



# Programme Specification

## MUT-2014: Musical Theatre

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LU Bachelor of Arts with Honours awarded by Lancaster University (FHEQ Level 6)

Programme Status: Approved | Version: 1

## Introduction

This programme specification provides a summary of the main features of the Musical Theatre programme and the learning outcomes that you as a student might reasonably be expected to achieve and demonstrate on successful completion of the programme.

Further detailed information related to this programme and the College can be found in the following resources:

- Programme Handbook
- B&FC Student Handbook
- B&FC Admissions Policy
- Work based and placement learning handbook (for foundation degrees)
- Student guide to assessment and feedback

## Key Programme Information

<b>Programme Code</b>	MUT-2014
<b>Programme Title</b>	Musical Theatre
<b>Teaching Institution</b>	Blackpool and The Fylde College
<b>Professional, Statutory and Regulatory Body (PSRB) Accreditation</b>	None
<b>UCAS Code</b>	WW34
<b>Language of Study</b>	English
<b>Version</b>	1
<b>Approval Status</b>	Approved
<b>Approval Date</b>	02 May 2017
<b>JACS Code</b>	
<b>Programme Leader</b>	Michael Holdsworth

## Programme Awards

<b>Award</b>	<b>Award Type</b>	<b>Level</b>	<b>Awarding Body</b>
LU Bachelor of Arts with Honours	Honours Degree (360 credits)	Level 6	Lancaster University

## Programme Overview

Blackpool and the Fylde College remains committed to providing a highly responsive curriculum that is employment and future-focused and will enable students to develop the essential knowledge and skills that will prepare them for future success in work and life.

The BA (Hons) in Musical Theatre is a degree with a specific aim to generate the creative thinking in the professionals of tomorrow. Our students begin the course with a passion for Musical Theatre and throughout the three years of intensive and creative exploration emerge from the degree as a profession-ready graduates armed with specific skills sought by the performing arts industry as well as a plethora of transferable skills for the wider job market.

Through the critical exploration, analysis and reflection of a diverse range of theatrical genres, styles and traditions you will develop the ability to become an intelligent, highly skilled and reflective practitioner who is capable of creating your own future in the performing arts sectors.

The programme aims to enable you to develop specialist performance skills informed by the

theories, practices and teachings of key practitioners in acting, singing, and dance with critical analysis and reflection driving the development of each discipline. Specific focus will be placed upon your understanding of the group and collective process and the interplay between the performers' conscious and subconscious resources in the realisation of a performance culminating in the natural synergy of all disciplines.

Your studies will be informed by the key principles and theories attached to each discipline of musical theatre (dance, singing and acting) and through practical exploration and critical reflection these skills will be refined and transferred into rich professional and employability skills. As you progress through the levels of the degree the exploration of each discipline will continue with an individual focus allowing for specialisms and creative practices to develop and your ability to synthesise the three disciplines will transform you into the complete performer required by the musical theatre industry. Critical reflection and analysis of theory and will play an integral role in your development as a musical theatre performer. Your professional practice will be further enhanced through practical and autonomous work and performance allowing you to exist in a highly competitive industry and thrive as an independent practitioner.

As you progress through levels, you will be able to synthesise performance disciplines together in the final performance realisation of graduate level performances employing creative and intelligent engagement with the work of key practitioners, a range of texts, dance notations, scores and the key components of performance. At Level 4 you will identify the key theoretical themes and practices that underpin the key disciplines of musical theatre (acting, singing and dancing) which will be critically explored and investigated from subject specific practice, drawing on the understanding of the interplay between practice and theory. The study of key practitioners, practices and theory will instigate intelligent engagement with the forms of performance drawn from the disciplines. Techniques and theories studied at this level will provide the platform for more critical studies and practice at level 5 where you will be required analyse the skill-sets acquired at Level 4 and appropriately select from practices, theories and forms and apply them in your performances. At level 6, you will interrogate theoretical themes and practices and synthesise them in your performances along with the integration of graduate employability skills desired by industry.

## Admission Criteria

**Entry to Level 4 of the BA (Hons) Musical Theatre Programme would normally be on the basis of:**

- A minimum of 200 UCAS points in a related discipline; this will be from a combination of Acting, Singing or Dance qualifications.
- GCSE in English at grade C or above.
- Non - traditional qualifications and experience may be considered and entry to the programme will be based on a successful interview and audition.
- Submission of Audition Material  
All applicants are invited to submit their audition material (two examples from: singing, acting or dance) through an e-portal.
- Telephone Interview  
Normally within 5 days of the audition material submission, the Decision Making Tutor will conduct a telephone interview and a decision will be forwarded to the admissions team.
- Workshop Days  
Candidates are then invited to attend 1 of 6 workshop days, this enables applicants to meet the tutors, meet existing students and tour the resources. This element of the process is key to providing open, transparent and inclusive feedback on the nature of the provision and institutional policies. Attendance at one of the workshop days is not conditional but strongly advised. Candidates can attend one of the workshop days and present their audition material live rather than through the e-portal if they prefer.

*This revised application process is designed to be inclusive and supportive and remove many financial barriers to relating to recruitment. It is envisaged that this recruitment strategy will also provide growth in applications from overseas candidates.*

## **Admissions**

Our admissions policy clearly aligns to the indicators identified in the QAA Quality Code. All information clearly describes the process for application and admission. The academic environment and the nature of student support are transparent and support students in making informed decisions. Connections with industry, links with professionals and key performance indicators are all made available and are actively shared with candidates.

All applicants are invited to submit audition material. This material will be reviewed by the Decision Making Team and successful candidates will be offered a telephone interview within five working days. The decision making team will inform admissions of their decision within 1 working day. Alongside this process applicants will be given the opportunity to attend one of 6 Creative Arts University Days, where pending applicants and those holding offers will be invited to attend a series of workshops, seminars and lectures. For those not holding the qualifications for traditional entry, attendance at one of these University Days is essential. Unsuccessful applicants can request feedback on their applications and all feedback will be forward facing to support future applications.

## **Career Options and Progression Opportunities**

Employment in the industry is characterised by a high number of freelancers and portfolio working is common with a second job to supplement artistic income. Performers must be proactive in considering potential sources of future income &#8208; essential to earn a sufficient living from performance, especially in the early stages of careers. However, graduates may find themselves working in a number of capacities such as, performer, director, creative writer, technician, arts administrator, practitioner, researcher, dramaturgy, lecturer or teacher.

Graduates are expected to develop skills that are transferrable throughout the performance industries, with experience in freelance and enterprise strategies for those students that want to manage their own independent projects and a strong professional experience for those wanting to go into mainstream performance.

Successful completion of the BA (Hons) Musical Theatre also allows for progression onto a relevant Masters programme of the students choosing at other HEI institutions, such as the MA Musical Theatre at Guildford School of Acting (GSA), or a MA in Music Theatre at the Central School of Speech and Drama.

In addition to the potential of training at Level 7, there are other postgraduate options that graduates may wish to consider. Education is a key potential destination industry of any performance graduate owing to the large extent of relevant transferable skills including presentation, self-management and public speaking. Students may consider the vast range of opportunities that the education sector offers the graduate actor such as TIE (Theatre in Education), personal coaching, one-to-one tuition, drama schemes for young offenders and prisons, stage schools, after-school clubs and delivering workshops for business professionals in addition to entering the industry full time. Most of these options allow for flexibility – allowing the graduate to develop as a performer whilst generating income and developing skills and experience in these roles.

## **Programme Aims**

- Equip all students with a range of professional skills required by the creative arts industries, in so doing, developing a diversity of approaches to the disciplines (of Acting, Singing and Dancing) from both a theoretical and practical standpoint.

- Develop critical thinking skills in order to better develop the synthesis between theoretical and practical skills.
- Develop a professional work ethic and a culture of productivity and artistic freedom which reflects a professional approach to individual, group and ensemble based work.
- Encourage independent research, analysis and critical self-reflection (enabling students to identify, articulate and critically appraise their skills).
- Ultimately foster a well –informed, personal working process among every individual operating in the habitat of the degree, supported by theory, practice and reflection.
- Encourage creative, intelligent and imaginative responses to both source material and in the devising of original material.
- Nurture the skills of self-reliance and a pro-active attitude to creating employment opportunities.

## **Programme Learning Outcomes**

### **Level 6**

Upon successful completion of this level, students will be able to:

1. Research the performance requirements, according to context and rationale, of a range of texts, dance notations, scores, genres and stimuli to produce an informed performance.
2. Investigate the underpinning theory behind the performance requirements of a text, score, dance notation or performance.
3. Synthesise theoretical and Disciplines (Acting, Singing and Dancing) to inform the practice of a range of performance styles.
4. Critically use physical tools with confidence, skill and control in the realization of performance
5. Evaluate the relationships between a performance and the context of its conception.
6. Analyse the various relationships between a performer and their audience and adjust their performance accordingly.
7. Relate appropriately in rehearsal and performance to others involved in the creative process and execution.
8. Examine potential roles within the performing arts industry and wider based performance sectors and plan personal professional development to meet selected roles.

## Programme Structure

Pathway	Module	Level	Credits	Coursework	Practical	Written Exam
<b>Stage 1</b>						
All	AMT412: Singing Technique (Mandatory)	4	20	20%	60%	20%
	C401MUT: Engaging the Archive (Mandatory)	4	20	100%		
	MUT401: Acting for Musical Theatre (Mandatory)	4	20	20%	80%	
	MUT402: Dance Technique (Mandatory)	4	20	20%	80%	
	MUT403: Performance Preparation (Mandatory)	4	20	20%	80%	
	MUT404: Performance Practice (Mandatory)	4	20	20%	80%	
<b>Stage 2</b>						
<b>Stage exit award: LU Diploma of Higher Education (Awarded by Lancaster University)</b>						
All	AMT512: Advanced Singing Technique (Mandatory)	5	20	10%	70%	20%
	AMT513: Communication, Media and Acting for Camera (Elective)	5	20	20%	80%	
	AMT514: Ensemble Performance and Collaboration (Mandatory)	5	20		100%	
	CS501: Research into Practice (Mandatory)	5	20	67%	33%	
	MUT501: Advanced Dance Technique (Mandatory)	5	20	20%	80%	
	MUT502: Commercial Dance (Elective)	5	20	20%	80%	
	MUT503: Commercial Singing (Elective)	5	20	20%	80%	
MUT504: Performance Realisation (Mandatory)	5	20	20%	80%		

Stage 3 Stage exit award: LU Bachelor of Arts with Honours (Awarded by Lancaster University)						
All	AMT601: Performance Entrepreneurship (Elective)	6	20	30%	70%	
	AMT602: Engaging with the industry (Elective)	6	20	25%	75%	
	AMT611: Professional Performance Realisation (Mandatory)	6	40		100%	
	AMT613: Advanced Media Techniques (Elective)	6	20	30%	70%	
	AMT614: Group Innovations and Artistic Development (Mandatory)	6	20	50%	50%	
	AMT615: Singing for Industry (Elective)	6	20		100%	
	C601MUT: Independent Research Project (Mandatory)	6	20	100%		
	MUT601: Choreography for Performance (Elective)	6	20	20%	80%	

## Programme Delivery: Learning and Teaching

The curriculum is designed to explore and reflect at all levels the knowledge and skills required by the performing arts sector. Teaching and learning methods focus on formal classroom sessions and practical rehearsal sessions being used to inform one another, ensuring that theory is not only studied but put into practice, as such all practical performance work is fully informed and supported by the relevant theories which have generated it. For a large part, assessment is formulated as a natural conclusion of work studied in investigative rehearsal sessions and is captured through formal written essays, seminars, peer teaching, portfolio submissions situated learning, reflective journals which incorporate professional development planning and video evidence of performance work. The evaluative and analytical elements of the programme increases across levels culminating in a research project level 6.

Learning and teaching strategies are designed to be a combination of formal and informal as appropriate to the subject, level and context. Formative feedback will support student progression in both written work and practical performances. "Work in progress" showings will be an essential element of each practical assignment and the feedback from these termly events will enhance student achievement and progression. Therefore you will be well prepared for the independent research project and creative modules in Level 6.

Autonomy is developed from Level 4, where skills based competencies, academic and digital literacies are embedded, through to Level 5 where skills are consolidated and embedded, and a more independent approach is developed, and finally at Level 6 where autonomy and independent research are an expectation. A key feature of the delivery structure is the interweaving of skills and techniques from all disciplines into one another. In example techniques from acting techniques drawn from Stanislavski's teaching as well as Rudolf Laban's teaching will not only be expected to be applied by the student in singing technique, but they will be further reinforced by the lecturer to aid and facilitate the synthesis of skills required by the musical theatre performer. Additionally skills and technique acquired at level 4 will provide the foundation of techniques that will be further required, explored and augmented upon in levels 5 & 6. The journey from Level 4 to Level 6 is scaffolded by the variety of pedagogical approaches, levels of support and a thorough induction to each level of learning throughout the programme.

Methods of learning and teaching, including self-directed study, workshop and studio practice, group work, lectures, seminars and performances, will provide a variety of learning experiences for students.

You will explore a wide range of materials and performances through the discipline of musical theatre and through each discipline which is a component thereof, by way of a variety of learning strategies. Alongside the provision, students can expect debate, exchange of ideas and critical reflection as part of their programme. The theoretical and critical modules at Level 4, 5 and 6 are integral to the academic integrity of the programme. These modules are delivered by Critical Studies specialists in collaboration with Musical Theatre specialists to afford students a well-rounded and critical approach to their practical work and to enable students to make informed and meaningful links between theory and practice. Staff (including tutors, Higher Education Learning Mentors, Learning Resource Centre staff and Learning Support staff) and students work in partnership to support effective learning processes, developing students as independent and responsible learners. Collaboration and mutuality within a diverse cohort will enrich the learning environment, supporting the discursive approach to learning across levels.

Lecture/Seminar - Knowledge and understanding of selected subjects will be developed through these formats leading to discussion and analysis. The intellectual skills of synthesis and debate will be explored and developed across all levels building skills to enable you to undertake significant research at level 6.

Tutorial - You will receive individual tuition/feedback and (where appropriate) action points to develop skills and intellectual cognisance.

Independent Research - Specialist study will be undertaken in accordance with personal interests. Research guidelines and tutorials will support this process. You will develop knowledge and understanding of the ways in which performance originated, is constructed, circulated and received.

The programme is assessed through the submission of written essays and reports, a series of performance presentations, and an assessment of praxis (technique development, and the creative use of the rehearsal processes) and the submission of a dissertation. See the course scheme, below.

The work in the 1st year supports and feeds into the second year, and the work in the 2nd year directly supports and feeds into the final year.

## **Programme Delivery: Assessment**

Modes of assessment will be drawn from the following:

- Essays
- Analytical reports
- Seen and unseen written assessments and examinations for Music credits
- Presentations
- Seminars
- Portfolios
- Performances both studio and full stage (Devised and scripted)
- Research dissertation
- Workshops and rehearsals

The course entails a mix of staff-led sessions, student preparation in groups and independent study.

Particular methods of learning and teaching are as follows:

Lecture/Seminar - Knowledge and understanding of selected subjects will be developed through these formats leading to discussion and analysis. The intellectual skills of synthesis and debate will be explored and developed across all levels building skills to enable you to undertake significant research at level 6.

Analytical Reports – These reports provide the synthesis of information gathered from working journals. In level 4 they will focus on the analysis of skills and working practices, with some written critical analysis of performance work. At Level 5 the focus will be on critical analysis and reflection. Level 6 will include strategies for improvements and a critical analysis of both process, and practice aesthetics.

Workshops - You will be introduced to, and encouraged to develop, creative, intellectual and technical abilities through exploration and exposition. The exploration of new, or rehearsed material, will be placed in the current social and political context using performance techniques associated with particular cultural forms or practitioners.

Rehearsal - Directed and student led rehearsals will develop existing material and explore the creation of new and innovative production work. This process will enable students to explore the interplay between practice & theory in the discipline.

Technique Classes – Specialist teacher led discipline classes will develop essential core skill techniques through repetition and rigor to aid practice in other modules.

Performance/Showing - Will enable you to apply the discoveries / theories encountered and place them in a professional context. This will be followed by subsequent reflection and analysis. "Work in progress" showings will provide valuable formative feedback. This affords students the opportunity to engage in performance based on an acquisition and understanding of appropriate performance vocabularies, skills, structures and working methods.

### **Assessment processes**

- The modules on the course employ a variety of assessment methods.
- All assessment is seen as part of an aligned and integrated course of study, and the assessment tasks seek to comprise a genuine representation of the objectives of the course and its modules.
- Assessment may be formative or summative.
- Formative assessment points are assigned at specific points during a module to provide students with an opportunity to test their learning and receive verbal feedback as to their progress through the module.
- All assessed work is subject to the School moderation policy, and all marks are provisional until confirmed by the Examination Board, which meets after the completion of the year.
- All students are involved in the PDP process and play a very active role in taking responsibility for and developing their learning. PDP tutorials, which take place three times a year, provide a valuable opportunity in which to monitor progress and identify developmental needs. In addition to attending tutorials, students also complete written PDP statements in which they measure the development of their learning and analyse particular challenges and achievements. At level six, all students are required to complete a PDP evaluation at the end of each performance project. The PDP Scheme is a particularly valuable part of the School's work.

### **Critical Studies**

Extended writing is an essential life, employment and career skill, and all students in the School of Creative Arts are guided through the 3 Levels of study to ultimately produce a piece of fully researched academic writing. Extended writing, academic enquiry and the ability to critically

evaluate are essential attributes which will equip graduates for their futures. The Critical Studies modules are embedded into the curriculum and offer the academic theory to underpin and inform creative practice whilst developing personal and intellectual autonomy. Support through workshops, Higher Education Learning Mentors, Learning Resource Centre staff, one to one academic tutorials, lectures and seminars help to structure the learning in order that all learners can achieve at level 6. Essay writing at Level 4 develops the skills of written argument and critical analysis from a list of questions that link to lectures and seminars as well as selected texts. Digital and academic literacies are developed at Level 4 as are research, scholarship and enquiry skills. At Level 5, students develop these skills further and choose one from a set list of essay titles related to the lecture programme, which require the student to investigate selected aspects of a theme, or question introduced during the module. At Level 6, students are encouraged to engage with concepts and issues that underpin and inform their area of professional practice. The dissertation will demonstrate in written form synthesis of aspects of practical and theoretical aspects of their programme. The Independent Research Project at Level 6 supports the development of research skills, analysis and evaluation into focused enquiry culminating in a dissertation.

### **TQEP and Enrichment**

The TQEP projects impacted significantly on overall student satisfaction (evidenced through the Quality Assurance Meetings which took place that year) as they assisted in providing learners with a range of additional subject related activities e.g. swimming, choir, audition and singing technique, Latin and Ballroom, Commercial dance. These additional features to the main programme have continued throughout the course of the degree with some funding being drawn from the enrichment scheme in order to maintain high overall student satisfaction and success and achievement (evidence through NSS, QAMs & Progress & Award-board results). The addition of key enhancement skills has helped to further develop employability skills through the integration of practitioners who are current industry professionals, and by providing learners with greater awareness and understanding of industry expectations, it has also assisted in bringing greater relevancy to the principle skills taught within the curriculum helping students to maximise their potential.

Curriculum design – focus upon technique as opposed to production.

Due to the nature of modules in levels five and six being shaped around the creation of a performance project, there have been concerns from the delivery team that often the focus of students has been too heavily placed upon the final product, brushing over the vital fundamental development of techniques as a result. In some modules this has also been evident, taking dance as the example; students' preparatory time had been split between developing a routine that would showcase the studied techniques instead of focusing purely the techniques themselves that would in fact lead to further development. In response to this, where appropriate, assessment strategies have been reworked to assess technique through practice routine work as opposed to performance and the ethos of Pr2 has been placed upon the realization of project through the application of technique etc. as opposed to the completion of a project.

### **Streaming of classes: dance**

The audition process played a vital role in the assessment of the ability of learners before enrolment onto the programme. Through the audition process the team has continually identified the varying levels of ability within dance from weak to strong. Due to the developmental nature of dance placing learners of mixed ability tends to produce a detrimental effect upon learners: slowing down growth and affecting morale. In response to this, and to fully support the students with less ability in this area, dance is now streamed by ability and groupings are reanalysed at the start of each academic term. An additional response to improving dance is redistributing the hours of dance and splitting the delivery across the week to further develop the continuing delivery. This strategy allows all students to effectively develop physical skills and to be able to apply these effectively, in performance.

### **Singing: one on one.**

As every learner differs from the next, with their own individual needs that require its own specific nurturing. A performer's singing voice follows the same principle. With this in mind, the delivery structure of singing technique was adapted, providing level four learners with one to one singing lessons that specifically caters to developing their voice as opposed to affecting a whole. "Individual singing lessons has really helped me move forward with my voice, without it my voice would be going backward" a level four student.

### **Tutorial:**

Weekly timetabled tutorial sessions with levels four, five and six have played a fundamental role in strengthening the effective communication of information from lecturers to students and vice versa. There is a clear forum for matters to be raised, supported and where appropriate discussed. Seminars from the HELM's team on essay writing, referencing and motivation have found a natural delivery place within pastoral sessions (as these key topics often result in a large proportion of student anxiety) as well as tutor led workshops in exercise, health & fitness and cookery. This process enables students to effectively manage the creative, personal; and interpersonal issues that may arise.

## **Programme Delivery: Work Based and Placement Learning**

Personal development planning forms an integral part of the programme and is naturally embedded into all modules in all levels of the degree. The importance of students fully taking responsibility for their personal/professional development is paramount to securing work in employment in the musical theatre industry, as it is the performers' priority to take measures for self-development to become successful in auditions, an environment where little to no feedback is required thus placing the ownership onto the individual. As a result, skill based modules within levels 4 and 5 of the degree include the learning outcome: identify and take measures to ensure personal development. This process is further endorsed through the audition process onto the programme which requires applicants to fully reflect on their own practice and prepare audition material showcasing their specific abilities. At levels 5 & 6, through optional modules students are again engaged in personal development planning through the reflection of their current abilities and interests, and then provided the opportunity to select options to further enhance their training.

## **Study Costs: Equipment Requirements**

Students will be required to purchase:

- pink/black spilt sole ballet shoes
- black ballet leotard/black vest top
- pink/black ballet tights
- black ballet belt
- black jazz leggings
- leotard
- crop top
- black t-shirt
- Jazz shoes or foot thongs
- black tap shoes
- black character shoes/black dress shoes
- character skirt
- knee pads

Books, Journals and electronic resources can be accessed via the College Learning Resources Facility.

## **Study Costs: Additional Costs**

There will be additional costs to consider such as optional educational visits to theatres and workshops as well as photocopying/printing.