theatre industry. In recent years, Trinity Laban has developed an unparalleled reputation for its unique Musical Theatre performance training experience. Distinctive in preparing creative practitioners equipped with a wide range of skills applicable to a variety of employment contexts. Our graduates are highly employable and well prepared for entry into the industry.

This year, you will be working with a wide range of leading industry professionals and academics, receiving coaching and support that will prepare you for the professional industry and for your future career. Through technical classes, performance workshops, rehearsals, and masterclasses, our expert teaching staff will support you in developing the highest possible standards of technical security and artistic achievement. Seeking to recognise and develop each student’s individual talents, the teaching team will use their experience and expertise to develop your technical and performance skills; musical versatility and adaptability, and build in-depth knowledge and understanding of musical theatre repertoire (old and new). Through guided and independent research, you will explore and analyse musical theatre practice and will interrogate theatrical boundaries, further developing your ability to think critically about the art form.

Performance opportunities are carefully crafted to ensure all students experience a diverse range of musical theatre performance scenarios, including working with new musical theatre writers to create roles from scratch. Experiences are modelled on real life performance contexts, within which you can apply and adapt your developing skills to meet the needs of musical theatre repertoire over the duration of the course.

We hope that you will enjoy your studies at Trinity Laban, and that you will find them interesting and challenging – we are very much looking forward to working with you.

Yours,

Dr. Lyndsay Barnbrook

## Purpose of the Handbook

The handbook is designed to provide you with key information about your programme, including the content and structure as set out in the programme and module specifications, assessment information and key institutional policies and procedures.

The handbook should be read in conjunction with other key information available on the Trinity Laban website and on [Moodle](http://moodle.trinitylaban.ac.uk/):

[Registry and Student Support](http://moodle.trinitylaban.ac.uk/course/view.php?id=1290)

[Assessment Regulations](http://www.trinitylaban.ac.uk/about-us/academic-quality/assessment-regulations)

[Policy and Procedures](http://moodle.trinitylaban.ac.uk/course/index.php?categoryid=249)

[Student Services](http://moodle.trinitylaban.ac.uk/course/index.php?categoryid=5)

[Jerwood Library Information](http://moodle.trinitylaban.ac.uk/course/view.php?id=131%2Fmain.do%3Bjsessionid%3DB631013327A9E348BBDAE04B65858AA8)

[Laban Library Information](http://moodle.trinitylaban.ac.uk/course/view.php?id=1239)

[Academic Quality Handbook](http://www.trinitylaban.ac.uk/about-us/academic-quality/academic-quality-handbook)

[Student Union Website](http://www.tlstudentsunion.co.uk/index.html)

An updated version of the handbook is published in the Handbooks section of Moodle at the start of each academic year. Minor updates may be published throughout the year as required, in which case students will be alerted by email.

If any of the information in the handbook is unclear, or if you have any suggestions for improvement, please contact the [Programmes Administrator](mailto:K.Bye@trinitylaban.ac.uk) or another member of the [Registry team](Mailto:%20AcademicAdminMusic@trinitylaban.ac.uk) in the first instance.

## Disclaimer

Every effort has been made to ensure that the information in this Programme Handbook is as accurate as possible at the time of publication. It may be superseded by subsequent editions. Any changes or additions will show the date of publication. Trinity Laban accepts no responsibility regarding the accuracy of information not relating directly to the Institution.

Other publications and documents relating to the activities and regulations of Trinity Laban are available for viewing on Moodle.

Changes to a programme of study that affect current students will not normally be made without the consent of the students concerned. All programme amendments are subject to the procedures set out in the Academic Quality Handbook.

## Academic Year – Key Dates and Timetables

The [Trinity Laban Academic Calendar](https://moodle.trinitylaban.ac.uk/pluginfile.php/133225/mod_resource/content/7/TL%202019-20%20Academic%20Calendar%20Final%20version.pdf) sets out the key dates for teaching, assessment and other activities such as graduation.

* Induction: 9th September – 13th September 2024
* Autumn Term: 16th September – 13th December 2024
* Spring Term: 6th January – 28th March 2025
* CoLab: 10th – 21st February 2025
* Summer Term: 21st April – 1st September 2025

A list of assessment dates can be found on [Moodle.](https://moodle.trinitylaban.ac.uk/course/view.php?id=850)

Students can access their individual timetable on Moodle by following the ‘My Timetable’ link under My Courses. You can subscribe to an online version of your timetable which can be displayed on your phone or mobile device through [Celcat Timetabler](http://moodle.trinitylaban.ac.uk/mod/url/view.php?id=18444).

## Who’s Who

|  |  |  |
| --- | --- | --- |
| Name | Title, Role and Responsibilities | Contact Details |
| Victoria Stretton | Head of Musical Theatre | V.stretton@trinitylaban.ac.uk |
| [Dr Lyndsay Barnbrook](https://www.trinitylaban.ac.uk/study/teaching-staff/dr-lyndsay-barnbrook/) | MA Musical Theatre & CertHE Programme Leader  Module Leader: Creative Entrepreneur, Creative Research Project | L.Barnbrook@trinitylaban.ac.uk |
| Aaron Francis | BA (Hons) Musical Theatre Programme Leader  MT Dance Lead  Module Leader: Creative Artist | A.Francis2@trinitylaban.ac.uk |
| Dr Helen Evans | MT Acting Lead | H.Evans@trinitylaban.ac.uk |
| Rhona McGregor | MT Singing Lead | R.Mcgregor@trinitylaban.ac.uk |
| Verity Quade | MT Music Lead | V.Quade@trinitylaban.ac.uk |
| Tom Baker | Creative Research  Module Leader | T.baker@trinitylaban.ac.uk |
| Dr Stephen Sparling | Creative Entrepreneur  Module Leader | S.sparling@trinitylaban.ac.uk |
| Natalie Harman | Department coordinator:  Musical Theatre | N.Harman@trinitylaban.ac.uk |
| Juliet Jackman | Programmes Administrator (Music) | J.Jackman@trinitylaban.ac.uk |

# Programme Specification (postgraduate)

**Programme Specification (postgraduate)**

|  |  |
| --- | --- |
| **Programme** | MA Musical Theatre (Musical Direction/Performance/Community) |
| **Awarding Institution** | Trinity Laban |
| **Location of study** | Laban Building/King Charles Court/Laurie Grove/Blackheath Halls |
| **Mode and duration** | 1-year full time |
| **UK Credits** | 180 |
| **ECTS** | 90 |

**Summary Description**

The MA Musical Theatre (Musical Direction/Performance/Community Practice) is a distinct programme offering bespoke specialist training at level 7. The programme is designed to stimulate creative thought and interrogate theatrical boundaries, encouraging inter-disciplinary approach, imaginative application and the development of creative confidence and professional identity. The programme offers the opportunity to redefine musical theatre as a genre, challenging the theatrical paradigm and moving beyond existing boundaries, through conceptual development, experimentation, innovation, and reinvention.

Led by an experienced team of practitioners, artists and industry leaders, the curriculum focuses on the development of industry relevant skills and techniques exploring arts-based practice through the creation of co-authored and co-produced group and ensemble work within inclusive collaborative settings. Workshops, lectures, and creative development seminars, offering work-based, collaborative and student led approaches to developing exciting theatre and performance will be facilitated that meets 21st century artistic expectations.

Projects will be created that explore social, educational and cultural impact, extending knowledge and understanding of how arts-based practice can instigate positive social change within communities and through the development of new audiences.

Students will be immersed in Trinity Laban’s vibrant creative community, with the programme designed to ensure engagement and exposure to a range of interdisciplinary practice that will enhance theoretical and practical understanding and develop vital artistic connections.

Students will be allocated to one of three interconnected pathways:

The **Performance** pathway offers specialist training in musical theatre performance congruent with the UK’s world leading theatre industry. Recruiting and operating as a company of highly skilled theatre artists, the programme will centre around the development of **creativity, performance and enterprise**. Led by an experienced team of practitioners, artists and industry leaders, the curriculum will focus on the development of skills and techniques, whilst promoting creative thought and probing theatrical boundaries. Students can expect to explore work that engages with a broad range of performance pieces including new Musical Theatre writing, reimagined work and standard book-based musicals.

The **Musical Direction** pathway aims to offer specialist and bespoke training in musical direction congruent with the UK’s world leading theatre industry. Recruiting a small cohort of 3-6 highly skilled musicians, teaching and learning will, for the most part, be delivered by industry creatives recruited to deliver performance projects offering a work-based learning approach. The pathway aims to develop a broad industry-relevant skillset that extends the portfolio of proficiencies beyond traditional musical direction training, forging further employment pathways. Centring around the development of **performance leadership**, **creativity and enterprise**. The programme aspires to work across the Trinity Laban campus offering potential to engage with the artistic community across the faculties.

The **Community Practice** pathway aims to develop arts-based community practice that facilitates the advancement of leading creative theatre makers/performers. The pathway aims to develop three strands of creative practice as **creator, performer and educator** reimagining the model of ‘triple threat’ within the industry. Recruiting and operating as a creative company of highly skilled theatre artists, students can expect to explore work that engages with all areas of the community that may include theatre for young audiences within schools, youth work, care homes, community services and prisons.

**The programme aims to:**

* develop arts-based musical theatre practice that facilitates the advancement of leading creative theatre makers/performers.
* develop broad industry relevant skillsets that extend the portfolio of proficiencies beyond traditional musical theatre training, forging further employment pathways.
* offer a distinct specialist and bespoke training in musical theatre/direction that matches the UKs world leading theatre industry.
* facilitate students’ development of leadership with performance, creativity and enterprise.
* facilitate the exploration of work that engages with a broad range of performance.
* stimulate creative thought, exploring the creation of theatre through a world lens with projects that explore social, educational and cultural impact.
* extending knowledge and understanding of how arts-based practice can instigate positive social change within communities and through the development of new audiences.

**Learning Outcomes**

On successful completion of this programme, a student will be expected to be able to:

**Knowledge and Understanding**

A1. demonstrate an advanced technical and theoretical understanding of concepts pertaining to musical theatre pathways

A2. engage with enquiry relating to knowledge development beyond the predetermined skills set of standard musical theatre techniques and practices that facilitates cross disciplinary, multidisciplinary and transdisciplinary working.

A3. display advanced knowledge and understanding of professional industry expectations.

A4. evidence broad contextual knowledge and understanding relating to musical theatre and demonstrate the ability to imagine, recognise and seize opportunities for innovation and new venture creation.

A5. demonstrate advanced knowledge of the various contexts in which musical theatre is performed and consumed today and of the relationships between theatre and society

A6. show critical awareness of current problem-based questions and/or new approaches within artistic research and development as applicable within musical theatre practice

A7. articulate, examine and synthesise concepts arising from research and its wider context.

**Skills**

B1. apply advanced technical and performance skills that meet professional industry expectations.

B2. engage with different stylistic demands of various musical theatre expectations with sophisticated application, adaptability, flexibility and versatility.

B3. apply a highly developed critically reflective approach to theatre performance and development.

B4. demonstrate the ability to be a self-critical and motivated learner, able to produce complex individual and/or collaborative work of high quality.

B5. articulate and debate creative practice and manage continuing professional development by investigation of further relevant skills and concepts that will support a professional career.

B6. define and propose appropriate frameworks for research that demonstrate an advanced contextualised understanding of practice.

B7. formulate and discuss ideas that stimulate creative exploration and articulate an informed perspective and the questions that arise from it.

**Value and Attitudes**

C1. exhibit high standards of professional conduct and take responsibility for one’s own professional development.

C2. recognise the relevance and value of a range of supplementary practices for enhancing musical theatre training and the development of careers.

C3. commit to engagement with creative development, new knowledge and discoveries.

C4. develop an appreciation of the rigours of a research process, which arises through independent inquiry.

**Graduate Attributes**

Trinity Laban Graduate programmes align with the strategic plan 2018-2028, designed to prepare artists and practitioners to contribute to the leadership and future development of the global creative ecology in a sustainable and responsible way. Those who have participated in a graduate programme should be able to:

1. Investigate and interrogate their practices in relation to existing bodies of knowledge and associated theoretical, critical and creative contexts to understand how their practice is situated

2. Design systematic and creative research processes and practices, transferring these into a variety of practical and performance contexts

3. Adopt play and openness within research processes to complement frameworks that enable purposeful engagement in practice

4. Demonstrate original thinking, and understand how this relates to practice and the conceptualisation of work in their discipline

5. Develop significantly refined practice skills in order to produce socially and ethically aware processes and products, enabling the individual to participate as creative and artistic leaders and as global citizens.

**curriculum**

**Structure**

|  |  |  |
| --- | --- | --- |
| MA Musical Theatre:  Level 7 | | |
| Musical Direction Pathway | Performance Pathway | Community Pathway |
| **Applying Musical Direction Skills in Performance (Core)**  **60 Credits** | **Applying Musical Theatre Skills in Performance (Core)**  **60 Credits** | **Applying Musical Theatre Skills in Community Performance settings (Core)**  **60 Credits** |
| **Developing Techniques for musical direction (Core)**  **40 Credits** | **Developing techniques for performance**  **(Core)**  **40 Credits** | **Developing techniques for community practice**  **(Core)**  **40 Credits** |
| **Developing a Professional Portfolio (Core)**  **40 Credits** | **Developing a Professional Portfolio (Core)**  **40 Credits** | **Developing a Professional Portfolio (Core)**  **40 Credits** |
| **Creative Research Project (Core)**  **40 Credits** | **Creative Research Project (Core)**  **40 Credits** | **Creative Research Project (Core)**  **40 Credits** |

**Key Progression Points**

There is a progression point at the end of the taught programme (summer term). Students who have yet to complete the taught modules due to failure or deferral may be required to complete any outstanding assessments before embarking on the project.

Where an assessment component is failed, one resit may be permitted by the Assessment Board (or by the Interim Assessment Panel subject to confirmation by the Assessment Board). The mark will be capped at the minimum pass mark of 50%. The date and mode of reassessment will be set by the Interim Assessment Panel or by the Assessment Board (depending on the timing of the assessment).

**Learning and Teaching**

**Total contact hours**

* **Performance Pathway – 552 hours**
* **Musical Direction Pathway- 494.50 hours**
* **Community Pathway - 552 hours**

**Total self-directed study hours**

* **Performance Pathway – 1248 hours**
* **Musical Direction Pathway- 1305.50 hours**
* **Community Pathway – 1248 hours**

**Total learning and teaching hours - 1800 hours**

**Learning and Teaching METHODS**

* Learning takes place through a blend of tuition, experiential learning and personal study, using an integrated learning model within a variety of formal, informal and student-determined settings. Group and individual practical skills-development sessions form the core training in musical theatre singing, acting and dancing. Group lectures and seminars enable a more interrogatory approach to learning in which you will be able to apply and adapt your knowledge, analytical and reflective skills. Workshops enable a flexibility of response that facilitates your integration of practical and intellectual approaches to learning, reflecting on and improving practical outcomes as they are achieved within a creative setting; the use of professional practitioners in these and rehearsal settings exposes you to different views and approaches current within the industry.
* Informal and student-determined learning settings currently include: students’ own individual (and sometimes group) practice; further research into aspects of the programme of particular individual interest; rolling programme-related discussions on networking, social and digital media; the institution’s Virtual Learning Environment (Moodle); student-led classes, workshops and peer-peer sharing and specifically created projects.
* The majority of formal learning takes place within group settings in which there is a high degree of collaboration, supporting each other’s learning, and strong sense of team working towards a shared goal.
* The teaching, learning and assessment strategies used on the MA Musical Theatre are based on the notion that Musical Theatre students learn most effectively by doing, by thinking about what and why they are doing, by applying and adapting learning in relevant creative contexts, and by reflecting on, interrogating and evaluating that learning with a view to determining the success of their efforts and developing as a creative artist as a consequence.
* Focused research and reflective practice are part of the normal working life of the professional Musical Theatre performer-maker: much of the operation of the programme is thus embedded in real world models of professional practice. All performance outcomes are project-based and project-focused, as is typically the case of the professional Musical Theatre performer. Traditional separations between research and practice are considered unhelpful to the student learner: all purposeful and considered work-based activities contribute to and assist in the creation of high-quality performers and performances.
* Taught sessions are underpinned by the expectation that the tutor explicitly models good practice in their preparation and delivery of stimulating learning experiences. Creative practitioners are likewise encouraged to articulate and explain their creative process in order that you gain insight into non- performer roles.

**assessment**

**Overview**

* The Musical Theatre assessment strategy has been designed in line with Trinity Laban’s institutional guidance on assessment and feedback, created to facilitate the opportunity for successful outcomes for all students studying on the programme. Innovatively designed assessment methods have been constructed to cover learning outcomes at both module and programme level, ensuring assessment criteria is carefully linked to learning outcomes that are appropriate at each level of study.
* Careful consideration has been made in relation to the assessment process and the development of assessment literacy, with formative assessment and feedback opportunities embedded in programme design. Assessment has been constructed to be rigorous and transparent with teams constructed to ensure balance and elimination of bias within practical assessments and clear and identified strategy for moderation to include sampling and recording.
* Assessment is communicated and outlined within handbooks and the VLE, with a clear overview provided with both submission and return dates identified to support students in managing workload and expectation across the year. Timescales for resits, deferrals and extensions have also been considered to ensure seamless progression, whilst also managing tutor workload.
* The types of tasks required have been carefully crafted, ensuring variety of assessment, considering the skills and knowledge valued by industry professionals and employers, and recognising the breadth of learning undertaken. Academic integrity is important, and assessment has been reviewed to ensure that tasks are fit for purposes and promote good academic practice, recognising the changing impacts of technology such as artificial intelligence (AI). Tasks have been designed to consider authentic learning and inquiry-based knowledge, requiring learners to demonstrate skills beyond knowledge exchange. Critical thinking, collaboration and problem solving within real life contexts and performance-based outcomes support the development of tasks are designed to be accessible and inclusive, whilst minimising the potential for academic misconduct.
* Formative assessment points and opportunities to gain vital feedback prior to summative submission have been fully embedded and communicated within the programme handbook with clear narrative and timeline to ensure students have opportunity for experimentation and critical reflection, and are able to respond to feedback and develop learning outcomes prior to final submission.
* Assessment has been designed to ensure validity and clear parity with industry expectation supporting the development of a tangible portfolio of materials that will support skill set promotion, development of personal brand, artistic identity and transition into industry careers. The aim is to provide further value and connection between educational expectation and enhancement of industry engagement from the outset. Assessment has been designed to promote flexibility, individuality, and inclusivity, whilst eliminating barriers to achievement and progression. Students will engage with a wide range of assessments used for diagnostic, formative and summative purposes.

Assessment activity includes:

* portfolios
* research projects and independent research project
* group presentations
* practical research tasks
* performance activities
* rehearsals
* class-based assessments
* peer to peer sharing and reflection

**What do I have to do to pass?**

In order to pass the programme you must achieve the credit for each module. You must pass each module with an overall mark of 50 (except where compensation applies). There may also be a requirement for you to achieve a minimum mark in each assessment. Where this is the case it will be stated in the module specification.

**awards**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Award** | **HE Level** | **Credits** |  | **Classification** | **% required** |
| Master of Arts | 7 | 180 |  | With Distinction | 70 |
| Postgraduate Diploma | 7 | 120 |  | With Merit | 60 |
| Postgraduate Certificate | 7 | 60 |  | With Pass | 50 |

**Accreditation and additional qualifications**

Students may choose to register with Equity and Spotlight to support their transition into employment.

**Developing Techniques for Performance pathways: Module Specification**

|  |  |
| --- | --- |
| **Module**: | Developing Techniques for Performance Pathways |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 40 |
| **ECTS:** | 20 |
| **Level:** | ***7*** |

**Summary Description**

Focusing on the refinement of technical skills at Level 7, the **Developing Techniques for Performance Pathways** module provides opportunity to refine established skills, whilst developing knowledge and understanding of underpinning techniques that support the role of a professional performer. Students will access technical classes workshops and lectures covering a wide range of technical skills.

* The module content includes a structured series of practical classes focusing on the development, application and consolidation of your musical theatre skills and techniques, to include:
* 121 vocal technique.
* Dance Classes and workshops (Ballet/Stretch, Jazz – various styles, Tap).
* Acting Classes and workshops.
* Singing Classes and workshops (repertoire development, group singing, singing technique).

**The module aims to:**

* develop contextual grounding of your practice through the exploration of historical, contemporary, new and reinvented performance and theoretical perspectives.
* develop a strong foundation of knowledge, skills and understanding in genre specific practices.
* develop skills-based competency that meets the demands of the professional in performance settings and supports you in identifying the key facets of your creative practice beyond normative skills practice for the genre.
* support you to be conversant with terminology and professional practices relevant to the subject area.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to:

**Knowledge and understanding**

* demonstrate an advanced technical and theoretical understanding in the execution of complex musical theatre practices.
* embody a mature understanding of the specific approaches to study and practice within each area of technical development.
* engage with inquiry relating to knowledge development beyond the predetermined skills set of standard musical theatre techniques and practices that facilitates cross disciplinary, multidisciplinary and transdisciplinary working.

**Skills**

* apply advanced technical and performance skills that meet professional industry expectations engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility
* apply a highly developed critically reflective approach to personal technical development.
* apply skills and techniques beyond the predetermined skill-set of standard musical theatre practices that facilitates cross-disciplinary, multidisciplinary and transdisciplinary working.

**Values and attitudes**

* Exhibit high standards of professional conduct; appreciate the value of maintaining required regular attendance whilst taking responsibility for one’s own health and wellbeing as an industry professional
* approach technical development with a highly developed sense of self-responsibility in both solo and group endeavours

**Learning and Teaching**

* You will learn through active preparation for, participation in and engagement with individual and group skills classes, application of those skills to performance contexts, along with own and group reflection on the success of your individual and group execution of set routines and given material.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| 121 Singing tuition | Personal tuition | 15 | 185 (Reading and research for lectures, reading for seminar sessions, preparation for classes & tutorials and realisation of assessment outputs ) | 200 |
| Dance | Class-based | 70 | 70 |
| Acting | Class-based | 75 | 75 |
| Singing | Class-based | 55 | 55 |
| **Totals** |  |  |  | **400** |

**Assessment and feedback**

**Overview**

* Throughout this module you will engage with Industry practitioners that will develop your musical theatre skill-set and expose you to a wealth of theoretical and practical frameworks that will support the development of knowledge, understanding and practical application.

Drawing on the different technical skills developed through your engagement with skills and techniques classes you will be required to create a professional showreel that will support your transition into employment, showcasing your dancing, singing and acting abilities. You will independently select elements that will support your engagement with professional audiences and demonstrate your knowledge, understanding and application of the skills acquired through the module. To support your technical development you will be required to complete a Reflective Portfolio and Action Plan that documents your engagement and critical reflections throughout the skills development module.

The **Musical Theatre Professional Conduct Regulations** also require a 80% attendance for this module

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within classes and workshops offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. A formal formative assessment point has been designed to support your understanding of how to approach assessment as detailed below.

|  |  |
| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Singing Assessment | You will be required to sing a solo song that meets the audition brief provided |
| Acting Assessment | * You will be required to prepare a monologue and read from audition sides as detailed within the audition brief provided |
| Dance Assessment | * You will participate in a group dance call that will take the form of a professional audition along industry lines |

**Module Assessment**

**You will work with a series of creatives practitioners within a rehearsal context who will support the development of showreel materials, to include a song, monologue and dance material.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| Produce a song for your professional Showreel | Practical | 33.33% | 50% | N/A |
| Produce an acting piece for your professional Showreel | Practical | 33.33% | 50% | N/A |
| Produce dance/movement work for your professional Showreel (3 minute maximum) | Practical | 33.33% | 50% | N/A |
| Reflective Portfolio | Written | NA | NA | Y |
| 80% minimum attendance requirements | Attendance | NA | NA | Y |

**Pass Requirements**

* **There are no pre-requisites for this module**
* You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria.
* **Assessment**
* **Your work will be marked using the following module specific criteria-**
* **Produce a song for your professional Showreel:** will involve the development of a professional showreel that demonstrate your knowledge and the techniques and skills acquired within the module.

|  |
| --- |
| * Assessment Criteria |
| Ability to demonstrate advanced technical and theoretical understanding in the execution of complex musical theatre practices. |
| Ability to apply advanced technical and performance skills that meet professional industry expectations, engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility. |
| Ability to execute technical work displaying advanced application of professional industry expectations and protocols. |

* **Produce an acting piece for your professional Showreel** will involve the development of a professional showreel that demonstrate your knowledge and the techniques and skills acquired within the module

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| * Assessment Criteria |
| Ability to demonstrate advanced technical and theoretical understanding in the execution of complex musical theatre practices. |
| Ability to apply advanced technical and performance skills that meet professional industry expectations, engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility. |
| Ability to execute technical work displaying advanced application of professional industry expectations and protocols. |

* **Produce dance work for your professional Showreel:** will involve the development of a professional showreel that demonstrate your knowledge and the techniques and skills acquired within the module

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| * Assessment Criteria |
| Ability to demonstrate advanced technical and theoretical understanding in the execution of complex musical theatre practices. |
| Ability to apply advanced technical and performance skills that meet professional industry expectations, engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility. |
| Ability to execute technical work displaying advanced application of professional industry expectations and protocols. |

* **Reflective Portfolio & Action Plan**

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| * Assessment Criteria |
| Ability to apply a critically reflective approach to technical development with a highly developed sense of self-responsibility by means of well-constructed action plans. |
| Ability to acknowledge the relevance and value of a range of supplementary practices for enhancing musical theatre training and development and subsequent career within your action plans. |
| Ability to demonstrate advanced technical and theoretical understanding of complex musical theatre practices. |
| Ability to engage with inquiry relating to knowledge development beyond the predetermined skills set of standard musical theatre techniques and practices that facilitates cross disciplinary, multidisciplinary and transdisciplinary working |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated.

**Feedback on assessments**

* Feedback on this module will take the following forms:
* Developing techniques classes: formative feedback in class and when deemed appropriate by the teacher in the form of corrections or adjustments to practice, honest experience based in-situ verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement.
* Indicative formative feedback report at the end of the first term.
* Developing techniques assessment: formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board.

**Indicative READING LIST**

Abate, C. (2022). *The Art and Practice of Musical Theatre Choreography*. London: Methuen Drama.

Allen, N. (2019). *Injury Prevention and Management for Dancers*. Marlborough: Crowood.

Benjamin, A. (2013). *Making an Entrance: Theory and Practice for disabled and non-disabled dancers*. Oxfordshire: Taylor Francis.

Biggin, R. (2017) *Immersive Theatre and Audience Experience: Space Game and Story in the World of Punchdrunk*. London: Palgrave, McMillan.

Bogart, A. and Landau T. (2004). *The Viewpoints Book: A Practical Guide to Viewpoints and Composition.* London: Nick Hern Books.

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

Butler, J. (2004) *Undergoing Gender.* Oxfordshire: Routledge

Dal Vera, R. & Deer, J. (2015) *Acting in Musical Theatre: A Comprehensive Guide, Second Edition*. Oxfordshire: Routledge.

Dimon, T. (2018) *Anatomy of The Voice; An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists.* California: North Atlantic Books.

Flemming, C. & Cornford, T (Eds). (2020). *Michael Chekhov Technique in the Twentieth-Century*. London: Methuen Drama.

Gates, R., Forrest, L. A., Obert, K. (2013). *The Owner's Manual to the Voice: A Guide For Singers and Other Professional Voice Users.* New York City: Oxford University Press.

Hagen, U. (1991). *A Challenge for the Actor*. London: Simon & Schuster.

Harrison, N. & Watson, A. (2019). *A Singers Guide to the Larynx.* Oxford: Compton Publishing.

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

Hill, L. Paris, H. (2021). *Devising Theatre and Performance: Curious Methods*. Bristol: Intellect Books.

Hodge, A. (2010). *Actor Training.* Oxfordshire: Routledge.

Jackson Hearns, L. & Kremer, B. (2018). *The Singing Teacher’s Guide to Transgender Voices* California: Plural Publishing.

Johnstone, K. (1999). *Impro for Storytellers*. Oxfordshire: Routledge.

Leborgne, W. & Rosenberg, M. (2021). *The Vocal Athlete*. California: Plural Publishing.

Machon, J. (2013). *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance.* London: Bloomsbury.

Martincich, D and Rumsey, P. (2003). *Dance in Musical Theatre: A History of the Body in Movement.* London: Methuen Drama.

Mayes, S. and Whitfield, S K. (2012). *An Inconvenient Black History of Musical Theatre: 1900 – 1950*. London: Bloomsbury.

McCarthy-Brown, N. (2016). *Dance Pedagogy for Diverse World: Culturally Relevant Teaching in Theory, Research and Practice.* North Carolina: McFarland and Co.

Merlin, B. (2001). *Beyond Stanislavsky: The Psychophysical Approach to Acting Training*. New York: Theatre Communications Group.

Miller, R. (2023). *Dance on the American Musical Theatre Stage.* Oxfordshire: Routledge.

Mills, M. & Stoneham, G. (2017). *The Voice Book for Trans and Nonbinary People*. London: Jessica Kingsley Publishers.

Meisner, S. (1987). *Sanford Meisner On Acting*. New York: Vintage Books.

Mordden, E. (1983). *The People who Made the American Musical*. Oxford: Oxford University Press.

Mosely, N. (2016). *Action - and How to Do It.* London: Nick Hern Books.

Moseley, N. (2012). Meisner in Practice: A Guide for Actors, Director and Teachers. London: Nick Hern Books.

Oddey, A. (1996). *Devising Theatre: A Practical and Theoretical Handbook*. Oxfordshire: Routledge.

Salinsky, T. & Frances-White, D. (2017). *The Improv Handbook (Performance Books): The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond*. London: Continuum.

Simmel, L. (2013). *Dance Medicine in Practice: Anatomy, Injury Prevention Training*. Oxfordshire: Routledge.

Stanislavski, C. (1989). *Building A Character*. Oxfordshire: Routledge.

Stanislavski, C. (2013). *An Actor Prepares.* London: Bloomsbury Publishing.

Stanislavski, C. (1989). *Creating a Role.* Oxfordshire: Routledge.

Taylor, M & Symonds, D. (2014). *Studying Musical Theatre: Theory and Practice.* London: Bloomsbury Publishing.

Turner, V. (2001). *From Ritual to Theatre: The Seriousness of Human Play.* New York: PAJ Publications.

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

Unwin, S. (2014). *The Complete Brecht Toolkit*. London: Nick Hern Books.

Willets, J. & Brecht, B. (1994). *Brecht on the Theatre.* New York: Hill and Wang.

**Developing Techniques that support Musical DirectioN pathways: Module Specification**

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| --- | --- |
| **Module**: | Developing Techniques for Musical Direction pathways |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 40 |
| **ECTS:** | 20 |
| **Level:** | ***7*** |

**Summary Description**

Focusing on the refinement of technical skills at Level 7, the **developing techniques for musical direction pathways** module provides opportunity to refine established skills, whilst developing knowledge and understanding of underpinning techniques that support the role of musical director. One-to-one sessions in keyboard skills and vocal technique will support the development of fundamental understanding and practitioner confidence when working with performers and musicians. Recognising the need to develop technical competency in the digital world, engagement with modern technology will support and extend your employment opportunities as a musical director within the industry. Offering bespoke workshops, lectures and practical experience in scoring, arranging, programming, sound and conducting, students’ knowledge and skill development will be enhanced, working in real life practical settings, leading and conducting sessions and bringing your own imaginative scores to life through interaction within the musical theatre community.

* The module content includes a structured series of practical classes focusing on the development, application and consolidation of your musical direction skills and techniques, to include:
* keyboard techniques (121)
* vocal techniques as part of guided observation of singing technique, acting through song, and ensemble singing sessions
* repertoire development
* orchestration and arranging techniques
* leading and conducting
* programming and sound

**The module aims to:**

* develop contextual grounding of your practice through the exploration of historical, contemporary, new and reinvented performance and theoretical perspectives.
* develop a strong foundation of knowledge, skills and understanding in genre specific practices.
* develop skills-based competency that meets the demands of the professional in performance settings and support you in identifying the key facets of your creative practice beyond normative skills practice for the genre.
* support you to be conversant with terminology and professional practices relevant to the subject area.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to:

**Knowledge and understanding**

* demonstrate an advanced technical and theoretical understanding in the execution of complex musical theatre practices.
* embody a mature understanding of the specific approaches to study and practice within each area of technical development.
* engage with inquiry relating to knowledge development beyond the predetermined skills set of standard musical theatre techniques and practices that facilitates cross disciplinary, multidisciplinary and transdisciplinary working.

**Skills**

* apply advanced technical and performance skills that meet professional industry expectations engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility
* apply a highly developed critically reflective approach to personal technical development.
* apply skills and techniques beyond the predetermined skill-set of standard musical theatre practices that facilitates cross-disciplinary, multidisciplinary and transdisciplinary working.

**Values and attitudes**

* evidence professional conduct; appreciate the value of maintaining required regular attendance whilst taking responsibility for one’s own health and wellbeing as an industry professional
* approach technical development with a highly developed sense of self-responsibility in both solo and group endeavours.

**Learning and Teaching**

* You will learn through active preparation for, participation in and engagement with individual and group skills classes and workshops, application of those skills to performance contexts, along with own and group reflection.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| Orchestral and arranging techniques | Lecture/Seminar/Workshop | 30 | 244 (Reading and research for lectures, reading for seminar sessions, preparation for tutorials and realisation of assessment outputs) | 274 |
| Tutorial | Tutorial | 1 | 1 |
| Programming and Sound | Lecture/Seminar/Workshop | 30 | 30 |
| Leading and conducting | Lecture/Seminar/Workshop | 30 | 30 |
| Understanding vocal techniques and Pedagogy (121 singing/Ats/MTV) | Observations classes, workshops and peer working groups | 50 | 50 |
| 121 keyboard lessons | 121 personal tuition | 15 | 15 |
| **Totals** |  |  |  | **400** |

**Assessment and feedback**

**Overview**

* Throughout this module you will engage with industry practitioners that will develop your musical direction skill set and expose you to a wealth of theoretical and practical frameworks that will support the development of knowledge, understanding and practical application.

Drawing on the different technical skills developed through your engagement with classes and workshops, you will work with a mentor to complete a skills audit and reflection. The skills audit and reflection will record, reflect on, and analyse your ability to:

* coach performers in acting through song, singing technique and/or one to one singing classes.
* act as accompanist, including sight-reading musical theatre scores.
* orchestrate and arrange musical theatre scores.
* make use of music technology for scoring and recording purposes.

The skills audit and reflection will also detail the discoveries and observations from the classes observed.

In addition, you will undertake a class-based assessment to assess your ability to lead a student in an acting through song class. During this assessment you will be required to demonstrate your knowledge, understanding and application of the skills acquired through the module.

The **Musical Theatre Professional Conduct Regulations** also require an 80% attendance for this module

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within classes and workshops offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. A formal formative assessment point has been designed to support your understanding of how to approach assessment as detailed below.

|  |  |
| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Skills Audit and Reflection | You will submit a skills audit and reflection which includes an example of orchestration and arrangement and the use of music technology for scoring and recording purposes. |
| Class-based assessment | * You will accompany and coach a musical theatre student in an acting through song class. |

**Module Assessment**

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| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| Skills Audit and Reflection | Practical/Written | 80% | 50% | N/A |
| Class-based assessment | Practical/Written | 20% | 50% | N/A |
| 80% minimum attendance required | Attendance | NA | NA | Y |

**Pass Requirements**

* **There are no pre-requisites for this module**
* You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria

**Assessment**

**Your work will be marked using the following module specific criteria-**

* **Class-based assessment** will involve accompanying and coaching an acting through song session.

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| * Assessment Criteria |
| Ability to demonstrate advanced technical and theoretical understanding in the execution of complex musical theatre practices. |
| Ability to apply advanced technical and performance skills that meet professional industry expectations, engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility. |
| Ability to execute technical work displaying advanced application of professional industry expectations and protocols. |

* **Skills Audit and Reflection:** will involve the creation of a skills audit and reflection which includes examples of orchestration and arranging and the use of music technology for scoring and recording purposes and which critically reflects on what has been discovered during skills classes and guided observations.

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| * Assessment Criteria |
| Ability to apply a highly developed critically reflective approach to technical development with a highly developed sense of self-responsibility through the development of developmental plans. |
| Ability to acknowledge the relevance and value of a range of supplementary practices for enhancing musical theatre training and development and subsequent career within your action plans. |
| Ability to demonstrate advanced technical and theoretical understanding of complex musical theatre practices. |
| Ability to engage with inquiry relating to knowledge development beyond the predetermined skills set of standard musical theatre techniques and practices that facilitates cross disciplinary, multidisciplinary and transdisciplinary working |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated

**Feedback on assessments**

Feedback on this module will take the following forms:

* Developing techniques classes: formative feedback in class and when deemed appropriate by the teacher in the form of corrections or adjustments to practice, honest experience-based in-situ verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement.
* Indicative formative feedback report at the end of the first term.
* Developing techniques assessment: formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board.

**Indicative READING LIST**

Cook, Nicholas. (1994). *A Guide to Musical Analysis*. Oxford: Oxford University Press.

Dimon, T. (2018) *Anatomy of The Voice; An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists.* California: North Atlantic Books.

Gates, R., Forrest, L. A., Obert, K. (2013). *The Owner's Manual to the Voice: A Guide For Singers and Other Professional Voice Users.* New York City: Oxford University Press.

Harrison, N. & Watson, A. (2019). *A Singers Guide to the Larynx.* Oxford: Compton Publishing.

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

Jackson Hearns, L. & Kremer, B. (2018). *The Singing Teacher’s Guide to Transgender Voices* California: Plural Publishing.

Laster, J. (2001). *So, You’re the New Musical Director!: An Introduction to Conducting a Broadway Musical.*Maryland: Scarecrow Press.

Leborgne, W. & Rosenberg, M. (2021). *The Vocal Athlete*. California: Plural Publishing.

Morley, S. (2012). *The Musical Directors Handbook.* London: New Generation Publishing.

Potter, John. ed. (2000). *The Cambridge Companion to Singing.* Cambridge: Cambridge University Press.

Prausnitz, Frederik. (1983). *Score and Podium: A Complete Guide to Conducting*. New York: Norton & Co.

Scherchen, Hermann. *Handbook of Conducting*. Oxford: Oxford University Press, 1946.

Slaton, S. (2019). *Mixing a Musical Broadway Theatrical Sound Techniques*. Oxfordshire: Routledge.

Suskin, S. (2009). *The Sound of Broadway Music: A Book of Orchestrators and Orchestrations*. Oxford: Oxford University Press.

Taylor, M & Symonds, D. (2014). *Studying Musical Theatre: Theory and Practice*. London: Bloomsbury.

**Developing Techniques for COMMUNITY Pathways: Module Specification**

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| **Module**: | Developing Techniques for Community Pathways |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 40 |
| **ECTS:** | 20 |
| **Level:** | ***7*** |

**Summary Description**

Focusing on the refinement of technical skills at Level 7, the **Developing Techniques for** **Creative Practice Pathways** module provides opportunity to refine established skills, whilst developing knowledge and understanding of underpinning techniques that support the role of a professional performer. Students will access technical classes, workshops and lectures covering a wide range of technical skills.

Through this module you will develop the skills and techniques that will support you in developing arts-based work, enabling you to recognise the transformative and rehabilitative role arts, culture and creative expression can have within communities. You will work in collaborative settings to develop your skills set and acquire nuanced understanding of the relationships and important intersection between community process and external organisations that support accessible and ethical community-based endeavours. You will be encouraged to develop a framework for critical reflection and evaluation that facilitates the measurement of effectiveness and impact of your work.

* The module content includes a structured series of practical classes focusing on the development, application and consolidation of your musical theatre skills and techniques, to include:
* development of performance related skills.
* devising and improvisation skills.
* developing creative practices (writers, creators, choreographers, directors, music makers, puppetry, comedy, silks, tumbling, circus, period dance).
* developing mechanisms for storytelling (voice over and narration, mime, comedy, physical theatre & stage combat).
* developing inclusive collaborative practice.
* understanding how arts can be used as a mechanism for change.
* theoretical approaches that support community practice and engagement.

**The module aims to:**

* develop contextual grounding of your practice through the exploration of historical, contemporary, new and reinvented performance and theoretical perspectives.
* develop a strong foundation of knowledge, skills and understanding in genre specific practices.
* develop skills-based competency that meets the demands of the profession in performance settings and support you in identifying the key facets of your creative practice beyond normative skills practice for the genre.
* support you to be conversant with terminology and professional practices relevant to the subject area.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to:

**Knowledge and understanding**

* demonstrate an advanced technical and theoretical understanding in the execution of complex musical theatre practices.
* embody a mature understanding of the specific approaches to study and practice within each area of technical development.
* engage with inquiry relating to knowledge development beyond the predetermined skills set of standard musical theatre techniques and practices that facilitates cross disciplinary, multidisciplinary and transdisciplinary working.

**Skills**

* apply advanced technical and performance skills that meet professional industry expectations engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility
* apply a highly developed critically reflective approach to personal technical development.
* apply skills and techniques beyond the predetermined skill-set of standard musical theatre practices that facilitates cross-disciplinary, multidisciplinary and transdisciplinary working.

**Values and attitudes**

* evidence professional conduct; appreciate the value of maintaining required regular attendance whilst taking responsibility for one’s own health and wellbeing as an industry professional
* approach technical development with a highly developed sense of self-responsibility in both solo and group endeavours.

**Learning and Teaching**

* You will learn through active preparation for, participation in and engagement with individual and group skills classes, application of those skills to performance contexts, along with own and group reflection on the success of your individual and group execution of set routines and given material.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| Movement | Class-based | 75 | 185  (Reading and research for lectures, reading for seminar sessions, preparation for tutorials and realisation of assessment outputs) | 75 |
| Theatre | Class-based | 75 | 75 |
| Voice | Class-based | 65 | 65 |
| Total |  |  |  | **400** |

**Assessment and feedback**

**Overview**

* Throughout this module you will engage with Industry practitioners that will develop your musical theatre skill set and expose you to a wealth of theoretical and practical frameworks that will support the development of knowledge, understanding and practical application.

Drawing on the different technical skills developed through your engagement with skills and techniques classes and workshops you will be required to create, plan and deliver a series of workshops that support your performance work in the **Applying Musical Theatre Skills in Community Performance Settings module.**  You will independently select elements that will support your engagement with different audiences and demonstrate your knowledge, understanding and application of the skills acquired through the module.

The **Musical Theatre Professional Conduct Regulations** also require a 80% attendance for this module

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within classes and workshops offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. A formal formative assessment point has been designed to support your understanding of how to approach assessment as detailed below.

|  |  |
| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Voice Assessment | You will be required to sing a solo song that meets the audition brief provided |
| Drama Assessment | * You will be required to prepare a monologue and read from audition sides as detailed within the audition brief provided |
| Movement Assessment | * You will participate in a group dance call that will take the form of a professional audition along industry lines |

**Module Assessment**

**You will work with a series of creatives practitioners within a rehearsal context who will support the development of showreel materials, to include a vocal, drama and movement piece.**

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| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| Produce a vocal piece for your Showreel | Practical | 33.33% | 50% | N/A |
| Produce a drama piece for your Showreel | Practical | 33.33% | 50% | N/A |
| Produce a movement piece for your Showreel | Practical | 33.33% | 50% | N/A |
| Reflective Portfolio | Written | NA | NA | Y |
| 80% minimum attendance requirements | Attendance | NA | NA | Y |

**Pass Requirements**

* **There are no pre-requisites for this module**
* You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria.
* **Assessment**
* **Your work will be marked using the following module specific criteria-**
* **Produce a Vocal piece for your Showreel:** will involve the development of a showreel that demonstrates your knowledge and the techniques and skills acquired within the module.

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| --- |
| * Assessment Criteria |
| Ability to demonstrate advanced technical and theoretical understanding in the execution of complex musical theatre practices. |
| Ability to apply advanced technical and performance skills that meet professional industry expectations, engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility. |
| Ability to execute technical work displaying advanced application of professional industry expectations and protocols. |

* **Produce a piece of drama for your Showreel** will involve the development of a showreel that demonstrate your knowledge and the techniques and skills acquired within the module

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| * Assessment Criteria |
| Ability to demonstrate advanced technical and theoretical understanding in the execution of complex musical theatre practices. |
| Ability to apply advanced technical and performance skills that meet professional industry expectations, engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility. |
| Ability to execute technical work displaying advanced application of professional industry expectations and protocols. |

* **Produce a movement piece for your Showreel:** will involve the development of a showreel that demonstrate your knowledge and the techniques and skills acquired within the module

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| * Assessment Criteria |
| Ability to demonstrate advanced technical and theoretical understanding in the execution of complex musical theatre practices. |
| Ability to apply advanced technical and performance skills that meet professional industry expectations, engaging with the different stylistic demands of various musical theatre expectations with adaptability and flexibility. |
| Ability to execute technical work displaying advanced application of professional industry expectations and protocols. |

* **Reflective Portfolio & Action Plan**

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| --- |
| * Assessment Criteria |
| * Ability to apply a critically reflective approach to technical development with a highly developed sense of self-responsibility by means of well-constructed action plans. |
| Ability to acknowledge the relevance and value of a range of supplementary practices for enhancing musical theatre training and development and subsequent career within your action plans. |
| Ability to demonstrate advanced technical and theoretical understanding of complex musical theatre practices. |
| Ability to engage with inquiry relating to knowledge development beyond the predetermined skills set of standard musical theatre techniques and practices that facilitates cross disciplinary, multidisciplinary and transdisciplinary working |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated.

**Feedback on assessments**

Feedback on this module will take the following forms:

* Developing techniques classes: formative feedback in class and when deemed appropriate by the teacher in the form of corrections or adjustments to practice, honest experience-based in-situ verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement.
* Developing techniques assessment: Indicative formative feedback report at the end of the first term.
* Developing techniques assessment: formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board.

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Barton Farcas, S. *Disability and Theatre: A Practical Guide for Inclusion in the Arts.* Oxfordshire: Routledge.

Belfield, R. (2018). *Telling the Truth: How to Make Verbatim Theatre*. London: Nick Hern Books.

Benjamin, A. (2013). *Making an Entrance: Theory and Practice for disabled and non-disabled dancers*. Oxfordshire: Taylor Francis.

Biggin, R. (2017) *Immersive Theatre and Audience Experience: Space Game and Story in the World of Punchdrunk*. London: Palgrave, McMillan.

Bogart, A. and Landau T. (2004). *The Viewpoints Book: A Practical Guide to Viewpoints and Composition.*London: Nick Hern Books.

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

Butler, J. (2004) *Undergoing Gender.* Oxfordshire: Routledge.

Callery, D. (2001). *Through the Body: A Practical Guide to Physical Theatre.* London: Nick Hern Books.

Dimon, T. (2018) *Anatomy of The Voice; An Illustrated Guide for Singers, Vocal Coaches, and Speech Therapists.* California: North Atlantic Books.

Ewan, V. & Green, D. (2014) *Actor Movement: Expression of the Physical Being (Performance Books).*London: Bloomsbury Methuen Drama.

Flemming, C. & Cornford, T (Eds). (2020). *Michael Chekhov Technique in the Twentieth-Century*. London: Methuen Drama.

Francis. P. (2011). *Puppetry: A Reader in Theatre Practice.* London: Palgrave.

Gates, R., Forrest, L. A., Obert, K. (2013). *The Owner's Manual to the Voice: A Guide For Singers and Other Professional Voice Users.* New York City: Oxford University Press.

Hagen, U. (1991). *A Challenge for the Actor*. London: Simon & Schuster.

Harrison, N. & Watson, A. (2019). *A Singers Guide to the Larynx.* Oxford: Compton Publishing.

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

Hill, L. Paris, H. (2021). *Devising Theatre and Performance: Curious Methods*. Bristol: Intellect Books.

Hodge, A. (2010). *Actor Training.* Oxfordshire: Routledge.

Jackson Hearns, L. & Kremer, B. (2018). *The Singing Teacher’s Guide to Transgender Voices* California: Plural Publishing.

Johnstone, K. (1999). *Impro for Storytellers*. Oxfordshire: Routledge.

Leborgne, W. & Rosenberg, M. (2021). *The Vocal Athlete*. California: Plural Publishing.

Machon, J. (2013). *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance.* London: Bloomsbury.

Martincich, D and Rumsey, P. (2003). *Dance in Musical Theatre: A History of the Body in Movement.* London: Methuen Drama.

Mayes, S. and Whitfield, S K. (2012). *An Inconvenient Black History of Musical Theatre: 1900 – 1950*. London: Bloomsbury.

McCarthy-Brown, N. (2016). *Dance Pedagogy for Diverse World: Culturally Relevant Teaching in Theory, Research and Practice.* North Carolina: McFarland and Co.

Merlin, B. (2001). *Beyond Stanislavsky: The Psychophysical Approach to Acting Training*. New York: Theatre Communications Group.

Mills, M. & Stoneham, G. (2017). *The Voice Book for Trans and Nonbinary People*. London: Jessica Kingsley Publishers.

Meisner, S. (1987). *Sanford Meisner On Acting*. New York: Vintage Books.

Millar, M. (2018). *Puppetry: How to Do It.* London: Nick Hern Books.

Mordden, E. (1983). *The People who Made the American Musical*. Oxford: Oxford University Press.

Mosely, N. (2016). *Action - and How to Do It.* London: Nick Hern Books.

Moseley, N. (2012). Meisner in Practice: A Guide for Actors, Director and Teachers. London: Nick Hern Books.

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

Oddey, A. (1996). *Devising Theatre: A Practical and Theoretical Handbook*. Oxfordshire: Routledge.

Peters, S. & Burton, D. (2023). *Verbatim Theatre Methodologies for Community Engaged Practice.*Oxfordshire: Routledge.

Potter, N. (2017). *Movement for Actors*. New York City. Allworth Press.

Salinsky, T. & Frances-White, D. (2017). *The Improv Handbook (Performance Books): The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond*. London: Continuum.

Simmel, L. (2013). *Dance Medicine in Practice: Anatomy, Injury Prevention Training*. Oxfordshire: Routledge.

Smith, J. (2019). *Puppetry in Theatre and Arts Education*. North Yorkshire: Methuen Drama.

Stanislavski, C. (1989). *Building A Character*. Oxfordshire: Routledge.

Stanislavski, C. (2013). *An Actor Prepares.* London: Bloomsbury Publishing.

Stanislavski, C. (1989). *Creating a Role.* Oxfordshire: Routledge.

Taylor, M & Symonds, D. (2014). *Studying Musical Theatre: Theory and Practice.* London: Bloomsbury Publishing.

Turner, V. (2001). *From Ritual to Theatre: The Seriousness of Human Play.* New York: PAJ Publications.

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

Unwin, S. (2014). *The Complete Brecht Toolkit*. London: Nick Hern Books.

Van Ervven, E. (2000). *Community Theatre.* Oxfordshire: Taylor Francis.

Willets, J. & Brecht, B. (1994). *Brecht on the Theatre.* New York: Hill and Wang.

**Developing A Professional Portfolio: Module Specification**

|  |  |
| --- | --- |
| **Module**: | Developing A Professional Portfolio |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 40 |
| **ECTS:** | 20 |
| **Level:** | ***7*** |

**Summary Description**

* The **Developing a Professional Portfolio** module advances understanding of a broad range of skills and experiences relating to working as a performer, musical director, or community practitioner. Cultivating a culture of enquiry that explores a range of areas relating to the development of a portfolio career. Developing understanding of employment markets and the opportunities available to you, whilst extending skills that will enhance employment such as coaching, leading sessions and workshop facilitation. This module also aims to facilitate a creative space that encourages exploration of theatre making and arts-based practice through the development of new work. You will explore how and why you can identify yourself as an industry professional through an examination of industry working practices, marketing and brand development. In addition, the module enables you to examine your own career and life goals and develop effective strategies for achievement. The module examines industry working practices, protocols and expectations and how creative practitioners engage with these successfully, in particular, examining the interface between individual creative thinking and industrial practice.
* As part of the module you will have the opportunity to participate in CoLab, Trinity Laban’s annual two-week “festival” of cross-discipline student-led experimental work, enabling you to experience and reflect upon your emerging identity as a creative artist working with others in a collaborative process.
* The module content includes a structured series of lectures and practical sessions focusing on the development, application and consolidation of your professional portfolio, to include:
* Industry awareness
* Developing new work
* Entrepreneurship
* Developing businesses in arts-based careers.
* Brand and marketing
* Communication and social media
* Network development
* Collaboration (including Colab)

**The module aims to:**

* promote your understanding of the lively and complex inter-relationships between creative artists and theory within and outside musical theatre industries.
* provide a framework that supports the promotion and further development of personal areas of portfolio career development and the development of networks.
* support students to position their work within the wider context of musical theatre industries.
* provide a framework that supports students to extend their practice through collaborative and independent work.
* develop entrepreneurial skills through equipping students with the requisite knowledge, understanding and practical know-how to plan and resource industry relevant initiatives.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to demonstrate:

**Knowledge and understanding**

* critical and practical engagement with, and appreciation of the musical theatre industry and its wider context relating to musical theatre industries and the development of brand, identity and promotion.
* knowledge of the various contexts in which musical theatre is performed and consumed today and of the relationships between theatre and society and understanding of the entrepreneurial opportunities and business concepts and applications which underpin them.

**Skills**

* ability to conceive and develop materials to assist in the development of an emerging career, exhibiting a high level of competency in acquiring the components of the ‘Entrepreneurial Toolbox’ and translating this knowledge into practice.
* ability to be a self-critical and motivated learner, able to produce materials of high quality (rigorous, defensible, robust, imaginative, etc.) that supports the promotion of professional identity and understanding of the importance of continuing professional development by investigation of further relevant skills and concepts to support a professional career.

**Values and attitudes**

* sophisticated understanding of the role of a musical theatre practitioner in contemporary society and reflect critically and objectively on the process of creating employment opportunities.
* ability to recognise the role of individual and collaborative responsibility within the musical theatre business, and evidence understanding of relevant professional expectations and protocols including explicit understanding of inclusive practices and wellbeing.
* ability to adapt to a range of learning experiences and approaches and promotional opportunities.

**Learning and Teaching**

* You will learn through active preparation for, participation in and engagement with workshops and group classes, along with own guided discovery and research into the areas explored.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| Large Group Seminar | Lecture/Seminar/ Workshop | 25 hours | 332.5  (Reading and research for lectures, reading for seminar sessions, preparation for tutorials and realisation of assessment outputs ) | 357.5 |
| 30-minute tutorial (x2 15 minutes) | Tutorial | 0.5 Hours |  | 0.5 |
| Colab | Colab Cross faculty festival | 12 | 30 | 42 |
| **Totals** |  |  |  | **400** |

**Assessment and feedback**

**Overview**

Throughout this module you will engage with a series of workshops that will develop your knowledge, understanding and skills relating to the development of entrepreneurial mindsets, understanding of aspects of the musical theatre industry and the wider commercial and business opportunities.

Drawing on the knowledge and understanding developed through your engagement with the classes you will be required to develop a website/digital medium that supports the communication and promotion of your outward facing profile as a musical theatre professional. The website should include a range of promotional materials that showcases your developing creative portfolio and demonstrate your understanding of an entrepreneurial mindset, the importance of identity and brand, marketing and business. Your work will be supported by a reflective journal that provides evidence of the research undertaken in order to support your choices.

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within classes and workshops offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. A formal formative assessment point has been designed to support your understanding of how to approach assessment as detailed below.

|  |  |
| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Development of your professional portfolio | Creation of a professional portfolio that supports the communication and promotion of your outward facing profile as an industry professional.  Evidence may include:   * footage of collaborative works * business plan with evidence of understanding of funding streams * created works and performance showreels * brand audit/brand and marketing strategy that includes evidence of personal communications and social media * evidence of network development   You will receive two fifteen-minute one-to-one meetings with your tutor to provide feedback on your developing work that will lead to final submission |
| Working Journal | Your work will be supported by a reflective journal that provides evidence of the research undertaken to support your choices made.  You will receive two fifteen-minute one-to-one meetings with your tutor to provide feedback on your developing work that will lead to final submission |

**Module Assessment**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| Creation of a professional portfolio that supports the communication and promotion of your outward facing profile as an industry professional. Your portfolio must include a range of supporting outputs that reflects 56 hours of portfolio development. | Practical | 70% | 50% | N/A |
| Reflective 3000-word Journal that provides evidence of the research undertaken to support the choices made. | Written | 30% | 50% | N/A |

**Pass Requirements**

* **There are no pre-requisites for this module**

You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria

* **Assessment**

**Your work will be marked using the following module specific criteria-**

**Development of a professional portfolio** that supports the communication and promotion of your outward facing profile as an industry professional. Your portfolio must include a range of supporting outputs that reflects 56 hours of portfolio development.

Evidence may include:

* evidence of collaborative works
* business plan with evidence of understanding of funding streams
* created works and performance showreels
* brand audit/brand and marketing strategy that includes evidence of personal communications and social media
* evidence of network development

|  |
| --- |
| * Assessment Criteria |
| Ability to demonstrate knowledge of the various contexts in which musical theatre is performed and consumed today and of the relationships between theatre and society and understanding of the entrepreneurial opportunities and business concepts and applications which underpin them. |
| Ability to conceive and develop materials to assist in the development of an emerging career, demonstrating a high level of competency in acquiring the components of the ‘Entrepreneurial Toolbox’ and translating this knowledge into practice through choice of effective promotional techniques and mediums |
| Ability to be a self-critical and motivated learner, able to produce materials of high quality (rigorous, defensible, robust, imaginative, etc.) that supports the promotion of professional identity and understanding of the importance of continuing professional development by investigation of further relevant skills and concepts to support a professional career |

* **Reflective Journal** will involve the creation of a reflective journal that provides evidence of the research undertaken to support your choices made in the creation of your digital promotional tool and supports the application of knowledge and understanding of the areas covered within the module

|  |
| --- |
| * Assessment Criteria |
| Ability to take account of perspectives relating to their own and others’ contributions as performers/creators/creatives and how this knowledge can be utilised to support career development pathways |
| exhibit the development of ideas through critical reflection on and evaluation of a variety of essential business concepts and industry specific knowledge, demonstrating proactive engagement with rapidly changing artistic demands, and taking initiative as appropriate in response to the changing industry landscape. |
| Ability to evidence critical and practical engagement with, and appreciation of the musical theatre industries and the development of brand identity and promotion. |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated.

**Feedback on assessments**

Feedback on this module will take the following forms:

* Professional Portfolio: formative feedback in class and when deemed appropriate by the teacher in the form of corrections or adjustments to practice, verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement;
* Professional Portfolio : indicative formative feedback through 121 tutorial at two points prior to submission
* Professional Portfolio : formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board

**Indicative READING LIST**

**Books**

Bell M. W. (2012). *Build A Website for Free (3rd edition)*. Seattle: Que Publishing.

Collins, M. (2023). *For the Culture: The Power Behind the World-s Most Successful Brands from Apple to Beyonce.* London: MacMillan.

Deckers, E. Lacy, K. (2017). *Branding Yourself: How to use social media to Invent and Reinvent Yourself (3rd Edition).* Seattle: Que Publishing.

Falconer, K. (2023). *Starting A Theatre Company.* Oxfordshire: Routledge.

Fillis, I. & Rentschler, R. (2005). *Creative Marketing: An Extended Metaphor for Marketing in a New Age.* London: Palgrave McMillian.

Hill, L. O’Sullivan, C. O’Sullivan, T. & Whitehead B. (2018). *Creative Arts Marketing (3rd edition)*. Oxfordshire: Routledge.

Hutchison, Tom. (2008). *Web Marketing for the Music Business.* Oxford: Focal.

Krasilovsky, M. William. (2003). *This Business of Music, rev. ed.* New York: Watson.

O’Neil, B. (2014). *Acting as a Business*. New York: Knopf Doubleday Publishing Group.

Pallotta, J. (2021). *Branding and Marketing for Actors: The Actors Guide to Successful Branding*. Seattle: Kindle Scribe.

Sheehan, A. (2020). *Marketing Broadway, The Business Behind the Art.* Colombia: New Degree Press.

Smilansky, S. (2019). *Experiential Marketing: A Practical Guide to Interactive Brand Experiences.* New York: Kogan Page.

Spellman, P. (2008). The Self-Promoting Musician: Strategies for Independent Music Success. Boston: Berklee Press.

**Online Resources**

Wix [<https://www.wix.com>]

Square Space [[www.squarespace.com](http://www.squarespace.com)]

**Creative Research project: Module Specification**

|  |  |
| --- | --- |
| **Module**: | Creative Research Project |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 40 |
| **ECTS:** | 20 |
| **Level:** | ***7*** |

**Summary Description**

The **Creative Research Project** provides you with the opportunity to extend and apply your research skills, both practice-based and text-based. This module focuses on the creation and development of an independent research project, in which you will develop your research skills in order to apply emerging skills and your own exploration of an aspect of **practice** that interests you, communicating your findings in a manner and medium appropriate to the subject of enquiry at level 7.  **Your work must focus** on some aspect of **PRACTICE** in order to create the potential for your research directly to impact on your own practice as a creative industry practitioner. The creative research project will enable you to research and explore aspects of practice in depth, developing your understanding and exploration of the interrelationship of theory and practice in research processes and to extend your skill in these areas

* The module content includes a structured series of lectures and practical sessions focusing on the development, application and consolidation of your research skills:
* developing research skills
* how to engage with, develop and communicate your research
* developing a research question
* independent research project
* individual research supervision

**The module aims to:**

* introduce pedagogies that reflect and support the nature of the various fields of practice, emphasising practice-as-research, with a focus on methodologies, documentation and analysis of practice.
* enrich the learning and the learning experience of community practice, musical direction, and performance students through mutual engagement with ideas, practices and concerns pertinent to their fields of practice.
* facilitate collaborative learning, critical exchange and creative activity between students, lecturers, artists and researchers.
* promote your understanding of the lively and complex inter-relationships between practice and theory.
* develop personal research identity and specialism within the field of musical theatre.
* support the development and communication of research outputs that extend the existing paradigm of the genre.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to:

**Knowledge and understanding**

* develop critical awareness of current problem-based questions and/or new approaches within artistic research and development as applicable within musical theatre practice.
* adopt, adapt and interrogate current research methodologies and practices.
* critically appraise and interrogate knowledge from a variety of disciplines and theoretical perspectives.
* articulate, examine and synthesise concepts arising from your research and its wider context.

**Skills**

* define and propose appropriate frameworks for your research that demonstrate a contextualised understanding of your practice and its aims.
* demonstrate the ability to plan, develop and conclude a substantial project within a format suitable to the context of your research.
* present your work with professionalism, clarity and coherence.
* formulate and discuss the ideas that stimulate your creative exploration and articulate an informed perspective and the questions that arise from it.

**Values and attitudes**

* appreciate the value of research culture and respect the integrity of academic and artistic purpose.
* develop an appreciation of the rigours of a research process, which arises through independent inquiry.
* value the importance of ethical considerations in the planning and execution of research.
* develop as an autonomous, independent, investigative and self-critical researcher.

**Learning and Teaching**

* You will learn through active preparation for, participation in and engagement with individual supervision and group lectures and seminars along with own and group reflection relating to research processes, methodologies and application.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| Research Skills | Lectures, Seminars & Workshops | 30 | 363  Reading, research and practice for seminar and workshop sessions, preparation for tutorials and realisation of assessment outputs. | 393 |
| Supervisor allocation | Individual Supervisor | 3 |  | 3 |
| Post Graduate Research Symposium | Symposium | 4 |  | 4 |
| **Totals** |  |  |  | **400** |

**Assessment and feedback**

**Overview**

Throughout this module you will engage with a series of workshops designed to support the development of knowledge and understanding that will support the completion of your independent research activity.

In negotiation with your supervisor, you will create an independently driven research project that includes both written and practical/performance outcomes. You will produce a 6000-word written research project and a 10-minute (maximum) performance/practical project that could be live or recorded. Taking a self-directed approach to your learning, you will engage in significant exploration and enquiry relating to a personal area of research interest associated with musical theatre.

You will be allocated a supervisor that will provide advice, support and feedback. It is the student’s responsibility to negotiate the appropriate use of this support as the research develops throughout the module and in line with the timeline provided for draft submissions.

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within classes and workshops offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. A formal formative assessment point has been designed to support your understanding of how to approach assessment as detailed below.

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| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Research project   * Project proposal * Literature review * Methodology * Practical design * Final draft | To support the development of your research you will be allocated a supervisor who will provide guidance and feedback throughout your research process. You will receive a detailed timeline for draft submission that is designed to keep you on track and ensure that you are engaging with personal feedback mechanisms and support leading to your final submission |

**Module Assessment**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| 6000 Word Written Research Project | Written | 60% | 50% | N/A |
| 10 minute (maximum- to be negotiated) Practical/Performance research outcome | Practical | 40% | 50% | N/A |

**Pass Requirements**

* **There are no pre-requisites for this module**
* You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria.
* **Assessment**
* **Your work will be marked using the following module specific criteria-**
* **Written Research Project :** will involve the completion of a 6000 word practice-based written research project that includes introduction, literature review, methodology, analysis and conclusion

|  |
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| * Assessment Criteria |
| Your ability to develop a research project that shows critical awareness of current problem-based questions and/or new approaches within artistic research and development as applicable within musical theatre practice. |
| Your ability to adopt, adapt and interrogate current research methodologies and practices. |
| Your ability to critically appraise and interrogate knowledge from a variety of disciplines and theoretical perspectives. |
| Your ability to articulate, examine and synthesise concepts arising from your research and its wider context. |
| Your ability to formulate and discuss the ideas that stimulate your creative exploration and articulate an informed perspective and the questions that arise from it, to include the importance of ethical considerations in the planning and execution of research. |

* **Practical/Performance Project:** will involve the development and execution of a practice-based research project that communicates the output of the research undertaken.

|  |
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| * Assessment Criteria |
| Your ability to adopt, adapt and interrogate current research methodologies and practices in practical performance contexts |
| Critically appraise and interrogate knowledge from a variety of disciplines and theoretical perspectives. |
| develop an appreciation of the rigours of a research process, which arises through independent inquiry. |
| Your ability to present your work with professionalism, clarity and coherence. |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated.

**Feedback on assessments**

Feedback on this module will take the following forms:

* Research project: formative feedback in class and when deemed appropriate by the teacher in the form of corrections or adjustments to practice, honest experience based in-situ verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement;
* Research Project: indicative formative feedback through 121 tutorials with your allocated supervisor
* Research Project: formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board

**Indicative READING LIST**

Arlander, A.; Barton, B., Dreyer-Lude, M. & Spatz, B. (2018). *Performance as Research: Knowledge, Methods, Impact.* Oxfordshire: Routledge.

Bannon, F. (2018). *Considering Ethics in Dance, Theatre and Performance*. London: Palgrave.

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

Biggs, M. & Karlsson, H. (2011). *The Routledge Companion to Research in the Arts.* Oxfordshire: Routledge.

Booth, Wayne C., Colomb, Gregory G. and Williams, Joseph. M. (2008). *The Craft of Research (3rd edition).*Chicago: University of Chicago Press.

Blain, M., & Minors, H. J. (2020). *Artistic Research in Performance Through Collaboration.* London: Palgrave Macmillan.

Cottrell, S. (2014). Dissertations and Project Reports: A Step by Step Guide. London: Palgrave Macmillan.

Cottrell, S. (2023). *Critical Thinking Skills. Effective Analysis, Argument and Reflection*. London: Palgrave Macmillan.

Dean, Roger T. and Smith, Hazel. (2009). *Practice-led Research, Research-led Practice in the Creative Arts (Research Methods for the Arts and Humanities).* Edinburgh: Edinburgh University Press.

Dogotan-Dack, Mine. (2015). *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Farnham: Ashgate.

Dolan, J. (2012). *The Feminist Spectator as Critic*. Michigan: University of Michigan Press.

Frizell, C. & Rova, M. (Eds). (2023). *Creative Bodies in Therapy, Performance and Community: Research and Practice that Brings us Home.* Oxfordshire: Routledge.

Hammond, M. (2022). *Writing a Postgraduate Thesis or Dissertation. Tools for Success*. Oxfordshire: Routledge.

Kerrigan, F & Preece, C. (2023). *Marketing the Arts Breaking Boundaries.* Oxfordshire: Routledge.

Kumar, R. (2014). *Research Methodology: A step-by-step guide for beginners.* California: Sage Publications Ltd.

Patton, M. Q. *Qualitative Research and Evaluation Methods: Integrating Theory and Practice (4th ed.).* California: Sage 2015

Nelson, Robin ed. (2013). *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances.* London: Palgrave Macmillan.

Stanley, T. Stranberg-Long, P. (2023). *An Actor’s Research Investigating Choices for Practice and Performance.* Oxfordshire: Routledge.

**Applying Musical Direction Skills in Performance: Module Specification**

|  |  |
| --- | --- |
| **Module**: | Applying Musical Direction Skills in Performance |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 60 |
| **ECTS:** | 30 |
| **Level:** | ***7*** |

**Summary Description**

* The **Applying Musical Direction Skills in Performance** module enables you to develop, consolidate and extend your skills as musical director within the framework of a model of industry conditions, enabling you to meet the demands of a Musical Theatre production run along industry-standard lines.
* You are encouraged to assimilate your learning into performances and working practices that meet professional standards.  In addition, you will be expected to consolidate and articulate your own working methods and processes. You will need to adapt your skills to the specific performance repertoire needs of the setting.
* The specific skills demand will depend to some extent on the material chosen, but will include preparation, critical reflection, rehearsal and performance.
* The module aims to enable you to reframe your newly acquired and assimilated skill set within a more mainstream musical theatre repertoire context and encourages you to consolidate your own process and professional identity.
* You will work within a variety of musical theatre contexts. Opportunities may include:
* orchestrating, arranging and performing new work.
* performance projects and showings.
* large scale musical theatre production.
* The module content includes a structured series of lectures and practical sessions focusing on the development, application and consolidation of your musical direction skills and techniques. Content will include:
* developing musical direction techniques.
* Establishing and developing rehearsal techniques.
* leading rehearsal and performance work.
* working with an assigned mentor to support your professional development as a musical director.

**The module aims to:**

* develop contextual grounding of your performance practice through the exploration of historical, contemporary, new and reinvented performance and theoretical perspectives.
* enable you to articulate your performance process and reflect critically upon your practice.
* to support you to be conversant with terminology and professional practices relevant to the subject area.
* provide a framework that supports you to extend your practice through collaborative and independent work.
* support you in identifying the key facets of your own creative professional practice.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to:

**Knowledge and understanding**

* demonstrate synthesis of ideas, and development of appropriate performance making approaches contributing towards experimental and mainstream performance work.
* demonstrate comprehensive knowledge and understanding of a range (in terms of depth and/or breadth) of repertoire and musical styles, developing in the process a distinctive specialism through which they can engage to a professional standard.
* create and present performance work demonstrating a high technical and interpretative standard, and displaying authority, independence, critical self- awareness and creativity in artistic decisions.

**Skills**

* evidence advanced application of the musical theatre disciplines (including a detailed grasp of appropriate repertoires and texts), familiarity with relevant concepts and issues, and the ability to refer to, apply and/or challenge relevant materials and current research in a range of performing and/or creative contexts.
* establish an embodied understanding of musical theatre and performance-making, exhibiting versatility, risk-taking, active listening, critical reflection, and motivation relating to technical and creative skills within solo and ensemble performance/collaborative practice.
* select and apply advanced principles, concepts, theoretical frameworks, and approaches to performance work displaying highly skilled and embedded technical competence.

**Values and attitudes**

* show sophisticated application of collaborative processes and co-operative working, recognising the role of individual responsibility within the creative process, and an understanding of relevant professional expectations and protocols.
* display the ability to recognise the role of individual responsibility within the creative process, and evidence understanding of relevant professional expectations and protocols.
* demonstrate the ability to be a self-critical, autonomous and motivated learner, able to contribute to the production of individual and collaborative work of high quality (rigorous, defensible, robust, imaginative, etc.)

**Learning and Teaching**

You will learn through a variety of processes, including undertaking research and preparation (own and in-group); rehearsal and performance of a Musical Theatre work; applying and adapting your Musical Theatre skills in rehearsal and performance contexts to meet the demands of Musical Theatre repertoire; by reflecting on your own success in undertaking tasks required by the Creative Team, and by adapting your creative practice as a result.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| Performance Projects (x3 across the year) | Rehearsals and Performance projects | 262.5 (based on 15 weeks of performance projects (50% of 525 hours) | 336  (Reading and research for lectures, reading for seminar sessions, preparation for rehearsals & tutorials and realisation of assessment outputs ) | 598.5 |
| Tutorial | Tutorial support | 1.5 (30 minutes per project) |  | 1.5 |
| **Totals** |  |  |  | **600** |

**Assessment and feedback**

**Overview**

The **Applying Musical Direction Skills in Performance** module assessment has been designed to assess your work in conditions similar to that in the industry. Your final assessment will be undertaking the role of musical director (for one of the allocated performances) to support a full-scale musical. Working alongside the musical director you will be required to lead sessions, develop repertoire, lead bands and provide notes to bands and company members. The ‘staff’ Musical Director will be responsible for observing your application, engagement, technical security and performance quality from rehearsal through to performance. Summative assessment will be made at the end of the process designed to assess your ability to engage with professional rehearsal and performance environments. It will include own and directed preparation, punctuality/timekeeping, quality of participation and contribution, collaboration with creatives, adaptability and responsiveness to direction (from any of Creative Team member), technical skill delivery and ability to critical reflect upon performance activities and apply strategies for further development.

* The ‘staff’ Musical Director will formally assess your work throughout the process, using the stated programme/module criteria: A chair will be allocated from the Trinity Laban Musical Theatre staff to oversee the assessment process, to ensure assessment procedures are followed, standards are upheld, and that marking is consistent across the programme. This ensures that your performance work is assessed as objectively as possible.
* The **Musical Theatre Professional Conduct Regulations** also require a 100% attendance for this module

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within rehearsals and performance settings offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. Formal formative assessment points have been designed to support your understanding of how to approach assessment as detailed below:

|  |  |
| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Performance Project   * Term 1 * Term 2 | * The performance projects have been constructed to develop your performance skills and encourage experimentation and risk taking within performance work. As a result, you will engage in a range of performance-based activity in terms 1 & 2 where formative feedback will be provided. |

**Module Assessment**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| Performance Project | Practical | 100% | 50% | N/A |
| 100% Minimum attendance required | Attendance | NA | NA | Y |

**Pass Requirements**

* **There are no pre-requisites for this module**
* You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria.
* **Assessment**
* **Your work will be marked using the following module specific criteria-**
* **Performance Project:** will involve the support and leadership of performance projects in the role of assistant musical director in performance conditions.

|  |
| --- |
| * Assessment Criteria |
| Ability to exhibit professionalism and a high level of ability in team-working/leadership, interaction, and organisation in performance work as appropriate, working creatively and effectively. |
| Ability to demonstrate comprehensive understanding and application of a range (in terms of depth and/or breadth) of repertoire and musical styles, performed to a professional standard. |
| Ability to create and present performance work demonstrating a high technical and interpretative standard, and displaying authority, independence, critical self- awareness and creativity in artistic decisions. |
| Ability to perform with establish and embodied understanding of musical theatre and performance-making, exhibiting versatility, risk-taking, active listening, critical reflection, and motivation relating to technical and creative skills within solo and ensemble performance/collaborative practice. |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated.

**Feedback on assessments**

Feedback on this module will take the following forms:

* Performance: formative feedback in rehearsals and when deemed appropriate by the creative in the form of corrections or adjustments to practice, rehearsal notes, honest experience based in-situ verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement.
* Performance: indicative formative feedback at the end of the performance-based projects at the end of term 1 and 2
* Performance: formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board.

**Indicative READING LIST**

Applin, R. (2022). *The Musical Theatre Composer as Dramatist A Handbook for Collaboration.* London: Bloomsbury Publishing.

Arendell, T. (2022). *Devised Theatre’s Collaborative Performance Making Masterpieces from Collectives Concepts.* Oxfordshire: Routledge.

Cohen, A. & Rosenhaus S. (2017). *Writing Musical Theatre (Second Edition).* London: Palgrave McMillian.

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

Crossley N. (2021). *The Musical Theatre Kit.* London: Musicians Union & WGGB.

Dundjerovic, A. (2023). *Live Digital Theatre Interdisciplinary Performative Pedagogies*. Oxfordshire: Routledge.

Falconer, K. (2023). *Starting A Theatre Company.* Oxfordshire: Routledge.

Frankel, A. (2009). *Writing the Broadway Musical*. London: Hachette Books.

Keefe, J & Arntzen, K. O. (2020). *Staging and RE-cycling Retrieving, Reflecting and Re-framing the Archive.* Oxfordshire: Routledge.

Lee, J. (2023). *Race in American Theatre.* London: Bloomsbury Academic.

Laster, J. (2001). *So, You’re the New Musical Director!: An Introduction to Conducting a Broadway Musical.*Maryland: Scarecrow Press.

Mackie-Stephenson, A. (2024). *Intimacy Directing for Theatre Creating a Culture of Consent in the Classroom and Beyond.* Oxfordshire: Routledge.

Mitchell, K. (2008). *The Director’s Craft: A Handbook for the Theatre*. Oxfordshire: Routledge.

Mordden, E. (1983). *The People who made the American Musical*. Oxford: Oxford University Press.

Morley, S. (2012). *The Musical Directors Handbook.* London: New Generation Publishing.

Prausnitz, Frederik. (1983). *Score and Podium: A Complete Guide to Conducting*. New York: Norton & Co.

Scherchen, Hermann. *Handbook of Conducting*. Oxford: Oxford University Press, 1946.

Slaton, S. (2019). *Mixing a Musical Broadway Theatrical Sound Techniques*. Oxfordshire: Routledge.

Spencer, D. (2005). *The Musical Theatre Writer’s Survival Guide.* Portsmouth: Heinemann Educational Books.

Suskin, S. (2009). *The Sound of Broadway Music: A Book of Orchestrators and Orchestrations*. Oxford: Oxford University Press.

Viertel, J. (2016). *The Secret Life of the American Musical*. New York: Sarah Crichton Books.

Whitfield, S. (2019). *Reframing the Musical Race, Culture and Identity.* London: Bloomsbury Publishing.

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

**Applying Musical Theatre Skills in Performance: Module Specification**

|  |  |
| --- | --- |
| **Module**: | Applying Musical Theatre Skills in Performance |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 60 |
| **ECTS:** | 30 |
| **Level:** | ***7*** |

**Summary Description**

* The **Applying Musical Theatre Skills in Performance** module enables you to develop, consolidate and extend your skills as musical performer within the framework of a model of industry practice, enabling you to meet the demands of a Musical Theatre production run along industry-standard lines.
* You are encouraged to assimilate your learning into performances and working practices that meet professional standards.  In addition, you will be expected to consolidate and articulate your own working methods and processes. You will need to adapt your skills to the specific performance repertoire needs of the setting.
* The specific skills demand will depend to some extent on the material chosen, but will include preparation, critical reflection, rehearsal and performance.
* The module aims to enable you to reframe your newly acquired and assimilated skill set within a more mainstream Musical Theatre repertoire context and to encourage you to consolidate your own process and professional identity.
* You will work within a variety of musical theatre contexts. Opportunities may include:
* creating devising and performing new work
* collaborative performances
* performance projects and showings
* large scale musical theatre production
* The module content includes a structured series of lectures and practical sessions focusing on the development, application and consolidation of your musical theatre skills and techniques, to include:

**Key areas of learning include:**

* developing performance techniques
* developing rehearsal techniques
* leading performance
* developing collaborative performance and working with others
* techniques
* performance and creative process related theory and practices

**The module aims to:**

* develop contextual grounding of your performance practice through the exploration of historical, contemporary, new and reinvented performance and theoretical perspectives.
* enable you to articulate your performance process and reflect critically upon your practice.
* to support you to be conversant with terminology and professional practices relevant to the subject area.
* provide a framework that supports you to extend your practice through collaborative and independent work.
* support you in identifying the key facets of your own creative professional practice.
* develop a strong foundation of knowledge, skills and understanding in performance practices.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to demonstrate:

**Knowledge and understanding**

* demonstrate synthesis of ideas, and development of appropriate performance making approaches contributing towards experimental and mainstream performance work.
* demonstrate comprehensive knowledge and understanding of a range (in terms of depth and/or breadth) of repertoire and musical styles, developing in the process a distinctive specialism through which they can engage to a professional standard.
* create and present performance work demonstrating a high technical and interpretative standard, and displaying authority, independence, critical self- awareness and creativity in artistic decisions.

**Skills**

* evidence advanced application of the musical theatre disciplines (including a detailed grasp of appropriate repertoires and texts), familiarity with relevant concepts and issues, and the ability to refer to, apply and/or challenge relevant materials and current epresearch in a range of performing and/or creative contexts.
* establish an embodied understanding of musical theatre and performance-making, exhibiting versatility, risk-taking, active listening, critical reflection, and motivation relating to technical and creative skills within solo and ensemble performance/collaborative practice.
* select and apply advanced principles, concepts, theoretical frameworks and approaches to performance work displaying highly skilled and embedded technical competence.

**Values and attitudes**

* show sophisticated application of collaborative processes and co-operative working, recognising the role of individual responsibility within the creative process, and an understanding of relevant professional expectations and protocols.
* display the ability to recognise the role of individual responsibility within the creative process, and evidence understanding of relevant professional expectations and protocols.
* demonstrate the ability to be a self-critical, autonomous and motivated learner, able to contribute to the production of individual and collaborative work of high quality (rigorous, defensible, robust, imaginative, etc.)

**Learning and Teaching**

You will learn through a variety of processes, including undertaking research and preparation (own and in-group); rehearsal and performance within Musical Direction contexts; applying and adapting your Musical Direction skills to meet the demands of Musical Theatre repertoire; by reflecting on your own success in undertaking tasks required by the Creative, and by adapting your creative practice as a result.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| Performance Projects x3 projects | Rehearsal and Performance | 262.5 (based on 15 weeks of full-time engagement assuming 50% interacting in the process) | 337.5 (Reading and research for lectures, reading for seminar sessions, preparation for rehearsals & tutorials and realisation of assessment outputs ) | 600 |
| **Totals** |  |  |  | **600** |

**Assessment and feedback**

**Overview**

* The **Applying Musical Theatre Skills in Performance** module assessment has been designed to assess your work in conditions similar to that in the industry. The creative team will be responsible for observing your application, engagement, technical security and performance quality from audition and rehearsal through to performance. Summative assessment will be made at the end of the process designed to assess your ability to engage with professional rehearsal environment. It will include own and directed preparation, punctuality/time-keeping, quality of participation and contribution to ensemble, adaptability and responsiveness to direction (from any Creative Team member), and technical skill delivery within the room through your performance of the allocated role/s in keeping with the style and genre-specific conditions set by the creatives.
* The creative team (normally Director, Choreographer and Musical Director) will formally assess your work throughout the process, using the stated programme/module criteria: A chair will be allocated from the Trinity Laban Musical Theatre staff to oversee the assessment process, to ensure assessment procedures are followed, standards are upheld and that marking is consistent across the programme. This ensures that your performance work is assessed as objectively as possible. Students will receive a grade and feedback for each of the three performances, but only the highest grade of the three will count directly towards their final award.

The performance projects have been constructed to develop your performance skills and encourage experimentation and risk taking within performance work. As a result, you will engage in a range of performance-based activity leading to the final performance where summative feedback will be provided.

The **Musical Theatre Professional Conduct Regulations** also require a 100% attendance for this module

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within rehearsals and the creative process offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. Formal formative assessment points have been designed to support your understanding of how to approach assessment as detailed below.

|  |  |
| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Performance Projects Process | Formative assessment occurs throughout the performance process. Iterative feedback provided within rehearsals sessions and in the form of notes offer an ongoing dialogue with creatives and peers that will help you to identify what and how to improve.   * Whilst there is no formal formative assessment point this assessment supports the development of knowledge and understanding of expectations of performance assessment that will develop through the three performance opportunities within the programme |

**Module Assessment**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| Performance Project | Practical | 100% | 50% | N/A |
| 100% Minimum attendance required | Attendance | NA | NA | Y |

* The performance projects have been constructed to develop your performance skills and encourage experimentation and risk taking within their performance work. As a result, you will receive a grade and feedback for each of the three performances undertaken, however **only the highest grade will count towards your final award**.

**Pass Requirements**

* **There are no pre-requisites for this module**
* You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria.

**Assessment**

**Your work will be marked using the following module specific criteria-**

* **Performance Project:** will involve the execution of integrated musical theatre skills in performance settings.

|  |
| --- |
| * Assessment Criteria |
| Ability to exhibit professionalism and a high level of ability in team-working/leadership, interaction, and organisation in performance work as appropriate, working creatively and effectively. |
| Ability to demonstrate comprehensive understanding and application of a range (in terms of depth and/or breadth) of repertoire and musical styles, performed to a professional standard. |
| Create and present performance work demonstrating a high technical and interpretative standard, and displaying authority, independence, critical self- awareness and creativity in artistic decisions. |
| Ability to perform with establish and embodied understanding of musical theatre and performance-making, exhibiting versatility, risk-taking, active listening, critical reflection, and motivation relating to technical and creative skills within solo and ensemble performance/collaborative practice.  . |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated.

**Feedback on assessments**

Feedback on this module will take the following forms:

* Performance: formative feedback in rehearsals and when deemed appropriate by the creative in the form of corrections or adjustments to practice, rehearsal notes, honest experience based in-situ verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement;
* Performance: formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board

**Indicative READING LIST**

Applin, R. (2022). *The Musical Theatre Composer as Dramatist A Handbook for Collaboration.* London: Bloomsbury Publishing.

Arendell, T. (2022). *Devised Theatre’s Collaborative Performance Making Masterpieces from Collectives Concepts.* Oxfordshire: Routledge.

Austin Eyer, J & Franklin Smith, L. (2015). *Broadway Swings.* London: Bloomsbury Publishing.

Bogart, A. (2001). *A Director Prepares: Seven Essays on Arts and Theatre.* Oxfordshire: Routledge.

Brook, P. 1995. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate.* New York: Scribner.

Busby, S. Freebody, K. & Rajendran, C. (2022).  *The Routledge Companion to Theatre and Young People.*Oxfordshire: Routledge.

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

Cuden, S. (2013). *Beating Broadway: How to Create Stories for Musicals That Get Standing Ovations.* South Carolina: Create Space.

Dundjerovic, A. (2023). *Live Digital Theatre Interdisciplinary Performative Pedagogies*. Oxfordshire: Routledge.

Falconer, K. (2023). *Starting A Theatre Company.* Oxfordshire: Routledge.

Haft Bucs, H. & Menefee, C. (2023). *Embodied Playwriting Improv and Acting Exercises for Writing and Devising.* Oxfordshire: Routledge.

Hill, E. (2000). *The Theatre of Black Americans: A Collection of Critical Essays.* New York. Applause.

Keefe, J & Arntzen, K. O. (2020). *Staging and RE-cycling Retrieving, Reflecting and Re-framing the Archive.* Oxfordshire: Routledge.

Lee, J. (2023). *Race in American Theatre.* London: Bloomsbury Academic.

Mackie-Stephenson, A. (2024). *Intimacy Directing for Theatre Creating a Culture of Consent in the Classroom and Beyond.* Oxfordshire: Routledge.

Mitchell, K. (2008). The Director’s Craft: A Handbook for the Theatre. Oxfordshire: Routledge.

Tannahill, J. (2015). *Theatre of the Unimpressed: In Search for Vital Drama.* Ontario: Coach House Books.

Viertel, J. (2016). *The Secret Life of the American Musical*. New York: Sarah Crichton Books.

White, M. (2019). *Staging Musicals An Essential Guide.* London: Bloomsbury Publishing.

Whitfield, S. (2019). *Reframing the Musical Race, Culture and Identity.* London: Bloomsbury Publishing.

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

**Applying Skillls in Community Performance Settings: Module Specification**

|  |  |
| --- | --- |
| **Module**: | Applying Skills in Community Performance Settings |
| **Module Code**: | [module code] |
| **Delivery location:** | TBC |
| **UK Credits:** | 60 |
| **ECTS:** | 30 |
| **Level:** | ***7*** |

**Summary Description**

* The **Applying Skills in Community Performance Settings** module enables you to develop, consolidate and extend your skills as socially engaged theatre creators, performers and educators, fully integrated within a model of industry practice. This module will provide a framework that supports artistic development and application in real world settings, enabling you to develop innovative and creative arts-based theatre that engages a broad range of communities.

Recognising the transformative and rehabilitative role arts, culture and creative expression has within communities, you will work in collaborative settings to develop work and activities that intersects with stakeholders to create accessible and ethical performance projects.

* You are encouraged to assimilate your learning into performances and working practices that meet professional standards.  In addition, you will be expected to consolidate and articulate your own working methods and processes. You will need to adapt your skills to the specific arts-based community needs of the setting.
* The explicit skills demand will depend to some extent on the type of theatre being created, and the chosen roles that you undertake. Roles may include devising, directing, choreographing alongside other areas of creative practice and performance.
* The module aims to enable you to reframe, apply and adapt your newly acquired and assimilated skill set within community arts-based performance contexts and encourage you to consolidate your own process and professional identity whilst effecting change through research informed, practice-based performance creation within community settings.
* The module content includes a structured series of lectures and practical sessions focusing on the development, application and consolidation of your community practice skills and techniques, to include:
* You will work within a variety of community theatre contexts. Opportunities may include:
* theatre in education
* creating devising and performing new work
* delivering arts-based practice and performance in the community
* engaging with young people, prison service, care homes,
* engaging new audiences
* theory and practice related to creating and devising
* creating and devising community focused work

**The module aims to:**

* develop contextual grounding of your performance practice through the exploration of historical, contemporary, new & reinvented performance and theoretical perspectives.
* enable you to articulate your performance process, and reflect critically upon your practice.
* to support you to be conversant with terminology and professional practices relevant to the subject area.
* provide a framework that supports you to extend your practice through collaborative and independent work.
* support you in identifying the key facets of your own creative professional practice.
* develop a strong foundation of knowledge, skills and understanding in performance practices.

**LEARNING OUTCOMES**

On successful completion of this module, a student will be expected to be able to demonstrate:

**Knowledge and understanding**

* demonstrate synthesis of ideas, and development of appropriate performance making approaches contributing towards experimental and mainstream performance work.
* demonstrate comprehensive edge and understanding of a range (in terms of depth and/or breadth) of repertoire and musical styles, developing in the process a distinctive specialism through which they can engage to a professional standard.
* create and present performance work demonstrating a high technical and interpretative standard, and displaying authority, independence, critical self- awareness and creativity in artistic decisions.

**Skills**

* evidence advanced application of the musical theatre disciplines (including a detailed grasp of appropriate repertoires and texts), familiarity with relevant concepts and issues, and the ability to refer to, apply and/or challenge relevant materials and current research in a range of performing and/or creative contexts.
* establish an embodied understanding of musical theatre and performance-making, exhibiting versatility, risk-taking, active listening, critical reflection, and motivation relating to technical and creative skills within solo and ensemble performance/collaborative practice.
* select and apply advanced principles, concepts, theoretical frameworks and approaches to performance work displaying highly skilled and embedded technical competence.

**Values and attitudes**

* show sophisticated application of collaborative processes and co-operative working, recognising the role of individual responsibility within the creative process, and an understanding of relevant professional expectations and protocols.
* display the ability to recognise the role of individual responsibility within the creative process, and evidence understanding of relevant professional expectations and protocols.
* demonstrate the ability to be a self-critical, autonomous and motivated learner, able to contribute to the production of individual and collaborative work of high quality (rigorous, defensible, robust, imaginative, etc.)

**Learning and Teaching**

You will learn through a variety of processes, including undertaking research and preparation (own and in-group); rehearsal and performance of a Musical Theatre work; applying and adapting your Musical Theatre skills in rehearsal and performance contexts to meet the demands of Musical Theatre repertoire; by reflecting on your own success in undertaking tasks required by the creative, and by adapting your creative practice as a result.

**Module teaching pattern**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Teaching Component** | **Type** | **Contact Hours** | **Self-directed Study Hours** | **Total Student Learning Hours** |
| Performance Projects x3 projects | Rehearsal and Performance | 262.5 (based on 15 weeks of full-time engagement assuming 50% interacting in the process) | 337.5 (Reading and research for lectures, reading for seminar sessions, preparation for rehearsals & tutorials and realisation of assessment outputs ) | 600 |
| **Totals** |  |  |  | **600** |

**Assessment and feedback**

**Overview**

* The **Applying Skills in Community Performance Settings** module assessment has been designed to assess your work in conditions similar to that in the industry. The creative team will be responsible for observing your creative application, engagement, technical security and performance quality from rehearsal through to performance. Summative assessment will be made at the end of the process designed to assess your ability to engage with professional creative environments. It will include own and directed preparation, punctuality/time-keeping, quality of participation and contribution, adaptability and responsiveness to the creative process and technical skill delivery within the room through your performance of the allocated role/s.
* The creative project supervisors will formally assess your work throughout the process, using the stated programme/module criteria: A chair will be allocated from the Trinity Laban Musical Theatre staff to oversee the assessment process, to ensure assessment procedures are followed, standards are upheld and that marking is consistent across the programme. This ensures that your performance work is assessed as objectively as possible.
* The performance projects have been constructed to develop your performance and creative skills and encourage experimentation and risk taking within their performance work. As a result, you will receive a grade and feedback for both term 2 and 3 performance projects undertaken, however **only the highest grade will count towards your final award**.

The **Musical Theatre Professional Conduct Regulations** also require a 100% attendance for this module

**Module Assessment (Formative)**

Formative assessment occurs throughout the module. Iterative feedback within classes and workshops offers a frequent dialogue with tutors and peers that will help you to identify what and how to improve. A formal formative assessment point has been designed to support your understanding of how to approach assessment as detailed below.

|  |  |
| --- | --- |
| **Assessment Component** | **Formative Assessment Description** |
| Indicative Performance Project   * Term 1- Project | * The term 1 performance project has been constructed to develop your performance skills and encourage experimentation and risk taking within performance work. As a result, you will engage in a range of performance-based activity leading to the final performance where formative feedback will be provided by the creative team. |

**Module Assessment**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Assessment Component** | **Assessment Type** | **Weighting** | **Pass Mark** | **Pass/Fail** |
| Performance Project | Practical | 100% | 50% | N/A |
| 100% Minimum attendance required | Attendance | NA | NA | Y |

* The performance projects have been constructed to develop your performance skills and encourage experimentation and risk taking within performance work. As a result, you will receive a grade and feedback for both term 2 and 3 performance projects undertaken, however **only the highest grade will count towards your final award**.

**Pass Requirements**

**There are no pre-requisites for this module**

* You must achieve a pass mark of 50% overall in order to pass this module. You will be awarded a grade according to the standard you have achieved in relation to the assessment criteria.

**Assessment**

**Your work will be marked using the following module specific criteria-**

* **Performance Project :** will involve the development of community performance work and execution of integrated musical theatre skills in community performance settings

|  |
| --- |
| * Assessment Criteria |
| Ability to exhibit professionalism and a high level of ability in team-working/leadership, interaction, and organisation in performance work as appropriate, working creatively and effectively. |
| Ability to demonstrate comprehensive understanding and application of a range (in terms of depth and/or breadth) of repertoire and musical styles, performed to a professional standard. |
| Create and present performance work demonstrating a high technical and interpretative standard, and displaying authority, independence, critical self- awareness and creativity in artistic decisions. |
| Ability to perform with establish and embodied understanding of musical theatre and performance-making, exhibiting versatility, risk-taking, active listening, critical reflection, and motivation relating to technical and creative skills within solo and ensemble performance/collaborative practice. |

Refer to the Grading Descriptors for level 7 Marking Criteria as the basis on which your grade is allocated.

**Feedback on assessments**

Feedback on this module will take the following forms:

* Performance: formative feedback in rehearsals and when deemed appropriate by the teacher in the form of corrections or adjustments to practice, honest experience based in-situ verbal commentary on your execution of required tasks and ability to meet required standards, with strategies for improvement.
* Performance: indicative formative feedback at the end of the performance-based projects at the end of term 1.
* Performance: formal written feedback (criteria-referenced template plus brief commentary) no more than 21 working days after the assessment in accordance with the Trinity Laban Policy on Feedback on Assessed Work. Reports will include a provisional grade which will be subject to confirmation by the Assessment Board.

**Indicative READING LIST**

Alrutz, M & Hoare, L. (2020). *Devising Critically Engaging Theatre with Youth. The Performance Justice Project.* Oxfordshire: Routledge.

Alrutz, M. (2014). *Digital Storytelling, Applied Theatre & Youth Performing Possibility.* Oxfordshire: Routledge.

Applin, R. (2022). *The Musical Theatre Composer as Dramatist A Handbook for Collaboration.* London: Bloomsbury Publishing.

Arendell, T. (2022). *Devised Theatre’s Collaborative Performance Making Masterpieces from Collectives Concepts.* Oxfordshire: Routledge.

Austin Eyer, J & Franklin Smith, L. (2015). *Broadway Swings.* London: Bloomsbury Publishing.

Bogart, A. (2001). *A Director Prepares: Seven Essays on Arts and Theatre.* Oxfordshire: Routledge.

Brook, P. 1995. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate.* New York: Scribner.

Busby, S. Freebody, K. & Rajendran, C. (2022).  *The Routledge Companion to Theatre and Young People.*Oxfordshire: Routledge.

Cohen, A. & Rosenhaus S. (2017). *Writing Musical Theatre (Second Edition).* London: Palgrave McMillian.

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

Dundjerovic, A. (2023). *Live Digital Theatre Interdisciplinary Performative Pedagogies*. Oxfordshire: Routledge.

Falconer, K. (2023). *Starting A Theatre Company.* Oxfordshire: Routledge.

Frankel, A. (2009). *Writing the Broadway Musical*. London: Hachette Books.

Haft Bucs, H. & Menefee, C. (2023). *Embodied Playwriting Improv and Acting Exercises for Writing and Devising.* Oxfordshire: Routledge.

Hatcher, J. (1996). *The Art and Craft of Playwriting.* UK: Story Press.

Hill, L. Paris, H. (2021). *Devising Theatre and Performance: Curious Methods*. Bristol: Intellect Books.

Keefe, J & Arntzen, K. O. (2020). *Staging and RE-cycling Retrieving, Reflecting and Re-framing the Archive.* Oxfordshire: Routledge.

Lee, J. (2023). *Race in American Theatre.* London: Bloomsbury Academic.

Mackie-Stephenson, A. (2024). *Intimacy Directing for Theatre Creating a Culture of Consent in the Classroom and Beyond.* Oxfordshire: Routledge.

Machon, J. (2013). *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance.* London: Bloomsbury.

Mitchell, K. (2008). The Director’s Craft: A Handbook for the Theatre. Oxfordshire: Routledge.

Oddey, A. (1996). *Devising Theatre: A Practical and Theoretical Handbook*. Oxfordshire: Routledge.

Peters, S & Burton, D. (2023). *Verbatim Theatre Methodologies for Community Engaged Practice Perspectives form Australian Theatre.* Oxfordshire: Routledge.

Spencer, D. (2005). *The Musical Theatre Writer’s Survival Guide.* Portsmouth: Heinemann Educational Books.

Tannahill, J. (2015). *Theatre of the Unimpressed: In Search for Vital Drama.* Ontario: Coach House Books.

Turner, V. (2001). *From Ritual to Theatre: The Seriousness of Human Play.* New York: PAJ Publications.

Vogel, C. (2007). *Writer’s Journey.* California: Michael Wiese Productions.

White, M. (2019). *Staging Musicals An Essential Guide.* London: Bloomsbury Publishing.

Whitfield, S. (2019). *Reframing the Musical Race, Culture and Identity.* London: Bloomsbury Publishing.

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

**Musical Theatre Professional Conduct Regulations**

As a training musical theatre student, understanding the professional conduct requirements are paramount to your success. Developing strong self-discipline and appropriate work ethic is vital to your ongoing success and development both whilst in training and employment.

Musical theatre is a team-based activity and relies on collaboration and engagement in the room. It is not possible to develop the required skill set without full attendance and application as the honing of these skills requires ongoing repetition and exploration in the studio. Failure to engage appropriately not only effects your progression but that of your company members and lets not only yourself but the other company members down.

Ongoing absence will impact your degree grade significantly as a significant proportion of your work is continuously assessed over a period of time. Students are required to meet the 80% attendance threshold for all skills and techniques classes. 100% attendance is required for all performance-based activities. Non-attendance and application may also affect casting decision and external opportunities to present yourself to the industry such as casting calls.

Requirements overview:

**Musical Theatre Professional Conduct Regulations**

|  |  |  |
| --- | --- | --- |
| Attendance | You are required to meet the 80% **attendance** threshold for all **skills and techniques classes and performance activity** |  |
| Attendance | You are required to meet the 100% **attendance** threshold for all **performance activity** |  |
| Punctuality | You are required to be present and warming up in the room **15 minutes before the scheduled start time**. Any student not-present at the point of registration by the teacher will not be allowed to participate in the session and will be marked absence | All skills and techniques activity |
| Punctuality | You are required to be present and warming up in the room **1 hour before the scheduled start time of the rehearsal, as appropriate for the call time given**. Any student not-present at the point of registration by the stage manager will not be allowed to participate in the session and will be marked absence |  |
| Punctuality | You are required to be present and ready to engaged with lectures and tutorials at the scheduled time |  |
| Application and Engagement | You are required to work with focus and engagement within all sessions, demonstrating full understanding of the **professional conduct expectations** for the given class | All timetabled activity |
| **Providing Evidence for Additional Considerations**  Students are required to keep personal logs of their attendance and collate evidence and documentation detailing reasons for absence such as letters from medical professionals, physiotherapy in order to support any additional considerations aim that may need to be made in respect of not meeting attendance thresholds | | |

Full details in relation to attendance, punctuality expectations and mitigating circumstances can be found below:

Registers:

Individual class registers for a module/component within a module marked by subject tutors at the beginning of class. The minimum attendance of 80%will be calculated for each individual class/activity

Marking of registers

Only students present in the teaching space when the tutor announces that registration is about to take place are marked as ‘present;(/)  
If you are not present at that time you are marked as ‘absent’ (A)  
Institutionally scheduled absences (e.g. assessments, tech rehearsals scheduled in class times) will not be counted into the total number of absences and are marked on the register with ‘excused’ (E). Subject tutors whose classes are affected by such scheduled absence will be informed officially about these events in advance

If you are injured and you are not attending practical classes you will be marked as absent, but in cases where absence as a result of injury results in your absences exceeding the permitted number, evidence of responsible injury management will be taken into consideration by the additional considerations panel, where this is officially documented (e.g. details of visits to the physiotherapist, remedial Pilates or other arrangements). It is your responsibility to present all relevant evidence to the Additional Considerations Panel (ACP).

 If you are unable to participate actively in the practical class, or, you are watching the whole class for whatever reason, you are marked as ‘watching’ (W)

o In the case of a large number of “watchings” it will be in your interest to have evidence of a responsible approach to your incapacity which, if necessary can be submitted to the Additional Considerations Panel (ACP).

o It will be in your interest to be able to demonstrate that your ‘watching’ was an active observation and therefore an engaged participation in class; for that purpose, if you are observing any practical classes you are encouraged to keep a notebook in which to record notes which you should date.

o If you are undergoing treatment with the Trinity Laban Health Team, evidence of the need for the rest/partial participation will be advised on eth Injury Card and/or logged with the physical therapist(s). Make sure you keep the injury Card safe as it may be needed as evidence for ACP

o If you are injured and undergoing treatment with an outside therapist(s) you must ensure you obtain written documentation recording the need for rest/partial participation.

iii) Management of injury/illness

*   Written evidence from a health professional (e.g. doctor, therapist, counsellor) is required if your attendance in respect of any one module/component within a module is to be considered by the Additional Considerations Panel to be below the required threshold. It is your responsibility to keep your programme leader informed of any health issues and to initiate a discussion about any injury/illness plan if needed.
*   If you are injured it may be necessary for treatment sessions to replace regular technique classes (i.e. Remedial Pilates or Physiotherapy). In certain circumstances, the Mitigating Circumstances Panel may deem such sessions to stand in lieu of your regular technique classes.
*   Visits to a therapist and/or remedial Pilates sessions should be taken whenever possible during the time of the scheduled technique classes or in free sessions within the timetable and not during other classes.

 Where your attendance is an issue within a rehearsal/performance setting, the tutor/creative team/stage manager has the right to exclude you from classes and/or performance (and therefore assessment) if the attendance requirement is not satisfied. The details of the requirements for these projects are specified in the relevant component outlines and under Section 10. Ordinances and Regulations.

iv) Planned Absence

* Some planned absence to participate in extracurricular projects can constitute part of the overall number of permitted absences per module/component within a module.
* You must seek advice from your Personal Tutor if planning absence
* If you are applying for a planned absence which will affect an assessment you must submit a written PFA request by the published deadline. You will be advised in writing of the decision regarding your request. Any requested absence must be able to be accommodated within the rehearsal schedule and must not have any detrimental impact on others ability to undertake rehearsal activity.

1. v)  Planned absence (auditions/agent engagement – BA3 only and Level 7 students)

Attendance at auditions can constitute part of the overall number of permitted absences per module/component within a module. However, it is acknowledged that some auditions involve lengthy elimination processes, that some students will travel overseas to audition and that some students may attend large numbers of auditions during the year. Year 3 students who wish to attend auditions during Term Time should inform the Programme Leader and Programmes Administrator in writing of the date of the audition, identifying which classes which will be missed.

Students missing classes to attend auditions will be marked as “absent” not “excused” (this is the case for all auditions).

If you miss more than 20% of classes (where the 80% attendance rule applies) partly or wholly through attending auditions then you should submit written evidence of your attendance at auditions to the ACP when requested to do so. The dates of the auditions must match the dates of your absences. The ACP will make a reasonable allowance for travelling time to and from auditions.

If you miss more than 30% of classes (where the 80% attendance rule applies) partly or wholly through attending auditions then you may fail that particular module or component within a module.

If attending an audition causes you to be absent from rehearsal where a schedule cannot accommodate your absence then you should attempt to change the date of the audition. If this is not possible then you should meet with the Programme Leader to discuss how attending the audition may impact on your assessment outcome.

If your attendance at an audition clashes with the date of an assessment, then you should attempt to change the date of the audition. If this is not possible then you should meet with the Programme Leader to discuss the possibility of rescheduling the assessment. However, rescheduling the assessment cannot be guaranteed and therefore attending the audition may impact on your assessment outcome or the assessment outcome of a fellow student.

1. vi)  Monitoring of attendance for modules/components within a module

 You are required to log and monitor your own attendance in all modules/components within modules and are expected to initiate discussion of any problems with the Programme Leader as appropriate

 Your attendance level is also monitored by subject tutors who will inform the departmental coordinator if there is an absence issue

vii) Procedure if you have to submit your case for consideration by the Additional Considerations Panel.

It is your responsibility to monitor all attendance

viii) Timescale of notification of Assessment Board decision on attendance default

Whilst you will be made aware by your Academic Tutor if you have failed to reach the required minimum attendance, and you will be advised of the decision of the ACP, it is not possible to give a precise timescale in cases of attendance default because of the process that must be followed by the institution (Trinity Laban) to ensure that all information is considered.

The following is a précis of the procedure of decision-making:

  Your case is considered by the MCP (the MCP meets twice per term)

  Assessment Board is notified of the MCP

Recommendation on the basis of which, it makes its decision (i.e. whether you are required to withdraw from the programme or whether there are mitigating circumstances that exceptionally permit progression for you).

 You are informed in writing of the Assessment Board decision.

In light of the above, if you are in default on attendance you are encouraged to continue attending regularly and participating fully in all modules / components within modules on the programme. This includes undertaking any scheduled assessments.

ix) Absence Due to Illness

If you are unable to attend due to illness or other unforeseen circumstances; you should have completed the required absence form on Moodle. The electronic system will inform any relevant members of staff, such as your teachers. During rehearsals you are required to communicate directly with your stage manager in addition to completing the online submission

If you miss an assessment you should complete a additional considerations form on your return.

x) Attendance Monitoring – International Student Visas

International students holding a visa have a responsibility to meet all expected contact points with the Institution (including attendance at classes and participation in assessments). Attendance will be monitored through a combination of ‘check-in’ points, where students are required to present themselves in person to the registry, and census points which involve Registry staff checking class/tutorial attendance and assessment participation for proof of attendance.