

MODULE SPECIFICATIONS

MA Performance

Pathways:

**ACTING
MUSICAL THEATRE**

Validated by the University of East Anglia

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INTRODUCTION

This document provides information on the academic content covered throughout the course, including details regarding modules, component subjects, and assessment formats and weightings.

The course is an intensive year of training, leading to a Master of Arts degree, that will enable students to develop the essential attributes and skills for working in their chosen field. The curriculum is designed to put practical, skills-based acquisition and learning beside critical thinking.

The course is delivered on our campus at Peckham in Southeast London.

No document can answer every question – Student Services, academic staff and a range of external support services are here to help you if you need them.

A full list of staff can be found at: <https://www.mountview.org.uk/about/people/staff/>

INFORMATION IN ALTERNATIVE FORMATS

If you need the information in a different format, such as Braille or large print, please contact Amy Barber, Student Welfare Manager (020 8826 9215, amybarber@mountview.org.uk). To help us respond promptly, please be as specific as you can about what you need.

This document was updated in 2025 and the information presented is correct as of this date.

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LEVEL 7 MODULES

PER700 ACTING

PER710 ESSENTIAL SKILLS (ACTING PATHWAY)

PER720 ESSENTIAL SKILLS (MUSICAL THEATRE PATHWAY)

PER730 PROJECTS

PER740 PERFORMANCE

PER750 CREATIVE PROJECT

PER700 ACTING

Module Leader	Credits	Indicative Learning Hours	Pathways
Merryn Owen	30	300	Acting Musical Theatre

» MODULE AIMS

To explore psychophysical approaches to acting that emphasise action; to develop collaborative skills whilst also engaging as individuals; to explore acting at the intersection of self and imagined circumstances and/or the subjective actor and the objective text; to enable the actor to build their own systematic process.

» MODULE LEARNING OUTCOMES

On completion of the module students will be able to:

1. Collaborate effectively through developing listening; responsiveness; flexibility; focus and generosity.
2. Apply a variety of strategies appropriate to the requirements of a range of dramatic texts and improvised scenarios, across different forms and mediums.
3. Effectively communicate through accepting and offering constructive criticism and analysis.
4. Synthesise technique and engage autonomy as an actor.

» COMPONENTS

This module is comprised of three components covering approaches to acting in a range of contexts, taught over terms one and two.

Component	Assessment Weighting	Learning Outcomes
Approaches to Acting	40%	1, 2, 3, 4
Acting for Screen & Recorded Media	30%	1, 2, 3, 4
Form & Context (Acting Pathway) Approaches to Text (Musical Theatre Pathway)	30%	1, 2, 3, 4

» COMPONENT 1 - APPROACHES TO ACTING**Indicative Content**

Acting - Taught over two terms, these classes explore the principles, structures, and techniques of acting. The classes emphasise rigour, specificity, experimentation, and play, aiming to engender an approach to performance that is clear, practical, repeatable, and applicable to a broad range of material and styles. The classes work from a robust foundation in Stanislavskian principles, while also recognising that, authenticity in performance relies on the individual student's ability to bring their identity and their full breadth of lived experience, with ease and confidence, to the work. Exercises encouraging liveness and immediacy guide the student towards an encounter between the individual actor and the playworld that is at once empathetic, imaginative, creative, and critical.

The component aims to develop the student actor's understanding of and confidence in a systematic approach to constructing a role, while also encouraging the synthesis of techniques from other classes in support of this work. Classes in **Acting**, **Improvisation** and **Acting through Song**, aim to provide actors with a robust autonomous approach to developing a role, allowing them to work effectively and with confidence in a wide range of professional contexts.

Learning Outcomes

On completion of this component, students will be able to:

1. Identify and apply the foundational principles of acting.
2. Work with spontaneity, dynamic and specificity.
3. Constructively receive, incorporate, and develop notes.
4. Develop autonomy in the application of technique.

Assessment

100% Continuous assessment of classwork.

Weighting of Classes

Classes	Weighting
Acting	50%
Improvisation	30% (<i>Acting Pathway</i>) 20% (<i>Musical Theatre Pathway</i>)
Acting Through Song	20% (<i>Acting Pathway</i>) 30% (<i>Musical Theatre Pathway</i>)

» COMPONENT 2 – ACTING FOR SCREEN & RECORDED MEDIA

Indicative Content

Taught over two terms for Camera and one term for Recorded Voice (Acting Pathway only), these classes are designed to provide you with an understanding of recorded media's technical demands on the actor and the skills necessary to deliver a credible performance for the camera and in on-mic voice work (Acting Pathway only). The visual narrative structure of film as well as the technical possibilities of working in front of the camera and on mic require a reinterpretation and readjustment of performance technique for the stage actor. Through a series of workshop-style classes you will be given an opportunity to explore and develop an effective approach to acting for screen and recorded media.

Learning Outcomes

On completion of this component, students will be able to:

1. Acquire specialist performance skills.
2. Apply and extend previous learning to on-camera and on-mic performance.
3. Understand and apply the technical acting demands of screen performance: concentration; performance scale and detail; awareness of space and distance; ability to quickly absorb directors' notes; flexibility and adaptability.
4. Apply and extend previous learning to 'on-mic' performance (Acting Pathway only).

Assessment

100% Continuous assessment of classwork.

Weighting of Classes

Classes	Weighting
Acting for Camera	70% (<i>Acting Pathway</i>) 100% (<i>Musical Theatre Pathway</i>)
Recorded Voice	30% (<i>Acting Pathway</i>)

» COMPONENT 3 – FORM & CONTEXT (ACTING PATHWAY)

Indicative Content

Taught over one term, these classes aim to broaden the student actor's understanding of the expressive potential of theatre as a form. In-depth explorations of two stylistic pillars of Western theatrical convention; William Shakespeare and Bertolt Brecht, their socio/historical contexts and the works that were created in response, are followed in the third sessions by the application of this knowledge, as well as knowledge gained in seminars, lectures, and independent research, in the deconstruction, revision and reimagining of canonical texts. Through a rigorous process of interrogation, deconstruction and adaptation, the student actor gains confidence in their own employment of these forms and conventions in both theatre-making and performance contexts.

Learning Outcomes

On completion of this component, students will be able to:

1. Identify and analyse a range of styles, techniques, and conventions.
2. Build links between form and function.
3. Apply social, historical, cultural contexts in an accurate reading of dramatic texts.
4. Develop an increased understanding of the creative potential of dramatic texts.

Assessment

100% Continuous assessment of classwork.

Weighting of Classes

Classes	Weighting
Shakespeare	30%
Brecht	30%
Reworking	40%

» COMPONENT 3 – APPROACHES TO TEXT (MUSICAL THEATRE PATHWAY)

Indicative Content

Classes in term one are designed to develop your understanding of the essential techniques for working with text. Classes will introduce you to a range of approaches to text analysis, developing student's understanding of dramatic structure and the text as a source of information vital in the creation of a detailed, specific, and authentic performance. In term two, classes offer the opportunity to explore the specialised skills required to perform texts by Shakespeare or his contemporaries and the technical challenges posed by the various registers and formal conventions of the texts. Throughout this process,

you are encouraged to maintain a connection between (i) the technical demands and (ii) your own creative, imaginative, and intuitive responsiveness to the possibilities of the text.

Learning Outcomes

On completion of this component, students will be able to:

1. Understand and apply a range of approaches to text analysis.
2. Develop an increased understanding of the creative potential of dramatic texts.
3. Develop technical command of the specialised performance skills required for playing texts of the period.
4. Apply imagination, focus and freedom in the embodiment of circumstances and action.

Assessment

100% Continuous assessment of classwork.

Weighting of Classes

Classes	Weighting
Approaches to Text	50%
Shakespeare	50%

» MODULE LEARNING MATERIALS

Alfreds, M. (2008) *Different Every Night: Putting the play on stage and keeping it fresh*. Edition. Nick Hern Books.

Barton, J. (2011) *Playing Shakespeare (Performance Books)*. Pap/DVD Re Edition. Methuen Drama.

Barnett, D. (2014) *Brecht in Practice: Theatre Theory and Performance*. Methuen Drama.

Block, G. (2013) *Speaking The Speech: An Actor's Guide To Shakespeare*. Nick Hern Books.

Bottoms, S. & Goulish, M. (2007) *Small Acts of Repair, Performance Ecology and Goat Island*. Routledge.

Brook, P. (2008) *The Empty Space*. Penguin Classics.

Bruder et al. (2017) *A Practical Handbook for the Actor*. USA: Random House.

Calderone, M. & Lloyd Williams, M. (2004) *Actions: The Actor's Thesaurus*. Nick Hern Books.

Esper, W. (2008) *Actor's Art and Craft: William Esper Teaches the Meisner Technique*. Anchor Books.

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

Johnstone K. (2007) *Impro: Improvisation and the Theatre (Performance Books)*. Edition. Methuen Drama.

Malague, R. (2012) *An Actress Prepares*. Routledge.

Mamet, D. (1998) *True and False: Heresy and Common Sense for the Actor*. Faber & Faber.

Merlin, B. (2007) *The Complete Stanislavski Toolkit*. Nick Hern Books.

Thompson, A. (2011) *Passing Strange Shakespeare, Race and Contemporary America*. Oxford University Press.

» INDICATIVE PLAYS

Hansberry, L. *A Raisin in the Sun*. (any edition).

Miller, A. *A View from the Bridge* (any edition).

Shakespeare, W., Thompson, A. Kastan, DS. Woudhuysen, HR. Proudfoot, R. (2020) *Arden Shakespeare, The Complete Works*. Bloomsbury.

Williams, T. *The Vieux Carre* (any edition).

Wilson, A. *Joe Turner's Come and Gone* (any edition).

PER710 ESSENTIAL SKILLS (ACTING PATHWAY)

Module Leader	Credits	Indicative Learning Hours	Pathways
Merryn Owen	30	300	Acting

» MODULE AIMS

To develop the essential voice and movement skills and artistry required for professional practice.

» MODULE LEARNING OUTCOMES

On completion of the module students will be able to:

1. Activate specialist performance skills in respect of movement, speech, and voice.
2. Communicate effectively with the body and voice.
3. Work with precision, definition, economy, and expressivity as an actor.
4. Synthesise technique through a variety of exercises.

» COMPONENTS

This module is comprised of three components covering essential skills, taught over terms one and two.

Component	Assessment Weighting	Learning Outcomes
Voice & Text	40%	1, 2, 3, 4
Speech	20%	1, 2, 3, 4
Actor's Movement	40%	1, 2, 3, 4

» COMPONENT 1 - VOICE & TEXT**Indicative Content**

These classes establish the basic foundations of vocal technique for acting with text. Through the work of leading practitioners including Cicely Berry, Patsy Rodenburg, Kristin Linklater, Barbara Houseman, and David Carey you will develop an understanding of the anatomy and physiology of the voice. The principles of F.M. Alexander support this work, cultivating tacit knowledge that enables effective body and breath usage and freeing the body from unnecessary and inhibiting tension.

Learning Outcomes

On completion of this component, students will be able to:

1. Develop alignment, breath use, clear tone and thick vocal fold closure, balanced resonance, efficient muscularity, and engaging pitch variation.
2. Demonstrate an understanding and practical application of voice exercises underpinned by an understanding of the anatomy and physiology of the voice.
3. Develop strategies to identify and use textual clues to help connect voice to text.
4. Demonstrate a process to practically prepare the voice for performance.

Assessment

100% Continuous assessment of classwork.

» COMPONENT 2 – SPEECH

Indicative Content

In term one, focus is placed on applying the theories and practices of the physiology of sounds to speech work. You will be introduced to Knight-Thompson Speechwork, a skills-based approach to speech and accent training that explores the specific physical actions that make up speech. You will be equipped with the tools to make strong, personal, and meaningful choices relating to speech. The skills developed in term one are directly applied to accent work in term two where you will be introduced to a process for accent learning.

Learning Outcomes

On completion of this component, students will be able to:

1. Demonstrate an understanding of the anatomy and physiology of how speech sounds are produced.
2. Distinguish between the different actions that make up speech.
3. Demonstrate understanding of a process for accent learning.

Assessment

100% Continuous assessment of classwork.

» COMPONENT 3 – ACTOR'S MOVEMENT

Indicative Content

A sequence of practical classes to develop physical awareness, technical skills, and creative expression in actor's movement. Topics include warm-ups and cool downs, body and movement awareness, basic movement skills (strength, stamina, flexibility, agility, coordination, economy of effort, connection to ground, connection to breath) rhythm, movement flow, performance presence, spatial awareness, observation, and imagination practice, broadening expressive range, character physicality, relating movement to text, physical storytelling.

Learning Outcomes

On completion of this component, students will be able to:

1. Demonstrate whole body awareness, connecting the internal to the external.
2. Develop a body that is open, spontaneous, communicative, and connected to situation (people, place, purpose).
3. Access a large range of expressive movements that enable dynamic physical communication and specific story telling.
4. Demonstrate physical character transformation, large and subtle, but always embodied and connected.

Assessment

100% Continuous assessment of classwork.

» MODULE LEARNING MATERIALS

Caban, A., Foh, J. and Parker, J. (2021) *Experiencing Speech: A Skills-Based, Panlingual Approach to Actor Training – A beginner's guide to Knight-Thompson Speechwork*. London: Routledge.

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

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

Rodenburg, P. (1998) *The Actor Speaks (Performance Books)*. Edition. Methuen.

PER720 ESSENTIAL SKILLS (MUSICAL THEATRE PATHWAY)

Module Leader	Credits	Indicative Learning Hours	Pathways
Merryn Owen	30	300	Musical Theatre

» MODULE AIMS

To develop the essential singing, voice, dance and movement skills and artistry required for professional practice.

» MODULE LEARNING OUTCOMES

On completion of the module students will be able to:

1. Activate specialist performance skills in respect of movement/dance and speech/voice/singing.
2. Communicate effectively with the body and voice.
3. Work with precision, definition, economy, and expressivity as a performer.
4. Synthesise technique through a variety of exercises.

» COMPONENTS

This module is comprised of three components covering essential skills, taught over terms one and two. All module learning outcomes are covered in the components as set out below.

Concessions for Emergencies

In the event of a student with extenuating circumstances missing an assessed performance, taking the performed material as a starting point, an alternative assessment will be arranged.

Component	Assessment Weighting	Learning Outcomes
Voice & Speech	30%	1, 2, 3, 4
Singing, Music & Repertoire	30%	1, 2, 3, 4
Dance & Movement	40%	1, 2, 3, 4

» COMPONENT 1 - VOICE & SPEECH**Indicative Content**

These classes establish the basic foundations of vocal technique. Through the work of leading practitioners including Cicely Berry, Patsy Rodenburg, Kristin Linklater, Barbara Houseman, and David Carey, you will develop an understanding and use of the anatomy and physiology of the voice. The principles of F.M. Alexander support this work, cultivating tacit knowledge that enables effective body and breath usage and freeing the body from unnecessary and inhibiting tension.

In addition, you will be introduced to Knight-Thompson Speechwork, a skills-based approach to speech and accent training. You will be equipped with the tools to make strong, personal, and meaningful choices relating to speech.

Learning Outcomes

On completion of this component, students will be able to:

1. Develop alignment, breath use, clear tone and thick vocal fold closure, balanced resonance, efficient muscularity, and engaging pitch variation, underpinned by an understanding of the anatomy and physiology of the voice.
2. Understand and apply the different actions that make up speech and demonstrate an understanding of a process for accent learning.
3. Develop strategies to identify and use textual clues to help connect voice to text.
4. Demonstrate a process to practically prepare the voice for performance.

Assessment

100% Continuous assessment of classwork.

Weighting of Classes

Classes	Weighting
Voice	70%
Speech	30%

» COMPONENT 2 - SINGING, MUSIC & REPERTOIRE

Indicative Content

Taught over two terms, singing classes are approached from the perspective of the needs of the actor. Emphasis is placed on technical and artistic understanding of musical theatre sung performance and you are encouraged to study the words and meaning of songs as well as to master their musical form and style. Classes provide you with the opportunity to explore, develop and employ singing technique and your resources as an actor in the performance of songs. These aims are further advanced by your one-to-one Singing Lessons. Working closely with your Individual Singing Tutor you will explore and develop your singing voice and broaden your knowledge of the Musical Theatre repertoire.

Contextual understanding of the various eras and genres of musical theatre and composers and lyricists is developed through research assignments covering the various eras of musical theatre. Musicianship classes will focus on strengthening the students' ability to read and understand sheet music and applying this skill into sight reading material effectively. In term two, students will be assigned individual sessions with a repertoire coach, focusing on developing their variety of repertoire to encompass a range of styles suitable for auditions after training.

Learning Outcomes

On completion of this component, students will be able to:

1. Technical development of the singing voice with attention to sustainability and individuality.
2. Understanding of personal vocal habits and vocal health.
3. Ability to apply technical and musicianship skills to a range of musical styles and contexts (i.e. solo & ensemble work).
4. Ability to make informed repertoire choices based on an understanding of musical context, style and genre.
5. Ability to learn new material independently and quickly and the ability to sing from notation at sight.

Assessment

80% Continuous assessment of classwork; 20% Singing assessment.

Weighting of Classes

Classes (continuously assessed)	Weighting
Singing	70%
Music & Repertoire	30%

» COMPONENT 3 - DANCE & MOVEMENT**Indicative Content**

Taught over two terms, this series of practical classes will provide you with the opportunity to develop technical skills, physical awareness, and creative expression in relation to the individual body.

Dance and Movement classes are based on body movement awareness and conditioning for the professional body. They broaden the individual physical vocabulary and expressive range. They provide adaptability and physical transformation skills for the demands of character, storytelling and/or choreography.

Learning Outcomes

On completion of this component, students will be able to:

1. Develop coordination, proprioception, and embodiment.
2. Develop a body that is open, spontaneous, and connected.
3. Demonstrate awareness of musicality and a range of expressive movement dynamics.
4. Find detail in physical communication, character transformation, storytelling, and choreographed movement.

Assessment

100% Continuous assessment of classwork.

Weighting of Classes

Classes	Weighting
Dance	70%
Movement	30%

» MODULE LEARNING MATERIALS

Caban, A., Foh, J. and Parker, J. (2021) *Experiencing Speech: A Skills-Based, Panlingual Approach to Actor Training – A beginner's guide to Knight-Thompson Speechwork*. London: Routledge.

Cazden, J. (2012) *Everyday Voice Care: The Lifestyle Guide for Singers and Talkers*. Hal Leonard Corporation.

Dayme, M. (2006) *The Performer's voice: Realising your vocal potential*. W. W. Norton & Company.

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

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

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

- Houseman, B. (2002) *Finding Your Voice: A Complete Voice Training Manual for Actors*. Nick Hern Books.
- LeBorgne, W., Rosenberg, M. (2014) *The Vocal Athlete*. Plural Publishing Inc.
- Rodenburg, P. (1998) *The Actor Speaks (Performance Books)*. Edition. Methuen.
- Steinhauer, K., Klimek, M. and Estill, J. (2017) *The Estill Voice Model – Theory and Translation*. Estill Voice International.

PER730 PROJECTS

Module Leader	Credits	Indicative Learning Hours	Pathways
Merryn Owen	30	300	Acting Musical Theatre

» MODULE AIMS

To apply and synthesise technical and creative skills acquired in the Acting and Essential Skills modules within a structured rehearsal room and/or exploratory laboratory setting; to cultivate artistry and agency.

» MODULE LEARNING OUTCOMES

On completion of the module students will be able to:

1. Work expressively across a range of projects with differing creative demands.
2. Work with confidence within a sustained interpretative and/or generative process.
3. Synthesise analysis and technique in project preparation.
4. Manage time and self-directed and/or peer-to-peer practice and study effectively.

» COMPONENTS

This module is comprised of three components, delivered over two terms, covering the application of skills and techniques in performance focused projects. All module learning outcomes are covered in the components as set out below.

Concessions for Emergencies

In the event of a student with extenuating circumstances missing an assessed performance, taking the performed material as a starting point, an alternative assessment will be arranged.

Component	Assessment Weighting	Learning Outcomes
The Open Space Project	20%	1, 2, 3
The Bridging Project	40%	1, 2, 3, 4
Early Modern Verse Play (Acting Pathway) Book Musical (Musical Theatre Pathway)	40%	1, 2, 3, 4

» COMPONENT 1 – THE OPEN SPACE PROJECT

Indicative Content

This project commences the course with an exploration of the body in time and space as the foundation of the actor's work. An intensive rehearsal project engages the student in building ensemble and developing awareness of physical expressivity, clarity, responsiveness, and precision. The final showing of the work is very much an open observation of your investigations with your tutor/director of the areas outlined above.

Learning Outcomes

On completion of this component, students will be able to:

1. Recognise and overcome habits, blocks, and inhibitions.

2. Activate ensemble skills.
3. Understand and apply rehearsal room professionalism and artistic discipline.
4. Develop physical expressivity, clarity, responsiveness, and precision.

Assessment

100% Contribution to process.

» COMPONENT 2 - THE BRIDGING PROJECT

Contemporary Scenes

This project provides you with the opportunity to begin to apply skills and techniques encountered in the preceding classwork in a rehearsal context. Through a guided rehearsal process, students are encouraged to develop confidence and independence in the application of essential skills and approaches to acting to the performance of extant contemporary scenes.

Documentary Dance (Acting Pathway)

This project provides you with the opportunity to work creatively in a small group on the creation of an original piece of dance performance, arising from observations of a real-world location, people, and action. This is an independent project that encourages the ongoing development of ensemble skills, physical expressivity, and an autonomous creative process.

Musical Scenes (Musical Theatre Pathway)

This project is a musical scene study centred on bringing together the different modes of expression in musical theatre through the application of relevant techniques. Through a guided rehearsal process, you will work on a scene (duets, trios, and quartets) from across the musical theatre canon. The project will provide you with the opportunity to integrate your acting process on a concentrated piece of musical theatre, while developing the technical and artistic skills required to move between speaking/singing and singing/dancing.

Learning Outcomes

On completion of this component, students will be able to:

1. Apply and extend previous learning to the requirements of composition, rehearsal, and performance.
2. Make effective contributions to the rehearsal process.
3. Work collaboratively, with professionalism and preparedness.
4. Constructively receive, incorporate and develop notes.

Assessment

70% Contribution to process, 30% Performance.

Weighting of Classes

Classes	Weighting
Contemporary Scenes	50%
Documentary Dance (Acting Pathway)	50%
Musical Scenes (Musical Theatre Pathway)	

» COMPONENT 3 – EARLY MODERN VERSE PLAY (ACTING PATHWAY)

Indicative Content

This project provides you with the opportunity to investigate the technical and artistic challenges of performing heightened texts from the English Renaissance period. The rehearsal process offers the student the opportunity to explore the specialised skills required to perform texts by Shakespeare and his contemporaries and the technical challenges posed by the various registers and formal conventions of the texts. Throughout this process, you are encouraged to maintain a connection between (i) the technical demands and (ii) your own creative, imaginative, and intuitive responsiveness to the possibilities of the text. The project culminates in the workshop presentation of an edited version of a play from this period.

Learning Outcomes

On completion of this component, students will be able to:

1. Apply and extend previous learning in rehearsal and performance.
2. Demonstrate technical command of the specialised performance skills required for playing texts of the period.
3. Demonstrate increasing confidence and independence in approach to rehearsal and performance.
4. Constructively receive, incorporate, and develop notes.

Assessment

40% Contribution to process; 60% Performance.

» COMPONENT 3 – BOOK MUSICAL (MUSICAL THEATRE PATHWAY)

Indicative Content

This project provides you with the opportunity to consolidate the course strands of Acting and Essential Skills and the learning encountered in previous projects in the rehearsal and performance of a book musical. The project culminates in a workshop performance of an abridged version of a book musical. The emphasis in rehearsal is on working with director, musical director, and choreographer on the creation of credible and multi-dimensional stage character(s); technical and artistic mastery of the physical skills of musical theatre; narrative; confident ensemble playing; and balance in all these elements.

Learning Outcomes

On completion of this component, students will be able to:

1. Apply and extend previous learning in rehearsal and performance.
2. Demonstrate increasing confidence and independence in approach to rehearsal and performance.
3. Work with professionalism and preparedness.
4. Constructively receive, incorporate, and develop notes.

Assessment

40% Contribution to process; 60% Performance.

» MODULE LEARNING MATERIALS

Barton, J. (2011) *Playing Shakespeare (Performance Books)*. Pap/DVD Re Edition. Methuen Drama.

Block, G. (2013) *Speaking the Speech: An Actor's Guide to Shakespeare*. Nick Hern Books.

Bogart, A. & Landau, T. (2014) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Nick Hern Books.

Deer, J. & Dal Vera, R. (2008) *Acting in Musical Theatre: A Comprehensive Course*. Routledge.

Donnellan, D. (2005) *Actor and the Target*. New Ed Edition. Nick Hern Books.

- Ewan, V. & Green, D. (2014) *Actor Movement: Expression of the Physical Being*. Bloomsbury Methuen Drama.
- Harvard, P. (2013) *Acting Through Song: Techniques and Exercises for Musical-Theatre Actors*. Nick Hern Books.
- Houseman, B. (2008) *Tackling Text [and subtext]: A step-by-step guide for actors*. Nick Hern Books.
- Shakespeare, W., Thompson, A., Kastan, DS., Woudhuysen, HR., Proudfoot, R. (2020) *Arden Shakespeare, The Complete Works*. Bloomsbury.

PER740 PERFORMANCE

Module Leader	Credits	Indicative Learning Hours	Pathways
Merryn Owen	30	300	Acting Musical Theatre

» MODULE AIMS

To introduce a professional performance environment; to collaborate with creative teams and put into practice the skills and learning from the Acting, Essential Skills, and Project modules.

» MODULE LEARNING OUTCOMES

On completion of the module students will be able to:

1. Exemplify and extend previous learning and skills acquisition in the rehearsal and production processes.
2. Consolidate performance skills on stage/screen as applicable.
3. Sustain a role (or roles) through the performance of a complete work.
4. Process notes at a professional level.

» COMPONENTS

This module is comprised of two components covering the application skills and techniques in a fully realised, public/industry facing performance, taught over term three. All module learning outcomes are covered in the components as set out below.

Concessions for Emergencies

In the event of a student with extenuating circumstances missing an assessed performance, taking the performed material as a starting point, an alternative assessment will be arranged.

Component	Assessment Weighting	Learning Outcomes
Public Production	70%	1, 2, 3, 4
Screen Scenes (Acting Pathway) Generative Musical Performance (Musical Theatre Pathway)	30%	1, 2, 4

» COMPONENT 1 - PUBLIC PRODUCTION**Indicative Content**

This public production provides the opportunity to perform, as cast, in a selected play, in a fully realised, public performance. The production offers further opportunity for the application of skills and techniques encountered in the preceding projects and classwork, working in a professional rehearsal and performance environment, with and alongside director, designers, stage-management, and technical and design departments.

Learning Outcomes

On completion of this component, students will be able to:

1. Apply and extend previous learning to the requirements of the rehearsal and production process for public performance.

2. Sustain a role through the performance of a complete play.
3. Respond to and employ effectively further resources of the stage: setting, costume, lighting, and sound.
4. Effectively receive, incorporate, and develop notes.

Assessment

100% Performance.

» COMPONENT 2 – SCREEN SCENES (ACTING PATHWAY)

Indicative Content

Screen Scenes provides you with the experience of preparing and delivering an onscreen performance. The project offers further opportunity for the application of skills and techniques encountered in the preceding projects and classwork, working in a professional environment, with and alongside a director and crew. The project will also require you to contribute to the production process, taking on roles such as productions scheduling, location-finding, sound operator, camera assistant etc., developing your awareness of onset roles and the film making process. Screen Scenes culminates in the location filming and subsequent editing of scenes, from either television, film, or stage drama.

Learning Outcomes

On completion of this component, students will be able to:

1. Understand and apply the technical acting demands of television: concentration; performance scale and detail; awareness of space and distance; ability to quickly absorb directors' notes; flexibility and adaptability.
2. Sustain convincingly the fundamental acting qualities of believability and truthfulness in the television production process.
3. Understand and work constructively with the roles and creative contributions of production crew and other personnel involved in the production process.

Assessment

100% Contribution to process.

» COMPONENT 2 – GENERATIVE MUSICAL PERFORMANCE (MUSICAL THEATRE PATHWAY)

Indicative Content

Generative Musical Performance provides you with the opportunity to develop techniques towards the generation of original musical theatre material through a practical, collaborative, improvisatory and/or devising processes. Work developed may be entirely original, a synthesis of 'found' and original material, or an original structure, framing extant material. The project aims to develop individual and group creativity, ensemble practices, confidence in making offers, and a bold and front-footed approach to rehearsal practice.

Learning Outcomes

On completion of this component, students will be able to:

1. Work effectively with a range of Improvisation and devising techniques and applying them with confidence.
2. Respond effectively and with independence to directorial notes.
3. Translate abstractions into a concrete dramatic and musical form legible to an audience.

Assessment

100% Contribution to process.

» MODULE LEARNING MATERIALS

- Alfreds, M. (2008) *Different Every Night: Putting The Play On Stage And Keeping It Fresh*. Edition. Nick Hern Books.
- Bruder et al. (2017) *A Practical Handbook for the Actor*. USA: Random House.
- Calderone, M. & Lloyd Williams, M. (2004) *Actions: The Actor's Thesaurus*. Nick Hern Books.
- Donnellan, D. (2005) *Actor and the Target*. New Ed Edition. Nick Hern Books.
- Esper, W. (2008) *Actor's Art and Craft: William Esper Teaches the Meisner Technique*. Anchor Books.
- Harvard, P. (2013) *Acting Through Song: Techniques and Exercises for Musical-Theatre Actors*. Nick Hern Books.

PER750 CREATIVE PROJECT

Module Leader	Credits	Indicative Learning Hours	Pathways
Merryn Owen & Katie Paterson	60	600	Acting Musical Theatre

» MODULE AIMS

To develop praxical knowledge through creative practice; to deepen knowledge and understanding of a specific area of performance; to inspire reparative creativity.

» MODULE LEARNING OUTCOMES

On completion of the module students will be able to:

1. Analyse and evaluate appropriate research sources.
2. Critically reflect on the practice of others.
3. Design a framework for exploring practice and evaluating results.
4. Present both written and practical work using a coherent methodology.
5. Demonstrate the ability to work independently and with integrity.
6. Critically reflect on their own practice.

Creative Project runs through the first two terms of the course, with six strands that contribute to the learning outcomes:

- Independent Learning
- Lectures and Talks
- Seminars
- Individual Tutorials
- Performance
- Project Map

» MODULE CONTENT OVERVIEW

This module is an opportunity to develop a deep understanding of an aspect of acting or performance and provides the opportunity to demonstrate innovation and originality. Your Creative Project should provide substantial evidence of a research enquiry, as well as an intellectual, imaginative, and creative response to that enquiry. Supported by a Project Map (5,000–6,000 words), the Creative Project needs to show a deep understanding of an aspect of acting or performance that can be tested and demonstrated through either:

- an original piece of live work (30 minutes)
- an original piece of filmed work (20 minutes)
- a lecture/performance (30 minutes)
- a workshop (30 minutes)
- a performance of pre-existing texts (30 minutes)
- a combination of various strategies (30 minutes)

Induction

In the first week of term one you will take part in an induction session that outlines the module and its Level 7 criteria, which necessitates:

- A systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, some of which will be at the forefront of their field of study/area of professional practice.
- A comprehensive understanding of techniques applicable to your own practice/research/scholarship.
- Originality in the application of knowledge, together with a practical understanding of established techniques.
- Conceptual understanding that enables you to: evaluate current research and advanced scholarship in the discipline; evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.
- The ability to deal with complex issues creatively and systematically. Self-direction and originality in tackling and solving problems, and the ability to act autonomously in planning and implementing tasks at a professional or equivalent level.

Independent Learning

You will be given an Independent Learning Pack that will act as a resources and reference guide, as well as outlining the nature of independent learning to help you develop your study skills at MA level. Throughout the course you will be expected to develop and manage your own independent learning. During term one you will be expected to have familiarised yourself with the library and your reading lists and to begin widening your frame of reference regarding your chosen topic.

Lectures & Talks

Through terms one and two, you will receive a series of lectures and talks from leading practitioners and scholars designed to inspire your thinking and approach before deciding on an appropriate subject for your Creative Project. There will be 7-10 such sessions, in previous years these have covered areas such as:

- Art and Activism
- Autoethnography and the Self in research and performance
- DIY Filmmaking
- Ecodramaturgies
- Lecture performance and the performance of knowledge
- Queer performance practices and dramaturgies
- Verbatim and Recorded Delivery

Group Seminars

During term one you will participate in six group seminars where you will be able to develop ideas and look at issues suggested by the lectures and talks as well as consolidating your understanding of what MA thinking involves. The seminars will cultivate your ability to analyse and evaluate appropriate research resources and critically reflect on the practice of others. You will be introduced to practices that challenge dominant modes of representation and traditional hierarchies of making performance, including autobiographical, Afrocentric, feminist, queer and solo performance and the theories underpinning those practices. These sessions general follow a 'flipped' structure whereby your preparatory reading and thinking builds up to an interactive seminar. In previous years these have covered areas such as:

- Actor Training discourses
- Autobiographical and Solo Performance
- Critical Concepts
- Postdramatic and Devising Practices

In term one, seminars provide the opportunity to share ideas and works-in-progress in respect of your individual enquiries. A further seminar is dedicated to academic conventions, writing, and referencing to prepare you for the Project Map.

Individual Tutorials

You will have three individual tutorials in term one. Tutorials are designed to assist you in developing your enquiry and methodology. In addition to drawing inspiration from the range of performance making modes explored in lectures and seminars, you are encouraged to reflect on learning encountered on the course to date and on your growth and development as an actor as a source of provocation for your enquiry. Term two provides four individual tutorials to support in the development of your final Creative Project. These tutorials will strengthen your capacity to think and write critically and develop the ability to structure and follow through a sustained and coherent thesis in both your practical and written work.

» CREATIVE PROJECT APPROVAL

All Creative Project proposals must be submitted on the form provided for approval by the end of timetable in term one and approved at beginning of term two, if not before. This will allow you a two-week window in which to resubmit should your proposal not be approved in the first instance.

Before your proposed topic is approved, it must satisfy the following criteria:

- Understanding – does the proposal demonstrate an appropriate level of understanding of the subject matter under consideration?
- Rigour – does the proposal show that the candidate has the necessary discipline, understanding and systematic approach to demonstrate originality within the chosen field of study.
- Independence – does the proposal demonstrate the potential to evaluate information critically and where appropriate propose new hypotheses?
- Scope – does the idea indicate the potential for a creative journey backed up by rigorous and sustained thought in its line of enquiry?
- Innovation – does the proposal demonstrate the potential for an original and inspired approach to the subject matter, whether that approach is entirely new or a new perspective on extant material?
- Your confirmation that you are aware of the academic penalties you will incur if it is proved that in whole or in part your Creative Project is plagiarised.
- Your confirmation that the proposed Creative Project and the work associated with it appertain exclusively to this MA course.
- Research and enquiry into the topic and the proposed form of its presentation can be achieved within the resources, materials, and time available to you.
- The proposed form of presentation is creatively matched to the content of the research and sufficiently demanding for you to make use of an appropriate range of performance skills.

» CREATIVE PROJECT PERFORMANCE

Creative Projects performances are 30-minutes (live) or 20-minutes (filmed). A marking penalty may be incurred if the performance comes under or over the time limit by 10%. The performance should demonstrate intellectual and imaginative responses to the area of study/enquiry through a combination of analytical and performance skills. Your audience will be fellow-students, other interested students and staff and a panel of between two and four markers.

Performance Specifications

You will be provided with a specification of available technical resources to support your presentation: lighting and sound equipment; basic décor; technical support personnel. You must undertake to work within available resources or, if these do not meet your requirements, to provide your own. The project encourages that creative challenges are met with solutions found in performance and theatre making strategies, rather than in technology.

Question-and-Answer

After your Creative Project performance, you will undertake a question-and-answer session with the marking panel. This is an important opportunity for you to contextualise, clarify and expand upon the ideas presented in the performance.

Supporting Written Materials

At the time of your performance, you must submit an academic **Abstract** summarising your project. Your **Project Map** must be handed in 14 days after the last day of Creative Project presentations.

The **Project Map** is a critical piece of writing from 5000 to 6000 words. This is not a logbook or journal. The Project Map should be an account of your journey from the first idea to the final presentation and it should capture the principal developmental points along the way, including critical accounts of:

- How and why your topic was selected.
- The intellectual and creative challenges you encountered and how they were solved.
- Any changes of emphasis or direction as a result of your research discoveries or through the evolution of ideas.
- Any other significant factors which influenced the development of your Performance.

The Project Map should also include critical self-evaluation reflecting on:

- The quality of your Performance and your analysis of its reception by the audience.
- Any new learning, thoughts or ideas which were revealed by the Performance and/or the Question-and-Answer session.
- Any modifications you would have made as a result of the Performance.
- Any plans you may have to develop or extend your work.

Assessment

50% Performance and Q&A; 50% Project Map

» MODULE LEARNING MATERIALS

Mountview's library has various resources including a subscription to the International Bibliography of Theatre and Dance database through EBSCO, various collections within Drama Online and JSTOR's Arts and Science's 3 Collection. Heritage, a library management software, has been installed and there are 30,000 titles on the system. The reading list below are suggestions to get you started. Please note that this list is not exhaustive, and each project requires a bespoke literature survey.

Alfreds, M. (2013) *Then What Happens?: Storytelling and Adapting for Theatre*. London: Nick Hern Books.

Aston, E. (1999) *Feminist Theatre Practice: A Handbook*. London: Routledge.

Bogart, A. (2021) *The Art of Resonance*. London: Bloomsbury Methuen Drama.

Bogart, A. & Landau, T. (2014) *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Nick Hern Books.

Bonney, J. (ed). (2008) *Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century*. New York: Theatre Communications Group.

Bottoms, S. & Goulish, G. (eds.) (2007) *Small Acts of Repair: Performance, Ecology and Goat Island*. London: Routledge.

Bruno, S. and Dixon, L. (2015) *Creating Solo Performance*. Abingdon, Routledge.

Deavere Smith, A. (2008) *Letters to a Young Artist: Straight-Up Advice on Making a Life in the Arts-For Actors, Performers, Writers, and Artists of Every Kind*. New York: Knopf Doubleday Publishing Group.

Donkin, E. and Clement, S. (eds.). (1993) *Upstaging Big Daddy: Directing Theatre as if Gender and Race Matter*. USA: The University of Michigan Press.

Etchells, T., Glendinning, H. and Phelan, P. (2009) *Certain Fragments*. London: Routledge.

Heddon, D. (2008) *Autobiography and Performance*. Basingstoke: Palgrave MacMillan.

Heddon, D. and Milling, J. (2015) *Devising Performance: A Critical History (2nd edition)*. Basingstoke: Palgrave MacMillan.

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

- Kondo, D. (2018) *Worldmaking: Race, Performance and the work of Creativity*. Croydon: Duke University Press.
- Lehmann, H. and Jürs-Munby, K. (2009) *Postdramatic Theatre*. London: Routledge.
- Luckett, SD., and Shaffer, TM. (eds.) (2017) *Black Acting Methods: Critical Approaches*. Abingdon, Oxon: Routledge.
- Merson, S. (2004) *Your Name Here: An Actor and Writer's Guide to Solo Performance*. Star Publishing.
- Oddey, A. (2013) *Devising Theatre: A Practical and Theoretical Handbook*. Routledge.
- Peck, L. (2021) *Act as a Feminist: Towards a Critical Acting Pedagogy*. Abingdon, Oxon: Routledge.
- Sanders, J. (2016) *Adaptation and Appropriation*. Routledge.
- Spry, T. (2016) *Autoethnography and the Other*. New York: Routledge.
- Syler, C. and Banks, D. (eds.) (2019) *Casting a Movement: The Welcome Table Initiative*. Abingdon: Routledge.
- Woynarski, L. (2020) *Ecodramaturgies: Theatre, Performance and Climate Change*. London, Palgrave.

MODULE BREAKDOWNS: AT A GLANCE

LEVEL 7 ACTING PATHWAY

LEVEL 7 MUSICAL THEATRE PATHWAY

LEVEL 7 ACTING PATHWAY

Module	Component	Assessment
ACTING (PER700) 30 credits	Approaches to Acting (40%)	100% Assessment of classwork 50% Acting 30% Improvisation 20% Acting Through Song
	Acting for Screen & Recorded Media (30%)	100% Assessment of classwork 70% Acting for Camera 30% Recorded Voice
	Form and Context (30%)	100% Assessment of classwork 30% Shakespeare 30% Brecht 40% Reworking
ESSENTIAL SKILLS (ACTING PATHWAY) (PER710) 30 credits	Voice & Text (40%)	100% Assessment of classwork
	Speech (20%)	100% Assessment of classwork
	Actor's Movement (40%)	100% Assessment of classwork
PROJECTS (PER730) 30 credits	The Open Space Project (20%)	100% Contribution to process
	The Bridging Project (40%)	70% Contribution to process 30% Performance 50% Contemporary Scenes 50% Documentary Dance
	Early Modern Verse Play (40%)	40% Contribution to process 60% Performance
PERFORMANCE (PER740) 30 credits	Public Production (70%)	100% Performance
	Screen Scenes (30%)	100% Contribution to process
CREATIVE PROJECT (PER750) 60 credits	Creative Project (100%)	50% Performance and Q&A
		50% Project Map

LEVEL 7 MUSICAL THEATRE PATHWAY

Module	Component	Assessment
ACTING (PER700) 30 credits	Approaches to Acting (40%)	100% Assessment of classwork 50% Acting 20% Improvisation 30% Acting Through Song
	Acting for Screen & Recorded Media (30%)	100% Assessment of classwork 100% Acting for Camera
	Approaches to Text (30%)	100% Assessment of classwork 50% Approaches to Text 50% Shakespeare
ESSENTIAL SKILLS (MUSICAL THEATRE PATHWAY) (PER720) 30 credits	Voice & Speech (30%)	100% Assessment of classwork 70% Voice 30% Speech
	Singing, Music & Repertoire (30%)	80% Assessment of classwork 20% Singing assessment 70% Singing 30% Music & Repertoire
	Dance & Movement (40%)	100% Assessment of classwork 70% Dance 30% Movement
PROJECTS (PER730) 30 credits	The Open Space Project (20%)	100% Contribution to process
	The Bridging Project (40%)	70% Contribution to process 30% Performance 50% Contemporary Scenes 50% Musical Scenes
	Book Musical (40%)	40% Contribution to process 60% Performance
PERFORMANCE (PER740) 30 credits	Public Production (70%)	100% Performance
	Generative Musical Performance (30%)	100% Contribution to process
CREATIVE PROJECT (PER750) 60 credits	Creative Project (100%)	50% Performance and Q&A
		50% Project Map