

---

# **MA MUSIC THEATRE**

PROGRAMME specification and units

---

# CONTENTS

	Page
PROGRAMME SPECIFICATION	
UNITS	
Performance Techniques	14
Ensemble Performance	16
Audition and Showcase	18
Contemporary Performance	20
Sustained Independent Project	22
PROGRAMME BIBLIOGRAPHY	26
ASSESSMENT CRITERIA AND MARKING DESCRIPTORS	28
KEY FACTS	32

### INTRODUCTION TO THE PROGRAMME

The MA Music Theatre programme offers a unique opportunity for the postgraduate performer from the perspective of the many disciplines which are increasingly sought by today's industry. The programme recognises three core disciplines: acting, singing and dancing/movement. The programme develops individual strengths and facilitates development across all areas; the 'performer-creator' is an objective of the programme.

Term 1 provides an intensive, multi-disciplinary training, a foundation on which the following three terms depend. Singing, acting, dance and movement skills are the focus of this term. It is followed in terms 2 and 3 by several, varied performance projects of which the industry showcase is but one example that attracts interest from agents and the profession. Public productions play a key role. Individual singing lessons are offered throughout most of the year, as is conditioning. Acting and dance skills are developed through these performance rehearsals. Students are able to bring additional experience into projects as appropriate (e.g. composing, instrumental performance, writing for stage).



*Stage Door, 2017*

Throughout the programme students will address the interface between skills and technical vocabulary and arrive at a synthesis through a wider understanding of process, performance and practice. The programme reflects current trends: musicals are the key component of training but there are opportunities to reflect on or pursue diverse aspects of music theatre. Our aim is to help you develop as a skilful, informed and reflective practitioner for whom adaptability is key. The role of music in theatre is extensive and complex; individual genres and directors represent different aesthetic values which constantly shifting through time and fashion. The ability to respond and adapt to this is the basis for a sustainable career.

As part of the postgraduate area of Central, you will be part of a thriving community of practitioners, with a shared vision of learning, able to practice and research your own particular field and push forward the boundaries. As an MA Music Theatre student you will be one of a carefully selected group of music, theatre and drama facilitators embodying the practice of the future.

The MA Music Theatre programme is a one-year full-time programme for 12 months from the September of entry. Public performances take place at the Embassy Theatre and other Central performance spaces, as well as external venues and on new media, when appropriate.

This programme is offered as full-time only.

### WHO IS THE PROGRAMME FOR?

The programme is for those who wish to explore work as performing and creative artists across music and theatre. Prospective students will demonstrate high proficiency in two or more areas of acting, singing, movement or dancing in audition. Beyond these core skills, applicants may have interests as actor musicians, in composing, choreography and writing for the stage which they wish to bring to the programme. Before the end of their studies, students may find work in West End musicals, theatre productions, touring nationally and internationally, in film or TV, and in creating and producing new work.

MAMT students work as a company and are challenged in terms of their skills and self-development throughout the year. They are encouraged to combine autonomous learning and rigorous self-discipline with the essentially collaborative nature of theatrical performance.

### DISTINCTIVE FEATURES OF THE PROGRAMME AT CENTRAL

- The highest levels of creativity, technical and artistic development in performance are expected through the programme.
- Engagement with a range of performance and performance-related practices and the development of embodied and intellectual knowledge and understanding through participation in a series of performances and production projects.
- Detailed work on singing, acting and dance/movement with specialist tutors together with the option of bring into certain parts of the programme students' own disciplines such as composition, playing of instruments, writing and choreography.
- Awareness of the canon of music theatre, different styles, influences and contexts of production, and experience the unique perspective of creating new and original material.
- A curriculum which celebrates, reflects and responds to the international and cultural diversity of its students.



*Oh Dear, What Can the Matter Be? 2017*

## EDUCATIONAL AIMS

The aims and learning outcomes of the MA in Music Theatre are closely informed by Central's M (Masters) Framework principles:

- gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional disciplines of creativity and performance
- take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical performances, on-going skills development and sustained written arguments debating the field
- understand how boundaries are advanced through sustained and intense practice and research;
- show originality in tackling and solving problems and deal systematically and creatively with complex performance-related issues in unpredictable environments
- develop practice and scholarship pertinent to the field.



*Winter's Tale, 2016*

## LEARNING OUTCOMES

Learning outcomes describe what you should know and be able to do if you make full use of the opportunities for learning which the programme provides. If you successfully complete the MA Music Theatre at Central:

**You will obtain knowledge and understanding of:**

- (A1) current critical debates, concepts and programmes in music theatre
- (A2) relevant theories and research methodologies including those most appropriate for students of music theatre (social, cultural, historical, professional, multidisciplinary, interdisciplinary and transdisciplinary)
- (A3) appropriate historical, socio-cultural, aesthetic and dramaturgical contexts
- (A4) systematic approaches to textual and performance analysis and performance presentation.

**You will develop the thinking skills that will enable you to:**

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice
- (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others' relevant current practice, research and research methodologies
- (B3) engage productively in performance and its evaluation

- (B4) understand a range of repertoire and materials, including score/text/libretti, performers, creators, specific agendas, performance spaces, event structures and research materials.

**You will develop the practical skills that will enable you to:**

- (C1) use and evaluate relevant practices applicable in music theatre sometimes experimenting with new and/or original ideas
- (C2) apply established techniques to improve your experience and understanding of vocal, physical, musical and dramatic performance
- (C3) work successfully in a collaborative ensemble
- (C4) create, synthesise and sustain character(s) and role(s) in diverse performance situations.

**You will develop the broader workplace skills that will enable you to:**

- (D1) negotiate the challenges of working in complex and unpredictable situations e.g. making decisions independently or in dialogue with peers and/or external bodies
- (D2) operate successfully as a professional performer (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries)
- (D3) take creative risks.

## LEARNING, TEACHING AND ASSESSMENT METHODS

Practical and research skills for performers are developed mainly through tutor and practitioner-led lessons and workshops - and through working with colleagues - towards the achievement of designated tasks. MA students are reflective practitioners and research is embedded in the learning process.

A feature of the programme is its emphasis on your working alongside professional tutors and practitioners in an exploratory and supportive atmosphere designed to enable you to discover your potential within changing configurations and aesthetics.

All programmes at Central maintain a responsive approach and flexibility to your needs, continually assessing and reviewing its learning, teaching and assessment methods.

Each unit within the degree has approximately four or five learning outcomes which are directly drawn from the overall degree learning outcomes. Each unit has formal assessment tasks - with a 'magnitude' (i.e. amount or size of task) - which will give students the opportunity to demonstrate that s/he has achieved the learning outcomes of the degree. Assessment criteria show what students will need to demonstrate - or do - to achieve the learning outcomes and in the assessment tasks (e.g. effective use of research). Assessment (or level) descriptors are directly linked to the assessment criteria and indicate the level the student has reached and therefore the level to which the student has achieved the learning outcomes (and the mark awarded to the unit therefore).

## RESEARCH

Research in music theatre is crucially the work done by performers themselves to develop their craft with others. This is embodied research that is about exploring the foundations, possibilities and limits of the performer's craft, across the different disciplines which they are seeking to master. Research may be thought of as a continuation of the training of the performer.. Other relevant research methodologies which also inform the student's work include historical and sociological enquires into specific narrative and performance traditions, empirical investigations of the performer's process, innovative training methodologies, and practice as research which explores theatre and music more broadly.

Other important research includes that of Stanislavski or Eugenio Barba, for example, in relation to acting, but it is not necessarily to be found in disseminated written form. New research in performance is to be

recognised in the work of performers at the forefront of their art form, as well as in publications and formalised practices, and in academic practice as research.

Learning about research methodology on MA Music Theatre is learning to recognise how the combined mental and embodied practices of performance are a form of knowledge, and how, when sufficiently ambitious and advanced, they may advance the field. It is taught throughout the programme.

## SKILLS

Skills (acting, singing, dance/movement) are taught throughout the programme. In the first term, each student will receive about **30 hours** of skills per week in sessions comprising the whole cohort (e.g. in 'performance workshop'), smaller groups and one-on-one (e.g. singing tuition). Terms two and three are based around audition, showcase and two public performances, and the skills training aims to fit the requirements of each of these, with associated choreographers, movement directors, directors, musical directors and so on. Skills training in terms two and three will be similarly about 30 hours per week delivered as part of the audition, showcase and public productions. Singing tuition continues one to one throughout the year.

**PROGRAMME STRUCTURES AND REQUIREMENTS, LEVELS, MODULES, CREDITS AND AWARDS: SUMMARY**

Unit	Credit Rating	Work for assessment	Req. for award	Weighting in final mark for award of MA with distinction	Indicative Date of assessment	Nature of feedback
Unit 1 & 2: Performance Techniques	40	Personal Skills Audit (pass/fail)	Pass	22%	Monday 8 <sup>th</sup> January 2018, by 2pm Electronic submission to Learnzone	Formal feedback in individual tutorials.
		Personal Development Plan (pass/fail)				
		Dance exam as a group (33%)			Wed 13 <sup>th</sup> December 2017. All day Feedback: Thu 14 <sup>th</sup> December 2017	Informal feedback during sessions; Formal written feedback after examination; Formal verbal feedback in tutorial. Marks by all teaching staff.
		Monologue performance (33%)				
		Song Performance (34%)				
Unit 3: Ensemble Performance	20	Ensemble Performance (100%)	Pass	11%	Tuesday 13 <sup>th</sup> - Thursday 15 <sup>th</sup> February 2018 (6 performances) Debrief: Friday 16 <sup>th</sup> February 2018	Informal feedback continuous throughout unit; Formal verbal feedback in final debrief session; Marks by production team.
Unit 4: Audition & Showcase	20	Showcase Performance (pass/fail)  Audition: Song (50%) monologue (50%)	Pass	11%	Thursday 22 <sup>nd</sup> March 2018, 1pm; Feedback Friday 23 <sup>rd</sup> March 2018  Thu 14 June 2018, all day; feedback 15 June	Continuous verbal feedback in process; Performance marked by training team; Formal verbal feedback in final debrief sessions.  Live verbal feedback by invited professional jury. Tutorial feedback to conclude.



Unit 5 and 6: <b>Contemporary Performance</b>	40	Contemporary Performance Project (100%)	Pass	22%	<b>Tuesday 22<sup>nd</sup> - Thursday 24<sup>th</sup> May 2018 (6 performances)</b> <b>Debrief: Fri 25<sup>th</sup> May 2018</b>	Continuous verbal feedback in process; Formal verbal feedback in final debrief sessions. Marks by production team.
Unit 7: <b>Sustained Independent Project*</b>	60	Choice between: 1. Dissertation, (12,000 words) 2. Artefact or performance with critical reflection (up to ten minutes with 4,000 words)	Pass	34%	<b>Friday 24<sup>th</sup> August 2018</b> <b>1.30 - 2pm</b> <b>Student Advice Service</b>	Tutorial feedback during unit; summative written comments.
<i>Please note that all assessment tasks (e.g. word count, time limit) have a 10% margin either side before marks are docked.</i>						
<i>* Subject to Turnitin submission</i>						

(Please see individual unit outlines in document for detail of assessment tasks. Please see M Level assessment criteria and descriptors in this programme handbook to see level of attainment required. Feedback will be aligned to these descriptors. Central's Assessment policy indicates that normally you will receive feedback within 6 weeks of completing assignment - excluding winter and spring vacations. Usually it is earlier than this. Much feedback is within sessions.) *The assessment dates are **indicative** only. Actual dates for a given academic year are published on the School's VLE, Learnzone.*

## MAMT UNIT DIAGRAM

Term 1	Term 2	Term 3	Term 4
<b>Performance Techs</b>	<b>Audition &amp; Showcase</b>	<b>Contemporary Performance</b>	
<b>Ensemble Performance</b>			
<b>SIP</b>			<b>SIP</b>

## REGULATIONS FOR ASSESSMENT

*Full assessment regulations are published for students. This is a summary only.*

- You must pass every unit to achieve the credit required for the MA.
- A percentage mark is given for each unit. The pass mark for each unit is 50%.
- Unless otherwise stated, you must pass each separate element of assessment in the unit in order to pass the unit as a whole. The value of each separate task in the assessment of the unit is listed in the unit outline.
- If you fail a unit, you may be reassessed once. For that reassessment, the maximum mark given is 50%.
- For the award of an MA with distinction, you must achieve an average mark (weighted in proportion to credit) of 70% or more, *and* a mark of at least 60% in the final 60-credit Sustained Independent Project (SIP).
- The weight given to each unit in calculating awards will be in proportion to the credit which the unit carries in relation to the award for which the students is a candidate. Thus a 20 credit unit contributes  $\frac{20}{180}$  of the overall average mark for an MA or  $\frac{20}{120}$  of the weighted overall average mark for the award of a PG Dip.
- A MA will be awarded if you achieve 180 credits of the prescribed curriculum.
- A PG Dip will be awarded if you achieve 120 credits but do not pass the Sustained Independent Project (SIP).



- Induction to the School and the programme.
- Provision of Student Handbook.
- Provision of Learnzone, a virtual learning environment (VLE), with a dedicated area for each programme.
- Provision of sessions regarding career development.
- National Union of Students at Central.
- Access to full range of library and IT resources.
- Access to Senate House Library (University of London).
- Library and computer inductions.
- Access to the Learning Centre (including dyslexia testing and support).
- Staff member with specific remit to support students with a disability.
- E-mail bulletins from the staff members.
- Centre for Excellence in Training for Theatre.
- Excellent specialist learning facilities e.g. video editing suites, practical spaces, access to costume hire and props store.
- A range of inductions (e.g. for library and computers; for international students).
- Academic and progress supervision tutorials.

### ***Academic and progress supervision tutorials***

- Each Masters student will have two (or more) individual tutorials during the year in addition to those allocated for the core, 60-credit Sustained Independent Project (SIP).
- Notes of academic tutorials should be made. Unless stated otherwise, these will be drawn up by the student and e-mailed to the tutor who will also store them. See Appendix A for a baseline Tutorial Record Form.
- E-mail or telephone ‘tutorials’ are included as part of allocated tutorial time.
- All Sustained Independent Project (SIP) students may ask for draft writing to be looked at by the tutor, just as rehearsals or exhibitions may be visited. The normal expectation is that writing will be seen only once and it is not necessary for a tutor to see the entire submission prior to hand in.

- With the exception of Sustained Independent Project (SIP), students will make use of formative peer assessment for the viewing of draft assignments. It is anticipated that study groups will be established as part of MA inductions. Should there be an exceptional issue arising after peer viewing of drafts have taken place, a tutor may be asked for advice. There is scope for unit-specific variation to this guidance..
- Tutor feedback on draft essays will comprise broad comments on areas for improvement e.g. that the argument is not sustained or does not unfold fluently; an overall comment about technical errors such as referencing. Specific examples of kinds of improvement may be made by using a ‘modelling’ example.

## ADMISSIONS CRITERIA

Applicants will typically have a degree in a related subject. Students from other disciplines will be accepted if sufficient experience as a performer is evidenced.

Applicants will normally be able to demonstrate the following:

- relevant qualifications (e.g. undergraduate degree or equivalent) or professional experience which has prepared you equivalently for advanced study
- appropriate written reference
- evidence of a specific commitment to the programme with an understanding of relevant issues and practices
- evidence of appropriate level of skills/competencies
- evidence of the ability to work in collaboration with colleagues and, where relevant, with external parties
- evidence of a capacity to work at masters’ level e.g. engage with complex matters in the field; demonstrate originality in the application of knowledge.

Invitation to interview/audition and admission will be based on the reasonable expectation from your application that you have the potential to complete and contribute positively to the degree and that you would benefit from masters level study.

We actively seek a cohort that is diverse in ethnicity, dis/ability, age range and heritage.

### **Admission with prior experiential learning and/or academic credit**

The programme’s admissions tutor will consider applications for admission with prior experiential learning and/or academic credit subject to the School’s policies in this respect. Candidates may not substitute more than one third of the programme (i.e. 60 credits) with prior experiential learning and/or academic credit.

### **Attainment of English Language Level**

Applicants whose first language is not English are required to obtain and present as part of their application a valid Test Report from the International English Language Testing System (IELTS) as administered by the British Council. Applicants will normally be expected to achieve an Overall Band Score of 7.0, and a minimum score of 7.0 in Listening, 7.0 in Academic Reading, 7.0 in Academic Writing and 7.0 in Speaking.

## PLACEMENT AND WORK-BASED LEARNING

This programme does not comprise any mandatory placement or work-based learning.

## DISCLOSURE AND BARRING SERVICE (DBS) AND THE CRIMINAL RECORDS CHECK

This programme does not require students to undergo a criminal records check from the Disclosure and Barring Service (DBS) for registration on the programme.

## OPTIONS

The MA Music Theatre does not offer options currently. All units are therefore *core* components of the programme.

## HOW IS THE QUALITY OF THE PROGRAMME MAINTAINED?

*The methods by which quality and standards are maintained include:*

- assessment moderated by external examiners
- feedback from and consultation with students through programme committees, surveys and informal discussion
- annual monitoring of the programme, through consideration of statistics, feedback, graduate destinations
- review of the curriculum and organisation of the programme every five years
- The involvement of teaching staff in practice, research and staff development.

*The quality of the MA Music Theatre has been demonstrated through:*

- excellent completion statistics
- the quality and reputation of the professional contributors, who regularly mentor and contribute to the programme from companies and current productions
- the high level of achievement of its graduates, currently employed at many of the major theatres - including West-End Musicals (e.g. *Chess*, *Legally Blond*), National Theatre (e.g. *Caroline or Change*), Globe Theatre (e.g. *Titus Andronicus*) and major International Festivals (e.g. Shaw Festival, Canada)
- graduates of the programme creating companies for new work
- active professionally in a wide range of disciplines embracing creativity and performance, as soloists and collaborators in ensembles.

Unit	Performance Techniques	Ensemble Performance	Audition & Showcase	Contemporary Performance	Sustained Independent Project (SIP)
Learning Outcomes					
A1					X
A2		X			
A3	X				
A4	X			X	
B1					X
B2					X
B3			X	X	
B4	X		X		
C1		X			
C2	X	X			
C3		X		X	
C4		X		X	
D1		X			
D2			X	X	
D3				X	X

## INDICATIVE SCHEDULE OF ACTIVITIES

### Full-time students

You will take all units indicated, according to the published schedule of activities. The table below is *indicative* and the specified weeks could change from year to year. The School's VLE, Learnzone, will contain the most up to date timetable. You may not undertake the Sustained Independent Project (SIP) unit before completing the programmework for all previous units.

#### Term 1

UNIT	Week 1	Weeks 2-6	Week 7	Week 8-15
1 and 2 Performance Techniques	INDUCTION WEEK Introduction to and organisation for the classes and lessons	Individual singing lessons Coaching lessons Dance and movement classes Acting classes Voice classes Performance Workshops Conditioning classes	Reading Week	Individual singing lessons Coaching lessons Dance and movement classes Acting classes Voice classes Performance Workshops Conditioning classes
Unit 3 Ensemble Performance		Weekly Ensemble class		Weekly Ensemble class
Unit 7 SIP				Introduction classes

#### Term 2

UNIT	Weeks 1-5	Week 6	Weeks 7-9	Weeks 10-12
Unit 3: Ensemble Performance	Rehearsals including skills teaching	Performances		
Unit 4: Audition & Showcase			Audition preparation and performance	Showcase preparation and performance
Unit 7 SIP	Continued development in classes			

#### Term 3 & 4

UNIT	Term 3 Weeks 1-8	Term 4 weeks 1-12 (approx.)
5 & 6: Contemporary Performance	Skills Preparation, Rehearsals and Performances	
7: SIP	Group planning	Rehearsals and research; performances and/or writing.

NB: The typical MT week is five days. Evenings are used for some rehearsals and performances.

Occasionally a Saturday may be required.

# UNITS



Record System Ref	MAMTU701				
Title	PERFORMANCE TECHNIQUES				
Level	7	Credit value	40	ECTS points	10
Notional Student Study Hours	400 hours, approximately. 300 hours taught, 100 hours student managed				
Unit Leader	Programme Tutors				
Programme(s) for which the unit is mainly intended	MA Music Theatre			<i>Compulsory</i>	
Prerequisite Learning	Performing standard ascertained at audition				
External Requirements	None				

### Aims

- Gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional disciplines of creativity and performance.
- Take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical performances, on-going skills development.
- Develop practice and scholarship pertinent to the field.

### Learning Outcomes

On successful completion of this unit, you should be able to:

- (A3) appropriate historical, socio-cultural, aesthetic and dramaturgical contexts
- (A4) systematic approaches to textual and performance analysis and performance presentation.

You will develop the thinking skills that will enable you to:

- (B4) understand a range of repertoire and materials, including score/text/libretti, performers, creators, specific agendas, performance spaces, event structures and research materials.

You will develop the practical skills that will enable you to:

- (C2) apply established techniques to improve your experience and understanding of vocal, physical, musical and dramatic performance.

### Transferable Skills Developed

Practice in your field; evaluation of practice (self & others)

### Indicative Unit Content

This unit focuses on the identification of skills appropriate to performance-based elements in music theatre and the development of core specific techniques in relation to three areas: singing, acting, dance/movement.

Current critical debates, concepts and disprogrammes in music theatre and its impact on practice are taught in the Performance Workshop and associated choir.

Feedback is continual throughout the unit as both formal and informal, peer to peer and from tutors.

### How You Learn

- Staff-led class/workshop.
- Various informal performance opportunities.
- One-to-one tuition where appropriate.
- Independent preparation and planning.

<b>Assessment Summary</b>		
Type of task	Magnitude	Weight within the unit
Progress against areas identified in the personal skills audit, evidencing ability to apply specific techniques and undertake independent personal development across the period of the programme	Continual supervised progression with feedback	pass/fail
A personal development plan incorporating the initial skills audit.	750 words	Pass/fail
You must pass both elements of assessment to pass the unit.		
Examination at end of unit	1) Dance exam as a group	33%
	2) Monologue performance	33%
	3) Song Performance	34%
<b>Assessment Criteria</b>		
<ul style="list-style-type: none"> <li>• Progress in relevant practice-based techniques.</li> <li>• Intellectual and embodied engagement.</li> <li>• Taking creative risks, selecting and implementing from these appropriately.</li> </ul>		

Record System Ref	MAMTU702				
Title	ENSEMBLE PERFORMANCE				
Level	7	Credit Value	20	ECTS	10
Notional Student Study Hours	200 hours (150-160 taught hours; 40-50 student managed)				
Unit Leader	Programme Tutors				
Programme(s) for which the unit is mainly intended*	MA Music Theatre			<i>Compulsory</i>	
Prerequisite Learning	N/A				
External Requirements	None				

## Aims

- Gain knowledge at the forefront of, or informed by, a focussed approach to the academic and professional disciplines of creativity and performance.
- Take risks, be intellectually rigorous and show originality in your application of knowledge in, for example, practical performances, on-going skills development.
- Understand how boundaries are advanced through sustained and intense practice and research.
- Share learning with other students.
- In collaboration with peers and independently, show originality in tackling and solving problems and deal systematically and creatively with complex performance-related issues in unpredictable environments.
- Develop practice pertinent to the field.

## Learning Outcomes

You will obtain knowledge and understanding of:

- (A2) relevant theories and research methodologies including those most appropriate for students of music theatre.

You will develop the practical skills that will enable you to:

- (C1) use and evaluate relevant practices applicable in music theatre sometimes experimenting with new and/or original ideas
- (C2) apply established techniques to improve your experience and understanding of vocal, physical, musical and dramatic performance
- (C3) work successfully in a collaborative ensemble
- (C4) create, synthesise and sustain character(s) and role(s) in diverse performance situations.

You will develop the broader workplace skills that will enable you to:

- (D1) Demonstrate an ability to operate at a professional level appropriate to your discipline or field e.g. take decisions in complex and unpredictable situations independently and in dialogue with peers and/or external bodies.

## Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

### Indicative Unit Content

This unit comprises working in a company to perform a short piece of music theatre comprising solo and ensemble performance. After initial research you will create or select material for performance within a scenario that links and supports the material, the focus is on the acting, movement and vocal work of the performers on stage in a synthesis of elements from Unit 1.

Acknowledgement of existing models and excerpts, if used, will play an important part in the process of research and contextualisation of the work. Links to work in other units are encouraged, as is original work.

### How You Learn\*

- Staff-led workshop.
- Peer review.
- Supported rehearsal.
- Professional Feedback.
- Public Performance.

Assessment Summary		
Type of task	Magnitude	Weight within the unit (e.g. 50%)
An ensemble performance	Full Length	100%
Assessment Criteria		
Work is assessed on evidence of: <ul style="list-style-type: none"><li>• progress in relevant practice-based techniques</li><li>• taking creative risks, selecting and implementing from these appropriately</li><li>• intellectual and embodied engagement.</li><li>• understanding and effective use of research and advanced scholarship</li><li>• recognising practice that is at the boundaries of the specialism</li><li>• successful collaborative processes.</li></ul>		

Record System Ref	<i>allocated by Academic Records Office</i>			Version:	1.2
				Effective from:	2014/2015
Title	MAMTU704				
Level	7	Credit value	20	ECTS points	10
Notional Student Study Hours	200 hours, approximately 150 hours taught, 50 hours student managed Study hours in this unit are likely to include 'taught' sessions, time spent being directed, as well as time working independently in small groups.				
Unit Leader	Member of the programme team				
Programme(s) for which the unit is mainly intended	MA Music Theatre			<i>Compulsory</i>	
Prerequisite Learning	Previous units				
External Requirements	None				

## Aims

The unit aims to enable you to:

- understand key practical issues and debates of relevance to your own practice(s)
- develop and apply skills and techniques relevant to the contexts
- engage critically and creatively with current and emergent processes in your field
- undertake sustained practice/s, possibly in two contexts, developing your understanding, application and critical processes of practice within your discipline through an extended range of experience.

## Learning Outcomes

You will develop the thinking skills that will enable you to:

- (B3) engage productively in performance and its evaluation
- (B4) understand a range of repertoire and materials, including score/text/libretti, performers, creators, specific agendas, performance spaces, event structures and research materials.

You will develop the broader workplace skills that will enable you to:

- (D2) operate successfully as a professional performer (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries).

## Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

## Indicative Unit Content

You will continue to learn the three core skills of singing, acting and dance/movement as part of your audition and showcase preparation. You will perform a monologue and a song in front of a panel, simulating an audition.

Audition:

Applying your experience from the earlier performing units you will define the process of selecting and preparing repertoire which is effective and useful for your professional needs. The repertoire you select may be of value in the Showcase (see below) and in the profession beyond.

**Showcase:**

You will rehearse and present a public production to an audience including professionals within the field of music theatre. You will focus on the presentation of music theatre skills. This element is designed to enable you to synthesise your learning experience as a performer on the programme into a cohesive, technically astute and assured public creative expression.

Multiple disciplines may be demonstrated here.

**How You Learn**

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from an experienced professional (tutor, director etc.) with whom you will work.

Assessment Summary		
Type of task <i>(e.g. essay, report, group performance)</i>	Magnitude <i>(e.g. No of words, time, etc)</i>	Weight within the unit <i>(E.g. 50%)</i>
Monologue	5-10 mins individual	50%
Song	5-10 mins individual	50%
Showcase Performance	Typically a 60 minute ensemble performance	Pass/Fail
Assessment Criteria		
<ul style="list-style-type: none"> <li>• Progress in relevant practice-based techniques.</li> <li>• Taking creative risks, selecting and implementing from these appropriately.</li> <li>• Analytical and critical awareness of relevant contemporary issues.</li> <li>• Intellectual engagement.</li> <li>• Recognising practice that is at the boundaries of the specialism.</li> <li>• Successful collaborative processes.</li> <li>• Tackling and solving problems and dealing with complex situations in professionally-related environments.</li> </ul>		

Record System Ref	MAMTU705			Version:	1.2
				Effective from:	2014/2015
Title	CONTEMPORARY PERFORMANCE				
Level	7	Credit value	40	ECTS points	20
Notional Student Study Hours	400 hours, approximately 300 hours taught, 100 hours student managed  Study hours in this unit are likely to include 'taught' skills sessions appropriate for the performance, time spent being directed, as well as time working independently in small groups.				
Unit Leader	Member of the programme team				
Programme(s) for which the unit is mainly intended	MA Music Theatre			<i>Compulsory</i>	
Prerequisite Learning	Previous units				
External Requirements	None				

## Aims

The unit aims to enable you to:

- understand key practical issues and debates of relevance to your own practice(s)
- develop and apply skills and techniques relevant to the contexts
- engage critically and creatively with current and emergent processes in your field
- undertake sustained practice/s, possibly in two contexts, developing your understanding, application and critical processes of practice within your discipline through an extended range of experience.

## Learning Outcomes

You will obtain knowledge and understanding of:

- (A4) systematic approaches to textual and performance analysis and performance presentation.

You will develop the thinking skills that will enable you to:

- (B3) engage productively in performance and its evaluation.

You will develop the practical skills that will enable you to:

- (C3) work successfully in a collaborative ensemble
- (C4) create, synthesise and sustain character(s) and role(s) in diverse performance situations.

You will develop the broader workplace skills that will enable you to:

- (D2) operate successfully as a professional performer (e.g. manage time and deadlines; engage confidently in debate; structure and communicate ideas effectively; engage with relevant industries)
- (D3) take creative risks.

## Transferable Skills Developed

Practice in your field; evaluation of practice (self and others).

### Indicative Unit Content

You will work in a company to present a contemporary piece of musical theatre, supported by professionals from the industry. In consolidation of earlier units, the focus will be in particular upon the integration of acting, singing and dance through rehearsal and performance, allied with other disciplines. The unit offers an opportunity for students to develop and synthesise all skills taught on the programme.

### How You Learn

You will learn through engaging with practical activities appropriate to the particular practice of the field. You will learn, also, from experienced professionals such as directors with whom you will work.

Assessment Summary		
Type of task	Magnitude	Weight within the unit
Contemporary Performance Project	full production	100%
Assessment Criteria		
<ul style="list-style-type: none"><li>• Progress in relevant practice-based techniques.</li><li>• Taking creative risks, selecting and implementing from these appropriately.</li><li>• Analytical and critical awareness of relevant contemporary issues.</li><li>• Intellectual and embodied engagement.</li><li>• Recognising practice that is at the boundaries of the specialism.</li><li>• Successful collaborative processes.</li><li>• Tackling and solving problems and dealing with complex situations in professionally-related environments.</li></ul>		



Record System Ref	MAMTU706			Version:	1.1
				Effective from:	2015/2016
Title	SUSTAINED INDEPENDENT PROJECT (SIP)				
Level	7	Credit value	60	ECTS points	30
Notional Student Study Hours	600 hours The exact breakdown of hours will be specified in the unit briefing paper. A minimum of ten hours contact time is expected. Each MA has different requirements for teaching depending upon the assessed outcomes of the unit. It is the norm for supervision to be completed by July, however.				
Unit Leader	Programme Leaders				
Programme(s) for which the unit is mainly intended	MAMT			<i>Compulsory</i>	
Prerequisite Learning	All other units. (Some may run concurrently with the start of SIP).				
External Requirements					

## Aims

This unit aims to enable you to:

- extend your understanding of critical debates and practices within a specific area of drama/theatre/performance
- make appropriate, intelligent and informed selections from a wide range of possibilities of approach or research materials
- engage in a sustained, focused, independent piece of work that constitutes a summative contribution at the end of your programme
- develop as a contributor to the field including developing your vocabulary of critical reflection.

## Learning Outcomes

You will obtain knowledge and understanding of:

- (A1) current critical debates, concepts and disprogrammes in music theatre.

You will develop the thinking skills that will enable you to:

- (B1) demonstrate your systematic understanding and critical awareness of relevant theoretical knowledge and its impact upon practice
- (B2) develop intellectual rigour and conceptual understanding enabling you to: undertake advanced scholarship and sustained research; critically evaluate and reflect upon your own and others'.

You will develop the broader workplace skills that will enable you to:

- (D3) take creative risks.

## Transferable Skills Developed

Independent research, awareness of contemporary and/or historical practice, reflexivity, ability to bring an extended, independent piece of work to completion.

## Indicative Unit Content

In MAMT the SIP will begin concurrently with all other units. This is to encourage you to consider your sustained independent project as an on-going journey that reflects your development across the year. The SIP therefore becomes a sustained, summative reflection of your Masters level study. Seminars in preparation for your SIP will also engage with the content of the rest of your practical work enabling you to critically reflect on your practice and equally allow your experiential work to inspire academic discoveries.

The content of the Sustained Independent Project (SIP) will be programme-defined. The work must be relevant to the matter of the discipline and agreed by tutors.

MAMT students will submit a SIP consisting of one of two options:

1. a dissertation on a relevant research topic of your choice
2. a theatre or performance artefact with a critical reflection on process.

In either option, you are expected to engage with an area or aspect of music theatre that interests and challenges you. You will make a proposal, submit it to the unit leader for comment and complete the work by the end of term 4. (Precise dates to be given in Term 1 introduction phase.)

For both options, students are expected to consider a range of MA dissertations in the School's library, identifying the range and level of research required and the nature of topics selected prior to completing the SIP proposal form.

Further detail for Option 2:

You will develop an idea for solo or small group performance which exhibits and creates dialogues with non-traditional, experimental modes of music theatre performance and is performed offsite, thereby defining its specific parameter. You will pursue site-specific, media or other off-site options. The performance and artefact will not receive 'production resource' by the School. This separation from the resources of the School will need to be carefully planned and prepared. You may work as an individual or within a small group. If the latter, you will ensure that your own contribution is clearly identifiable (as you are assessed on your independent work). Your proposal will identify whether you are working individually or within a small group. During the summer period, you will take your work to an agreed encounter with an audience, carefully recording and documenting this process. For example, you may decide to encounter your audience in a public situation; within a site-specific environment; or in a new situation entirely planned and designed by you. Your audience may be large or small and encountered over a large number of performances, or very few. You may also encounter your audience in different ways - for example, through live and/or virtual means.

You will produce a critical reflection on your work, whose form and content will have been agreed with the unit leader at the Proposal stage.

The requirements of the Proposal for both Options will be carefully briefed. You will undertake research around your project, ensuring you have a good understanding of the critical context in which you will be making it, prior to the Proposal. You will provide a clear and consistent working plan for your project (Option 1 or 2 above) clarifying your working methods and the ideas or approach around which your project will be gathered. Once agreed by the unit leader, you will proceed with your Dissertation or artefact/performance. In tutorials, the emphasis will be on pushing you to achieve what you have set out to achieve, and helping you to move forward where difficulties occur.

## How You Learn

You will learn through engaging with an individual, sustained task. This will be supported by a nominated supervisor. The SIP is designed to enable you to draw on the practice of the programme and enhance your dramaturgical, research, reflective and, potentially, your practical skills.

<b>Assessment Summary</b>		
Type of task (e.g. essay, report, group performance)	Magnitude (e.g. No of words, time, etc)	Weight within the unit (E.g. 50%)
Theatre Artefact	e.g. 5-10 minutes per person	50%
Critical Reflection	4,000 words	50%
or		
Dissertation	12,000 words	100%
<b>Assessment Detail</b>		
<p>EITHER:</p> <ol style="list-style-type: none"> <li>1. A dissertation assessed by the 12000 word presentation</li> <li>2. A theatre performance or artefact (50%, composition or performance), with complementary Critical Reflection of 4,000 words (50%).</li> </ol> <p>The proposal.</p> <p>This choice, subject and content of the SIP will be authorised by the unit leader and the student. It will be submitted to a relevant tutor and agreed by a selected programme-specific date. Significant changes to the proposal must be approved. (See Sustained Independent Project (SIP) Proposal Form, Appendix B) The proposal is not assessed but has to be 'passed' before you may undertake the work.</p>		
<b>Assessment Criteria</b>		
<ul style="list-style-type: none"> <li>• Sustained, independent written argument.</li> <li>• Originality in the application of knowledge in relation to the matter of the unit.</li> <li>• Analytical and critical awareness of relevant contemporary issues.</li> <li>• Intellectual and embodied engagement.</li> <li>• Understanding and effective use of research and advanced scholarship.</li> <li>• Implementation of relevant creative and technical techniques and expertise.</li> </ul>		

**PERFORMANCE TECHNIQUES**

**Key Texts**

**ACTING**

- Hodge, A (2000) *Twentieth Century Acting Training*, London, Routledge  
 Stanislavsky K (1989) *An Actor Prepares*, NY, Routledge  
 Deer, Joe; dal Vera, Rocco (2008) *Acting in Musical Theatre: a comprehensive programme*. London: Routledge.  
 Loui, Annie (2009) *The Physical Actor* Routledge  
 Merlin, Bella (2010) *Acting: the basics*, Routledge

**MOVEMENT**

- Hendricks, G (1995) *Conscious Breathing: Breathwork for Health, Stress Release, and Personal Mastery*, New York: Bantam Books

**SINGING**

- Bunch, M (1982) *Dynamics of the Singing Voice*, New York, Springer Wien  
 Wedge G (1995) *Ear Training & Sight Singing, US*, Schirmer  
 Taylor, Millie (2008) *Singing for Musicals: a practical guide* The Crowood Press

**VOICE**

- Berry C (1973) *Voice and the Actor*, NY, Wiley Publishing, Inc  
 Rodenberg, P (1992) *The Right To Speak*, US, Routledge

**PERFORMANCE THEORY**

- Fortier, Mark (2002) *Theory/theatre: an introduction*. London, Routledge, 2nd ed.

**Supportive Reading**

**ACTING**

- Adler, S (1990) *The Technique of Acting*, Bantam Trade Paperback  
 Balk, W H (1977) *The Complete Singer-Actor/Training for the Music Theatre*, Minneapolis U.S.A, University of Minnesota Press  
 Barker, C (1988) *Theatre Games*, London, Methuen  
 Chekov, M (1988) *On the Technique of Acting*, US, Harper Perennial  
 Meisner, S; Longwell, D (1997) *Sanford Meisner on Acting*, NY, A Vintage Original  
 Mitter, S(1992) *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski, and Brook*, NY, Routledge

**MOVEMENT**

- Alberts, D (1997) *The Expressive Body: Physical Characterization For The Actor*, UK, Heinemann  
 Bogart, A; Landau, T (2005) *The View Points Book*, NY, Theatre Communications Group  
 Brennan, R. (2003) *The Alexander Technique Workbook, Your Personal System for Health, Poise, and Fitness*, UK, Vega Books  
 Evans, M (2008) *Movement Training for the Actor*, Routledge  
 Feldenkrais M (1990) *Awareness through Movement*, UK, Penguin  
 Laban R (1980) *Mastery of Movement*, London, Northcote House

Newlove, J (1993) *Laban for Actors and Dancers*, NY & London, Routledge.  
Richards, T (1995) *At Work with Grotowski on Physical Actions*, NY & London, Routledge

## **SINGING**

Barker P (2003) *Composing for the Voice*, NY, Routledge  
Husler, F; Rodd-Marling, Y (1965) *Singing: The Physical Nature of the Vocal Organ*, London, Faber & Faber  
Kayes, G (2000) *Singing and the actor*. London: A. & C. Black  
Manen, L (1974), *The Art of Singing*, London, Faber & Faber  
Reid, C (1950) *Bel Canto*, NY, Josef Pattelson Music House  
Sell, Karen (2005) *The Disciplines of Vocal Pedagogy: towards an holistic approach*, Ashgate,

## **VOICE**

Boston, J; Cook, R (2009) *Breath in action: the art of breath in vocal and holistic practice*, London: Jessica Kingsley  
Linklater K (1976) *Freeing the Natural Voice*, Drama Publishers  
Mithen, S (2006) *The Singing Neanderthals*, London, Phoenix  
Rodenburg P (1993) *The Need for Words*, US & Canada, Routledge  
Rodenburg P (2002) *The Actor Speaks*, NY, Palgrave MacMillan

## **PERFORMANCES THEORY AND HISTORY**

Bogart, A (2003) *A Director Prepares, seven essays on Art and Theatre*, NY, Routledge  
Brook, P (1988) *The Shifting Point*, London, Methuen  
Harvie, Jen; Lavender, Andy (2010) *Making Contemporary Theatre: International Rehearsal Processes* Manchester  
Jackson, S. (2004) *Professing Performance, Acting from Philology to Performativity*, Cambridge University Press  
Pavis, P (2003) *Analyzing performance : theater, dance, and film*, Ann Arbor: University of Michigan Press  
Schechner, R (2003) *Performance Theory*, NY, Routledge  
Shepherd, Simon, and Wallis, Mick (2004) *Drama/theatre/performance. The New Critical Idiom*, London, Routledge,  
Willet, J (1986) *The Theatre of Bertolt Brecht, A Study from Eight Aspects*, London, Methuen  
Salzman, E; Desi, T (2008) *The New Music Theatre: seeing the voice, hearing the body*, Oxford

## **Journals**

For survey of current critical theory in Music theatre: *Contemporary Theatre Review* 14:1  
For survey of current critical theory in Musical theatre: *Contemporary Theatre Review* 19:1  
For current scholarship in Musical Theatre: *Studies in Musical Theatre Journal* (Intellect Ltd)

## **ENSEMBLE PERFORMANCE**

### **Key Texts**

Bicat, T; Baldwin C (2002) *Devised & Collaborative Theatre: A Practical Guide*, Crowood Press  
Brook P (1990) *The Empty Space*, UK, Penguin.  
Mudford, Peter (2000) *Making Theatre: from text to performance*, Athlone Press  
Mock, Roberta ed. (2000) *Performing Process: creating live performance*, Intellect Books,

### **Supportive Reading**

## **WRITING FOR MUSICAL THEATRE**

Frankel, A (2000) *Writing the Broadway musical*, Da Capo Press  
Spencer, D (2005) *The Musical Theatre Writer's Survival Guide*, Heinemann Drama  
Rosenhaus, S.L; Cohen, A (2006) *Writing Musical Theater*, Palgrave Macmillan  
Taylor, M (2009) *British Pantomime Performance*, Chicago University Press

## **AUDITION AND SHOWCASE**

### **Key Texts**

Hammond, M (2009) *Thank you - that's all we need for today...* London, Edition Peters

### **Supportive Reading**

Craig D (1993) *A Performer Prepares*, NY & London, Applause  
Craig, D (1990) *On Singing on Stage*, NY & London, Applause  
Devenney, D (1998) *The Broadway Song Companion*, NY, Scarecrow Press  
Mapleson P (1994) *Auditioning for Musicals*, Australia, Currency

Please see relevant texts from other unit outlines also, depending upon the focus of the work undertaken.

## **CONTEMPORARY PERFORMANCE**

### **Key Texts**

[Acting in Musical Theatre: A Comprehensive Programme](#) by Vera, Rocco Dal and Deer, Joe (Routledge, 2008)

[Directing in Musical Theatre: An Essential Guide](#) by Deer, Joe (Routledge 2014)

### **Supportive Reading**

Craig D (1993) *A Performer Prepares*, NY & London, Applause  
Craig, D (1990) *On Singing on Stage*, NY & London, Applause

Please see relevant texts from other unit outlines also, depending upon the focus of the work undertaken.

## **SUSTAINED INDEPENDENT PROJECT (SIP)**

### **Key Texts/ Supportive Reading**

The key texts and supportive reading will be entirely dependent upon your choice of subject matter. It is expected that you will use texts and resources referred to earlier in the programme as well as material new to you at this point in the programme.

*These will be included in the Programme Handbooks for all programmes in the Framework. They are approved for the Framework as a whole. The assessment criteria for individual units are selected from these criteria.*

### **Assessment criteria**

Not all the assessment criteria apply to each unit although all will be incorporated *across* each Masters programme. (The three compulsory units include all these criteria already.) The assessment criteria to be considered will be clear in each unit outline. Tutors will give feedback relevant to these criteria with references to specific examples from your work.

Work is assessed on evidence of the extent to which you have met the learning outcomes demonstrated through:

- sustained, independent written argument;
- progress in relevant practice-based techniques;
- taking creative risks, selecting and implementing from these appropriately;
- originality in the application of knowledge in relation to the matter of the unit;
- analytical and critical awareness of relevant contemporary issues;
- intellectual engagement;
- understanding and effective use of research and advanced scholarship;
- recognising practice that is at the boundaries of the specialism;
- successful collaborative processes;
- tackling and solving problems and dealing with complex situations in professionally-related environments.

### **Assessment descriptors** (relating to the assessment criteria)

Work that is marked near a borderline is likely to have characteristics of work in the next closest bracket, but these are outweighed by characteristics described in the bracket in which the work is placed. The languages of these descriptors will be used by staff in feedback to make clear the level the student has reached. In addition, tutors will make reference to the learning outcomes and whether these have therefore been achieved.

#### **80% and over (distinction)**

Your written work demonstrates a fluent, lucid and advanced argument of a near-publishable level. You show exceptional evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated a highly impressive exploration of creative risks and options and selected and implemented ideas with acuity. There is clear and sustained evidence of originality in your applications of knowledge in practice. You have demonstrated excellent qualities of analysis and critical awareness of contemporary issues throughout the unit. Your levels of intellectual and embodied engagement are exceptional; you have developed original knowledge making use of extensive and highly complex research. You display strikingly effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at the highest of standards in group situations (if relevant), exercising most effective collaborative strategies. There is evidence of exceptional ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by its sustained excellence and is of equivalent achievement to striking professional practice at the forefront of its field.

#### **70% and over (distinction)**

Your written work demonstrates sustained, advanced argument at an academically high level. You show outstanding evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an impressive exploration of creative risks and options and selected and implemented

ideas with acuity. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated very good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are impressive; you have developed areas of original knowledge, making use of extensive and complex research. You display most effective practice, demonstrating an advanced understanding of the boundaries of your specialism. You work at high standards in group situations (if relevant), always exercising effective collaborative strategies. There is evidence of clear ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is characterised by excellence and is of equivalent achievement to professional practice at the forefront of its field.

#### **60% and over**

Your written work demonstrates a sustained and clear argument. You show very good evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated an effective exploration of creative risks and options and selected and implemented ideas appropriately. There is clear evidence of originality in your applications of knowledge in practice. You have demonstrated good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement are good; you have often made use of detailed research. You display effective practice, demonstrating a good understanding of the boundaries of your specialism. You work well in group situations (if relevant), frequently exercising effective collaborative strategies. There is evidence of good ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a good standard and, on several occasions, is equivalent to professional practice at the forefront of its field.

#### **50% and over**

Your written work demonstrates a developed argument that is reasonably sustained. You show evidence of progress in specific techniques relevant to the practical work of the unit. You have demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is evidence of originality in your applications of knowledge in practice. You have demonstrated reasonably good qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual and embodied engagement are adequate; you have made use of research at times. Your practice is at a reasonable standard, and you have demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, adopting reasonably effective collaborative strategies for most of the time. There is evidence of some ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is of a fair or good standard and, on occasion, is equivalent to professional practice at the forefront of its field. It is likely to be reasonably strong in some areas but less developed in others, and it may be inconsistent.

#### **40-49% (fail)**

Your written work demonstrates an argument but one that is only sporadically sustained. You show limited evidence of progress in specific techniques relevant to the practical work of the unit. You have only occasionally demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is limited or little evidence of originality in your applications of knowledge in practice. You have demonstrated limited qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual engagement were not always adequate; you have made little use of research. Your practice is not always of a reasonable standard, and you have rarely demonstrated an understanding of the boundaries of your specialism. You contribute to group situations, although you do not often adopt effective collaborative strategies. There is limited evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is only of a fair standard and is rarely equivalent to professional practice at the forefront of its field. You have not sufficiently demonstrated that you have met the learning outcomes of the unit, although it is likely that your work shows potential.

#### **Less than 40% (fail)**



Your written work does not sufficiently demonstrate an argument. You show insufficient evidence of progress in specific techniques relevant to the practical work of the unit. You have rarely or never demonstrated exploration of creative risks and options and selected and implemented ideas appropriately. There is little or no evidence of originality in your applications of knowledge in practice. You have rarely demonstrated qualities of analysis and critical awareness of contemporary issues in the unit. Your levels of intellectual and embodied engagement were inadequate; you have made little or no use of research. Your practice is not of a good enough standard, and you have not demonstrated an understanding of the boundaries of your specialism. Your contribution to group situations is very limited, as are your effective collaborative strategies. There is little or no evidence of ability in tackling and solving problems and addressing complex situations in professionally-related environments. The work is not equivalent to professional practice at the forefront of its field. You have not demonstrated that you have met the learning outcomes of the unit.

**The following additional information will be included in the virtual learning environment for students**

- relevant parts of the assessment strategy and weightings with assessment deadlines;
- programme timetable
- student support and the template for tutorial record-keeping
- details about staff contacts.

All programmes use a virtual learning environment (VLE) for the provision of up to date programme information.

**KEY FACTS**

<b>PROGRAMME NAME</b>	<b>MA Music Theatre</b>
<b>TEACHING INSTITUTION</b>	The Royal Central School of Speech and Drama, London
<b>AWARDING BODY</b>	University of London
<b>FHEQ</b>	The MA Music Theatre is a qualification at Level 7 in the Framework for Higher Education Qualifications in England, Wales and Northern Ireland, carrying 180 credits at level 7.
<b>AWARD(S)</b>	MA (180 credits) A PG Dip may be awarded on the basis of 120 credits to a student who has not passed the 60 credit Sustained Independent Project.
<b>FINAL AWARD NAME</b>	Master of Arts in Music Theatre
<b>MODE OF STUDY</b>	Full-time only
<b>EUROPEAN CREDIT TRANSFER SCHEME (ECTS)</b>	The MA is a qualification at the end of the second cycle as defined within the European Higher Education Area, carrying 90 ECTS credits
<b>ACCREDITATION</b>	N/A
<b>LANGUAGE OF STUDY</b>	English
<b>EXTERNAL BENCHMARKS</b>	Framework for Higher Qualifications (FHEQ) Masters Benchmark Statement

**EXTERNAL EXAMINER INFORMATION**

<b>Name</b>	<b>Position</b>	<b>Organisation</b>	<b>Tenure (MM/YY)</b>
Dr Shirley Thompson	Reader in Composition and Performance	University of Westminster	09/15 - 12/19

**PROGRAMME APPROVAL**

<b>Last Periodic Review</b>	<b>2013/14</b>
<b>Specification Version</b>	<b>2017/18</b>

The Royal Central School of Speech and Drama  
Embassy Theatre  
Eton Avenue  
London  
NW3 3HY

[www.cssd.ac.uk](http://www.cssd.ac.uk)

September 2017