

Programme Specification (undergraduate)

Programme	BA (Hons) Musical Theatre Performance
Awarding Institution	Trinity Laban Conservatoire of Music and Dance
Location of study	Laurie Grove, Laban Building, King Charles Court, Blackheath Halls
Mode and duration	3 years full time
UK Credits	360
ECTS	180

Summary Description

The BA (Hons) Musical Theatre Performance is delivered full-time over three academic years. Delivery is mostly face-to-face, usually in whole group or smaller groups with some individual teaching (singing lessons) and tutorials. Learning contexts include classroom-based knowledge development, individual tutorials, skills workshops, rehearsals, performances, independent study and evaluation.

The programme has a credit value of 360 credits (120 credits per year of study) and assumes an indicative 1200 student learning hours per year.

The BA (Hons) Musical Theatre Performance programme is designed to enable you to develop the skills, attributes and knowledge necessary for a career as a creative entrepreneur and artist (singer- actor-dancer) in the Musical Theatre industry.

The programme comprises three years of full-time study, made up of Skills and Techniques classes, Performance Projects, development of learning knowledge and academic skills, industry knowledge and self-marketing skills, and research projects. The programme enables you to develop and consolidate relevant skills and attributes progressively over time through a structured series of developmental explorations, tasks and challenges. Your personal, creative and professional development is informed by reflecting on and learning from your successes and failures in a positive, highly supportive learning environment that encourages creative risk taking, adventure, discovery and the pursuit of excellence.

Programme Overview

The programme works broadly along industry lines in terms of the working week between the hours of 9am and 6pm, with performances in the evenings and some Saturdays, including matinees.

The credit envelope for each module has been calculated with this workload in mind, acknowledging that substantial self-directed study is required of the Musical Theatre performer (e.g. song/line learning etc.), and that not all performers will be called for all rehearsals throughout a rehearsal period: there is thus some independent time embedded within the rehearsal time as well as that stated in module descriptors.

The programme is designed to:

- support and guide your development in preparation for a career initially as performers in the professional musical theatre industry.
- empower you to operate as creative entrepreneurs.
- foster the development of graduates able to create, develop and perform musical theatre works that reflect, interrogate and/or enrich society.
- enable you to value, have confidence in, articulate and execute your own artistic choices.
- support your development as an independent learner able to recognise and realise your own intellectual, creative and practical potential.
- facilitate your learning from professional musical theatre practitioners.
- enable you to understand the range of creative roles within musical theatre and how these might inform future employability.
- nurture your collaborative and leadership skills.
- Particular emphasis is given to:
 - providing learning opportunities for you within industry-relevant project-based contexts;
 - supporting your individual development as a unique creative artist;
 - enabling your constant pursuit of excellence.

All of the modules in Parts One, Two and Three are core and mandatory.

The programme is designed to enable you to achieve certain skills levels and competencies progressively, working towards the achievement of all the Level 6 learning outcomes. While you will all develop at different speeds, achieving improvements at different times and to varying degrees, broadly speaking, by the end of each year/part, you should have achieved the following:

By the end of Level 4/Year 1 you should have a broad range of relevant knowledge and understanding of your subject, able to recognise a range of solutions to problems. You will have sufficient understanding and command of your practical skills to be able to perform with a degree of confidence, to recognise your own strengths and weaknesses, and to develop appropriate learning strategies to develop and extend these.

By the end of Level 5/Year 2 you should have consolidated and extended what you learned at Level 4, now evidencing more fully developed critical and analytical skills. You will be better able to evidence individual ability to analyse problems, to appraise a variety of sources, assessing their relative merits, and to recognise the potential of a range of solutions

to problems, providing a coherent rationale for your choices. You will be more assured in your practical skills, applying a developed technical competence and proficiency to your work.

By the end of Level 6/Year 3 you should be able to operate independently, not only sourcing, analysing and questioning relevant information, but also taking a high degree of ownership of your own learning process, assimilating and synthesising gained knowledge, skills and experience into an increasingly confident and authoritative professional identity. Your practical skills will be more advanced, more confident, with a higher degree of grounded technical underpinning.

Learning Outcomes

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

Knowledge and understanding

A1 Create, develop and execute exciting live performances to a professional standard.

A2 Source and select repertoire that serves individual and industry needs.

A3 Use Contextual detail and research to create informed work.

A4 Plan strategically for a career in the industry that realises own career and life goals.

A5 Strategise learning on the basis of experience.

A6 Complete self-determined independent research that informs practice.

Skills

B1 Demonstrate performance skills as an individual and as a member of a group.

B2 Retain creative identity within differing performance styles and contexts.

B3 Take individual responsibility for self-directed skills development.

B4 Interpret and synthesise texts into new texts.

B5 Make sophisticated and nuanced use of relevant vocabularies.

B6 Utilise individual interpretive skills grounded in research, instinct and flair.

B7 Uphold professional protocols and industry practices.

Values and attitudes

C1 Fulfil relevant professional expectations and responsibilities.

C2 Be a model of good practice in respecting, valuing and leading others.

C3 Apply skills of leadership, organisation, communication and presentation at a professional level.

C4 Take a leading role in collaborative and team settings.

C5 Work autonomously to a professional standard.

C6 Strategise learning on the basis of experience.

Graduate Attributes

In achieving institutional learning and teaching goals, Trinity Laban aims to produce graduates from our Undergraduate programmes who (variously through their differing programmes of study):

1. Are highly creative and resourceful and exhibit technical excellence within their field.
2. Have outstanding performance skills.
3. Are familiar with the possibilities offered by and through collaborative forms of working.
4. Have extensive knowledge of the context within which dance/music work is created and performed.
5. Are confident in the creative use of technologies within their art-form.
6. Have the skills to develop as effective project leaders, able both to devise and manage their own performance projects, workshops, research, and to participate as team members in such activities.
7. Have the capacity to recognise the applied potential of their art form to engage with a variety of contexts such as social, community, performance, business, education.
8. Have the potential to articulate persuasively and encourage and direct the participation of others in their art form.
9. Are equipped to take advantage of the wide range of employment opportunities available within the arts industries, and who understand how to generate their own work and have the skills to manage a sustainable and enriching career.

Curriculum

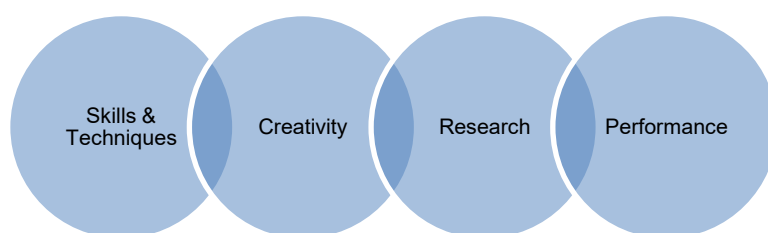
Led by an experienced team of practitioners, artists and industry leaders, the curriculum focuses on the development of industry relevant skills and techniques exploring arts-based practice through the creation of co-authored and co-produced group and ensemble work within inclusive collaborative settings. Workshops, lectures, and creative development seminars, offering work-based, collaborative and student led approaches to developing exciting theatre and performance will be facilitated that meets 21st century artistic expectations. The business of musical theatre is shifting with a requirement for a far more connected approach that looks beyond the lens of West End and Broadway models. Whilst recognising the importance and vibrancy of these business structures it is now important to redefine the boundaries of the world of theatre and encourage an interconnected approach that develops a world lens and artistic vision for musical theatre that can be sustainable, far reaching and challenges the normative processes in which it is currently defined.

Creative thought will be extended and interrogated, looking at theatre creation through a world lens. Projects will be created that explore social, educational and cultural impact, extending knowledge and understanding of how arts-based practice can instigate positive social change within communities and through the development of new audience.

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

The Musical Theatre department continues to strive to develop world leading training that supports the future development of artists that wish to pursue professional careers in the creative industries. As part of our reflective cycle all modules were reviewed to ensure that learning occurs at the right moment in time to support the best possible achievement outcomes for our students. Through this process our focus continues to develop not only the professional performer, but the creative innovative processes that will facilitate breadth and depth to the employment opportunities the 21st century has to offer. The curriculum development has focused on the acquisition and development of fundamental technical skills, creative and industry awareness, employability and creative development and how research can support development of professional practice.

Modules have been aligned into four explicit areas of development across the three years of study.



Structure

Year 1/Level 4	Year 2/Level 5	Year 3/Level 6
Skills & Techniques 1 75 Credits	Skills & Techniques 2 40 Credits	Creative Futures 20 Credits
Creative Entrepreneur 15 Credits	Creative Research Pathways 20 Credits	Making Theatre 20 Credits
Creative Artist 15 Credits	Creative Research 20 Credits	Creative Research Project 30 Credits
Understanding Performance 15 Credits	Embedding Performance 40 Credits	Professional Performer 50 Credits

Key Progression Points

Students are normally required to achieve all credits in each part in order to progress to the next part of the programme. An assessment board will meet at each progression point and is responsible for making progress decisions.

Learning and Teaching

Total contact hours [1483.75 hours]

Total self-directed study hours [2116.25 hours]

Total learning and teaching hours [3600 hours]

Learning and teaching methods

Learning takes place through a blend of tuition, experiential learning and personal study, using an integrated learning model within a variety of formal, informal and student-determined settings. Group and individual practical skills-development sessions form the core training in musical theatre singing, acting and dancing. Group lectures and seminars enable a more interrogatory approach to learning in which you will be able to apply and adapt your knowledge, analytical and reflective skills. Workshops enable a flexibility of response that facilitates your integration of practical and intellectual approaches to learning, reflecting on and improving practical outcomes as they are achieved within a creative setting; the use of professional practitioners in these and rehearsal settings exposes you to different views and approaches current within the industry.

Informal and student-determined learning settings currently include: students' own individual (and sometimes group) voice/acting/dance practice; further research into aspects of the programme of particular individual interest; rolling programme-related discussions on networking web-sites such as Facebook; the institution's Virtual Learning Environment (Moodle); student-led dance classes and mini Musical Theatre projects; student led warm-ups and preparation for classes.

The majority of formal learning takes place within group settings in which there is a high degree of collaboration, supporting each other's learning, and strong sense of team working towards a shared goal.

The teaching, learning and assessment strategies used on the BA (Hons) Musical Theatre Performance are based on the notion that Musical Theatre performance students learn most effectively by doing, by thinking about what and why they are doing, by applying and adapting learning in relevant creative contexts, and by reflecting on, interrogating and evaluating that learning with a view to determining the success of their efforts and developing as a creative artist as a consequence.

Focused research and reflective practice are part of the normal working life of the professional Musical Theatre performer-maker: much of the operation of the programme is thus embedded in real world models of professional practice. All performance outcomes are project-based and project-focused, as is typically the case of the professional Musical Theatre performer. Traditional separations between research and practice are considered

unhelpful to the student learner: all purposeful and considered work-based activities contribute to and assist in the creation of high-quality performers and performances.

Taught sessions are underpinned by the expectation that the tutor explicitly models good practice in his/her preparation and delivery of stimulating learning experiences. Creative practitioners are likewise encouraged to articulate and explain their creative process in order that you gain insight into non-performer roles.

Assessment

Overview

The assessment methods used on the programme mirror the industry where possible. All assessments are designed to measure achievement relative to explicit criteria, appropriate to the intended learning outcomes. You will frequently get informal “in the moment” feedback on achievement within class, and broader informal feedback as to progress more generally in tutorials.

A brief summary of assessment methods includes -

- practical skills development: assessed through in-class tasks, end-of-session showings of work, and ultimately through the application of relevant skills within the performance projects.
- reflective and evaluative skills: assessed through written and verbal analyses of your own and others’ performance work; song, script and text analysis, and post-performance group de-briefing discussions.
- knowledge and understanding: assessed through written work, presentations, and in-class discussions.

Teaching and assessment strategies provide you with a structured set of challenging relevant experiences that enable you to learn effectively, to use that learning to grow and develop both as a person and a creative artist. These strategies also provide the means by which you can progressively take responsibility for your own learning and development. Assessment modes will be used that are appropriate to the task set. Marking criteria will be used, copies of which you will have in advance of undertaking the assignment.

A wide variety of assessment methods are used to reflect the diverse learning experiences you will encounter on the programme and to give you the opportunity to demonstrate the acquisition of the broad range of skills, knowledge and understanding necessary to become a rounded and versatile musical theatre practitioner.

- Practical tasks
- Assessed classes
- Performance
- Rehearsal and performance
- Group and individual oral presentations
- Lecture demonstrations

- Oral Presentations
- Research based academic writing
- Reflective writing
- Portfolio
- Devising and Creative application

What do I have to do to pass?

To pass a module you need to achieve a pass grade in all in part 1 assessments and a minimum grade of 40% in parts 2 and 3 assessments. The grade will reflect, in the view of the assessors, the extent to which your work has met the general and component specific assessment criteria. In order to pass each part of the programme you must also satisfy the **attendance requirements** for the modules within that part.

Awards

This programme can lead to one of three awards: on successful completion of all level 4 modules, the Certificate of Higher Education (CertHE); on successful completion of all level 4 and 5 modules, the Diploma of Higher Education (DipHE); and on successful completion of 360 credits at levels 4, 5 and 6, the BA (Hons) degree.

The CertHE is awarded without classification.

The minimum percentage in the overall aggregate of Level 4 and 5 modules for recommendation for the Dip(HE) awards shall normally be:

With Distinction	Minimum 70%
With Merit	Minimum 60%
Without classification	Minimum 40%

BA (Hons) The minimum percentage in the overall aggregate for recommendation for BA (Hons) shall normally be:

Class 1 (I)	Minimum 70%
Class 2 Upper Division (II:i)	Minimum 60%
Class 2 Lower Division (II:ii)	Minimum 50%
Class 3 (III)	Minimum 40%

Level 5 will constitute 20% of the overall aggregate;

Level 6 will constitute 80% of the overall aggregate.

Accreditation and additional qualifications

Graduate Spotlight accreditation

Admissions Criteria

Entry to the programme is through successful application and audition.

Our audition process has been constructed with equity in mind, ensuring all applicants are fully supported, able to engage in all aspects of the process, and needs addressed throughout our audition. Applicants are always invited to disclose any needs, and request adjustments to current practice where required. The process has been reflected upon to ensure we are making choices based on potential ability alongside their current skill levels and demonstrate commitment to our widening participation strategy. The audition day has been carefully constructed to ensure a full range of skills are showcased whilst watching how applicants work in a team environment, in performance of solo material and when given new skills to perform.

All elements have been considered to facilitate both seen and unseen work to provide an even playing field and to support students' cognitive differences such as long term and short-term memory, patterning and systematic thinking. This supports applicants that might thrive presenting work they have rehearsed prior to the audition, but also students that may require further support within the space. We are aware that students entering the audition process are accessing from a range of different educational settings and experiences, and with a full range of individual considerations that may require adjustment, and it is important that our audition process considers the contextual ecological systems of development and how this may impact. Staff are encouraged to explore work with applicants beyond presented materials, changing languages, modes of communication and demonstration to ensure that we are seeing potential and also understanding different learning needs, and breaking down the barriers to access and participation, providing the stepping-stones to equity in the space. Any disclosures are also highlighted to staff prior to the audition to ensure all staff are fully aware of disability and need. Task lengths and expectations are considered, and we actively strive to ensure that we try to eliminate as much of the pressure within the process, aligning with our training ethos.

The Audition Day:

We want applicants to feel as relaxed and welcome as possible so that they can showcase skills at their best. The audition panel will typically consist of the Head of Musical Theatre as well as dance, singing and acting specialists from the musical theatre department.

Applicants will participate in a workshop session designed to assess skills in acting, singing and dancing.

The Dance Session

- The dance session will be 1 hour in length consisting of warm up, corner activity and short routine.
- Applicants should ensure that they are wearing clothing that they are able to move freely in.
- Please note no outdoor footwear can be worn in the dance studios.
- There will be student helpers in the room to help guide applicants through the session

The Singing Session

- Applicants will be asked to perform your first-choice pre-prepared solo song
- Songs must be no more than 2 minutes in length. Someone will be timing the song
- There is an accompanist provided. Please make sure you spend a moment to go through your music with them
- Music should be appropriately prepared; Stick pages with tape, or in a book that can be easily turned at the piano and are in the right order.
- Where required backing tracks can be used. Where appropriate, please provide a backing track on a digital player. All stereos are equipped with headphone jacks and this is our preferred method of playback. You can also use any phone or digital device that has a headphone jack. Any device with a headphone jack can then be plugged into our sound system. Please ensure you bring an appropriate adaptor for your device.

The Acting Session

- The acting workshop will be 1 hour in length.
- The acting workshop will involve the performance of your pre-prepared monologue.
- This session has been designed to observe how you work in a group-based session.
- It is recommended that the monologue should be from a scripted piece, again no date stipulated.

Current students are on hand throughout the day to support you and answer any questions about the programmes, and what it is like to train at Trinity Laban.

Applicants might not be asked to perform all pieces on the day. Applicants may be asked to present further selected prepared repertoire where required.

Your choice of musical theatre performance is entirely up to the applicant. There is no date or gender stipulation as to your choice of performance piece, however, the songs should represent your identity and be contrasting in style. For example; an up-tempo and a ballad that will allow you to show different Musical Theatre vocal styles.

Throughout the audition session, the panel will be asking questions, talking about your past training, achievements and your musical theatre aspirations. They will want to try to get to know you better as a person and examine the breadth of your knowledge and understanding about the musical theatre profession. You should come prepared to talk about the music you listen to at home, shows you have attended, music-making and/or dance/acting opportunities you have had

Online Audition Option

Applicants unable to access our in-person auditions are invited to submit a recorded audition on Embark. The facilitation on online auditions have supported increased application from international markets across the globe and the positive impact showed in application and recruitment statistics. Applicants choosing the online route are required to submit:

- 2 Contrasting Songs (Maximum limit of 2 minutes per song)
- 1 Monologue
- 1 Dance Piece (Maximum limit of 1:30seconds)

- Introduction

Additional Entry requirements

- Two A level passes (Performing Arts subject preferred)
- Equivalent Qualifications/Experience Equivalent qualifications (including BTEC/NVQ etc.) and/or relevant prior experience may be considered.
- English Language competency requirements also apply.
- International applicants should meet the minimum entry level for entry to UK under Tier 4 (a minimum of IELTS Level 5.5 in all 4 elements) and should have the appropriate visa

Overseas applications

- Any offer of a place on the BA (Hons) Musical Theatre Performance arising from a recorded audition is conditional upon the student verifying their standard of performance and academic ability on arrival at Trinity Laban. If they fail to do verify their standard of performance and academic ability in person, their place will be withdrawn.
- The offer of a place is authorised by the final Admissions Panel on the basis of all the reports received and in relation to the overall standard of competing applications.
- In some cases, the final Admissions Panel may make a conditional offer, subject to the candidate gaining the required level in English language and/or musicianship training in order to reach a satisfactory standard prior to the commencement of their programme.
- Trinity Laban takes pride that its entrance procedures are not only rigorous and demanding, but also sensitive to the needs of the candidates and to the pressures that the day will exert on them.