



Course Handbook
BA (Hons) Music Theatre
2019/20
Course Leader – Mark Goggins
School of Journalism, Media & Performance



Please read this Handbook in conjunction with the University's Student Handbook.

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1. Welcome to the course

Welcome to the BA (Hons) Music Theatre course at UCLan and to the School of Journalism, Media and Performance.

You are studying on an honours degree course, which consists of the equivalent of 7 modules spread across 3 levels of study. Each of the 3 levels of your course is equivalent to a year of full-time study so year one and level four are the same. At the start of each module you will be issued with a Module Handbook and this will contain details on your assignments, deadlines and teaching schedule.

1.1 Rationale, aims and learning outcomes of the course



When we created your course, we began by considering a number of things:

- what knowledge and skills you are likely to have at the beginning of your course
- what knowledge and skills will be expected by the employers when you begin your career
- the range of expertise and professional experience of your tutors
- what standards are required for the various awards that we offer (the 'Framework for Higher Education')
- what is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements)

In the above we were informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think of Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree. We've reprinted the aims for your course below and throughout the following sections you'll develop a sense of what the learning rationale of your course is; you'll find the overarching learning outcomes for your course in the programme specification, appendix 8.1 of this handbook

The general aims of the programme are twofold:

Creative skills

- 1.1 to develop making and performing skills,
- 1.2 to develop technical and academic skills

Professional attributes

- 2.1 to develop knowledge of the industry and professional standards;
- 2.2 to develop an understanding of personal capability and competence.

Throughout the three levels of the programme, five creative skill-specific aims exist. They are:

- to improve and develop practical skills and techniques
- to increase knowledge of performance theory;

- to formulate strategies to enable the production of existing musical theatre texts;
- to apply experimental processes which result in innovative practice and the creation of new music theatre pieces;
- to ensure accurate self-evaluation of personal abilities and group and audience requirements.

The specific aims of Music Theatre are:

1. To give you subject specific and generic transferable skills in line with the National Subject Benchmarks for all Drama, Dance and Performance and Music degree courses.
2. To give you a broad critical, analytical, contextual, technical and physical understanding of music and theatre that will equip you with skills that can be directly transferred into the work place.
3. To give you opportunities to develop the skills and attributes needed in order to:
 - produce musical theatre pieces based on existing texts
 - devise new music theatre pieces

1.2 Course Team

The course team consists of the academic and technical staff who contribute to your course. The academic staff take responsibility for the delivery of the content of your modules, but they also have other many roles including research, overseas development, marketing and publicity, etc.

Your course is also supported by a number of technicians who induct you into the workshops and the use of technical resources, demonstrate craft and technical processes and/or assist individual students with the production of work. They are a team of well-qualified individuals who assist students across a range of courses.

Below are the names and contact details for the members of the Music Theatre teaching team.

Mark Goggins, Senior Lecturer, Course Leader
 Media Factory Room ME127
 mjgoggins@uclan.ac.uk
 01772 893029

Mark's expertise is in directing, music direction and voice.

Susan Mowat, Senior Lecturer, Admissions Tutor
 Media Factory Room ME127
 semowat@uclan.ac.uk
 01772 893958

Susan's expertise is in directing and acting. She has an additional speciality in yoga as part of performance training.

Steven Calver, Associate Lecturer,
Media Factory Room ME127
srcalver@uclan.ac.uk
01772 894293

Steven's expertise is in music composition and its place within new music theatre and devising.

Manny Crooks, Lecturer
Media Factory Room ME127
accrooks@uclan.ac.uk
01772 893802

Manny's expertise is in voice, in particular in singing technique.

Jane Hartley, Lecturer
Media Factory Room ME127
jhartley3@uclan.ac.uk
01772 893890

Jane's expertise is in physical theatre and its place within new music theatre and devising.

Dan Booth
Media Factory Room ME127
dpbooth1@uclan.ac.uk
01772 894293

Dan's expertise is in acting, in particular within musical theatre.

Emma Kay
Media Factory Room ME 127
eckay2@uclan.ac.uk
01772 894293

Emma's expertise is in dance and its place within musical theatre training.

1.3 Expertise of staff

All the teaching staff are highly qualified and have professional experience in their particular area of music theatre. They have been selected to teach on this course because they are ideally placed to deliver the course to you. In addition to the University staff listed above we also invite industry professionals to come in and work with our students. This ranges from

people running workshops and master classes to directors and musical directors working on full scale productions.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



1.5 Administration details

Course Administration Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Allen Building

Medicine

Dentistry

telephone: 01772 895566

email: AllenHub@uclan.ac.uk

Harris Building

Lancashire Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching

telephone: 01772 891996/891997

email: HarrisHub@uclan.ac.uk

Foster Building

Forensic and Applied Sciences

Pharmacy and Biomedical Sciences

Psychology

Physical Sciences

telephone: 01772 891990/891991

email: FosterHub@uclan.ac.uk

Computing and Technology Building

Art, Design and Fashion

Computing

Journalism, Media and Performance

Engineering

telephone: 01772 891994/891995

email: CandTHub@uclan.ac.uk

Greenbank Building

Sport and Wellbeing
Management
Business

telephone: 01772 891992/891993

email: GreenbankHub@uclan.ac.uk

Brook Building

Community, Health and Midwifery
Nursing
Health Sciences

Social Work, Care and Community

telephone: 01772 891992/891993

email: BrookHub@uclan.ac.uk

1.6 Communication



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

All formal electronic communication between students and staff will be done via email. If you want to message a member of staff about anything to do with the course, or to arrange a tutorial meeting, please send an email from your University email account. In addition we use social media to communicate in less formal ways. Groups of students and staff working together, such as in Production, usually use Facebook so that members of the group can communicate quickly and effectively. Each module leader will post all relevant learning and support materials on Blackboard. This will include the Module Handbook, assignment briefs, and relevant texts such as journal articles as well as links to online resources.

1.7 External Examiner

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The name of this person, their position and home institution can be found below. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also send a sample of student coursework to the external examiner for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

The external examiner for the Music Theatre Course is Elissa Morgan, Guildford School of Acting, University of Surrey.



2. Structure of the course

2.1 Overall structure

The course is made up of two main strands: Musical Theatre and New Music Theatre. In 1st Year (Level 4) there are three 40-credit modules, two in the Musical Theatre strand, and one in the New Music Theatre strand. In both 2nd Year (Level 5) and 3rd Year (Level 6) there are two 60-credit modules, one in each strand. Each year adds up to 120 credits. Your overall degree will eventually consist of 360 credits built up over the three years.

1st Year Level 4	Semester 1	Semester 2	3 x 40 credits = 120 credits
	MX1110 Musical Theatre Skills (taught year-long)		
2nd Year Level 5	MX1020 New Music Theatre 1	MX1010 Musical Theatre 1	2 x 60 credits = 120 credits TOTAL 240
	MX2020 New Music Theatre 2 (taught partly in Semester 1 (taught mainly in Semester 1 but partly in Semester 2) but mainly in Semester 2)		
3rd Year Level 6	Semester 1	Semester 2	2 x 60 credits = 120 credits TOTAL 360
	MX3010 Musical Theatre 3 (taught partly in Semester 1 (taught mainly in Semester 1 but partly in Semester 2) but mainly in Semester 2)		
	MX3020 New Music Theatre 2		

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. In 1st Year you take three modules, each worth 40 credits. In 2nd and 3rd Years you take two modules, each worth 60 credits. This equates to 120 credits each year, totalling 360 over the three years of the course.

Music Theatre Modules:

1st Year [Level 4]

MX1020 New Music Theatre 1

This module introduces you to new music theatre. You will look at examples of work as well as key concepts to help you to start creating your own original work. This module takes place in semester 1.

MX1110 Musical Theatre Skills

This module is the beginning of the pathway through the course that will develop your musical theatre performing skills, with a particular focus on singing technique as well as acting and movement. This module is spread across the whole year.

MX1010 Musical Theatre 1

This module is your first major production. It takes place in Semester 2, starting in January. It culminates in a production week of public performances.

2nd Year [Level 5]

MX2010 Musical Theatre 2

This module stretches across the whole year, with the majority of the work taking place in Semester 1. The major production is performed in early January. In addition to this there is a directing project (where 2nd year directors work with 1st year performers) which culminates in early November. In Semester 2 this module continues with further musical theatre skills training.

MX2020 New Music Theatre 2

This module also stretches across the whole year, with most of the work happening in Semester 2. In Semester 1 you will be introduced to further important concepts relating to the creation of new music theatre. In Semester 2 you will work in a group to create an original piece of music theatre.

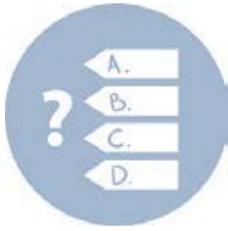
3rd Year [Level 6]

MX3020 New Music Theatre 3

In Semester 1 you work again in a group to create an original piece of music theatre. By this stage you will be expected to work as a small-scale independent company. The research underpinning your practice will come to fruition in Semester 2 in the form of a written document.

MX3010 Musical Theatre 3

In Semester 1 you will continue with musical theatre skills development. In Semester 2 you will be a member of a company rehearsing and performing a full scale musical theatre production. This process will follow a professional model, typically with a four-week rehearsal schedule prior to the production week. Many of these productions are directed by industry professionals. The module also covers various aspects of future employment, such as CVs, audition techniques and post-graduate training.



2.3 Course requirements

Successful completion of all these modules across the three years will result in the award of a BA (Hons) Music Theatre degree. There are no options or module choices to be made as you progress through the course. Because of the nature of the course attendance is extremely important and is taken into account in assessment procedures.

2.4 Module Registration Options

During Semester 2 of 1st and 2nd Years your course team will explain to you what lies ahead for the following year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules. This may involve you preparing for the start of the academic year with some research activity and planning.

2.5 Study Time

2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

2.4.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours. Much of this time is spent in class with a module tutor. Class sizes are dependent on the work being covered. For example, an acting class will typically be around 15 whereas in Production rehearsals the whole company will be called. A significant amount of the total hours of a module will be spent with students working together to move their work forward. Similarly students need to spend time working on their own on specific performance skills development, such as singing technique.



2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module. Notification of illness or exceptional requests for leave of absence must be made to the module tutor taking that class. See the list of contact details above at 1.2.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

The vast majority of class time is spent in practical sessions. Acting and voice classes, singing technique classes, production rehearsals and other workshop activities all take place in rehearsal/studio spaces. Learning on the course is driven by practical experience. However, all of this practical work will relate to and be underpinned by theoretical methodologies, and you are expected to follow up and consolidate your learning through

practice with self-study activities. To help you with this your tutors will support you in learning how to research and investigate performance as an undergraduate student. Through *Blackboard* within the online student portal a whole range of learning support is provided.

3.2 Study skills

Further support is given by University services such as WISER. WISER helps students with their study skills, especially with issues such as written work. WISER is available at <http://www.uclan.ac.uk/students/study/wiser/index.php>
You are able to go to drop-in sessions or fix one-to-one meetings to receive feedback on your work.



3.3 Learning resources

3.3.1 Learning Information Services (LIS)

A whole range of further learning materials is available within the LIS. This includes books and journals in the traditional library sense, but LIS can also assist with online resources such as electronic journals.

3.3.2 Electronic Resources

Electronic resources will also be available via *Blackboard* as well as LIS.

3.4 Personal development planning

The Music Theatre course enables you not only to learn about music, theatre and performance but just as importantly about yourself. Throughout the three years tutors are available to support and guide you with your planning for the future. Whatever your hopes and aspirations upon entering the course, higher education of this kind will enable you to discover more about yourself, what you are best suited to and will introduce you to working practices that you were possibly not aware of before coming here.



3.5 Preparing for your career

This personal development planning will continue through into your final year when there will be a tightening of the focus on your future career possibilities. By this stage you should be much clearer about what potentially lies ahead for you. We can support you in making decisions about where to go next; this may be into some form of post-graduate training, auditioning for work or some other career opening. We will help you with issues such as audition preparation, how to prepare a performance CV (including headshots), writing applications and personal statements. We can also give you specific one-to-one coaching in preparation for auditions and interviews. The music theatre industry is particularly niche, and one of the strengths of the staff team is the extent to which they are connected to the industry. This has always been a big help to our graduating students moving on to the next stage.

4. Student Support

The course team has a very strong record of student support. Whilst there are specific procedures in place any student can approach any member of the course team for a private meeting. We always strive to respond to tutorial requests from students within 24 hours.



4.1 Academic Advisors

At the start of each year you will be allocated an Academic Advisor. This is your first point of contact with anything to do with your study on the course. S/he will meet with you three times each semester in 1st year, and once per semester in 2nd and 3rd year. As outlined above, although this is your primary point of contact you can request to see any member of the team

should you so wish.

4.2 Students with disabilities

The lead member of staff for disabilities within the school is David Dennison. He can be contacted at ddennison@uclan.ac.uk

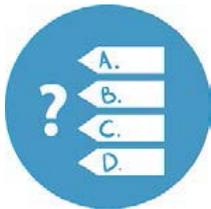
The University has a range of support mechanisms for students with disabilities. If you have any questions about how students with disabilities can be supported you can contact any member of the course team.

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website:

<http://www.uclansu.co.uk/>

5. Assessment



5.1 Assessment Strategy

The majority of your work on the course is practical, so it follows that the majority of your assessment is of your practical outcomes. From solo song assessments to your participation in full-scale production work we assess your performances. We also assess your knowledge and understanding of important issues and concepts that relate to your practical work.

Sometimes this assessment takes the form of a written submission, sometimes it will be in the form of a *viva voce* (a face-to-face question and answer assessment). At other times this aspect of your learning is assessed through your responses and participation within your coursework. It is over-simplistic to think about your learning and assessment as being part practical and part theoretical, but it might be helpful to indicate to you that around 75% of what you are assessed on is based on your practical performance outcomes, with the remaining 25% of assessment being to do with understanding and knowledge.

After each assessment you will receive feedback. This feedback may be given in written form or in a one-to-one meeting. As well as explaining the levels of success you attained in the assessment, the feedback will focus on how you can make improvements in different areas. The feedback will support you in developing strategies for improvement and development.

5.2 Notification of assignments and examination arrangements

All aspects of the assessments you undergo are given to you at the beginning of each module. This will include a detailed brief of what the assessment is asking you to do, as well as important information such as dates, times and venues. There are no written examinations as part of this course.

5.3 Referencing

When you are completing written assignments you will make reference to writers, theorists, practitioners and others who have written or said things that are relevant to your work. When referencing in your written work you are expected to use the Harvard style of referencing. Further information on the Harvard system will be given to you within module delivery. There will also be information on *Blackboard* about Harvard referencing.

5.4 Confidential material

It is unlikely that you will be involved in the use of confidential material as part of this course. If, however, you participated in a project where this was the case (e.g. a school-based project) you would need to seek academic advice from a tutor on the use of confidential material.

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

Many significant changes to the course have been made as a result of student feedback. An example of this is singing technique, which has grown as part of the course because students wanted more of it. You can always make your views known to the course team in a meeting or via email. There are also staff student liaison meetings, held each semester, which are formal ways of bringing the views of students to the attention of the staff.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

8. Appendices

8.1 Programme Specification(s)

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

1. Awarding Institution / Body	University of Central Lancashire
2. Teaching Institution	University of Central Lancashire – Preston campus
3. University Department/Centre	Journalism, Media & Performance
4. External Accreditation	None

5. Title of Final Award	BA (Hons) Music Theatre
6. Modes of Attendance offered	Full-time & Part-time
7. UCAS Code	W310
8. Relevant Subject Benchmarking Group(s)	Dance, Drama and Performance Music
9. Other external influences	None
10. Date of production/revision of this form	April 2016

11. Aims of the Programme

The general aims of the programme are twofold:

Creative skills

- 1.1 to develop making and performing skills,
- 1.2 to develop technical and academic skills

Professional attributes

- 2.1 to develop knowledge of the industry and professional standards;
- 2.3 to develop an understanding of personal capability and competence.

Throughout the three levels of the programme, five creative skill-specific aims exist. They are:

- to improve and develop practical skills and techniques
- to increase knowledge of performance theory;
- to formulate strategies to enable the production of existing musical theatre texts;
- to apply experimental processes which result in innovative practice and the creation of new music theatre pieces;
- to ensure accurate self-evaluation of personal abilities and group and audience requirements.

The specific aims of Music Theatre are:

4. To give you subject specific and generic transferable skills in line with the National Subject Benchmarks for all Drama, Dance and Performance and Music degree courses.
5. To give you a broad critical, analytical, contextual, technical and physical understanding of music and theatre that will equip you with skills that can be directly transferred into the work place.
6. To give you opportunities to develop the skills and attributes needed in order to:
 - produce musical theatre pieces based on existing texts
 - devise new music theatre pieces

12. Learning Outcomes, Teaching, Learning and Assessment Methods

A. Knowledge and Understanding

- A.1 Understand and practise the use of voice and body within performance work
- A.2 Understand and practise the relationship between breath, voice, body and emotion
- A.3 Understand and practise fundamental parameters of music composition
- A.4 Engage with a range of practitioners within both music theatre and the arts generally
- A.5 Understand and practise various aspects of musical theatre production work
- A.6 Understand and practise body/voice synthesis in relation to emotional, physical and psychological demands
- A.7 Understand and practise a range of analysis and research methodologies
- A.8 Understand and practise a range of appropriate technologies and protocols within professional practice
- A.9 Understand and practise physical, vocal, musical and technical skills at a level recognised within professional practice
- A.10 Understand and practise critical, contextual, analytical and research methodologies
- A.11 Understand and use subject specific language within research and practice

Teaching and Learning Methods

A variety of teaching and learning methods are synthesised across all modules at level 4. Learning situations include:

- Workshops
- Rehearsals
- Seminars and discussion groups
- Lectures
- Group tutorials
- Individual tutorials
- Technical induction

Assessment methods

At this level the following activities are used for assessment:

- Performance
- Processes leading to performance
- Written assignment

B. Subject-specific skills

- B.1 Develop musical theatre performing skills
- B.2 The application of voice and body within performance work
- B.3 Composing and performing original music compositions
- B.4 Undertaking other production roles within musical theatre performances
- B.5 Develop and extend musical theatre skills
- B.6 Explore the synthesis of the voice and body in relation to emotional, physical and psychological demands
- B.7 Apply this synthesis within a variety of performance contexts and the exploration of texts
- B.8 Employ a range of methodologies in developing new music theatre devising practice
- B.9 Apply a range of research methodologies both relative to, and within, creative practice
- B.10 Respond to a range of directorial methodologies including taking and giving direction
- B.11 Embody all of the above within the context of Production of musical theatre / Devising new music theatre
- B.12 Bring to rehearsal of production work physical, vocal, musical and technical skills at a level recognised within professional practice
- B.13 Bring to the devising of new work a range of skills, techniques, strategies and methodologies at a level recognised within professional practice
- B.14 Synthesise the creative application of both the above within the realisation of public performance
- B.15 Apply and be receptive to a range of strategies and protocols inherent in public performance work

Teaching and Learning Methods

Subject specific skills are taught and learned through a variety of situations including:

- Technique classes
- Workshops
- Rehearsal
- Technical induction
- self-reflection,
- group evaluation and
- attending performances.

Assessment methods

At this level the following activities are used for assessment:

- Performance
- Processes leading to performance

C. Thinking Skills

- C.1 Apply techniques of evaluation and reflection to creative practice
- C.2 Engage with a range of theoretical concepts from within music theatre and arts practice generally
- C.3 Development of a critical and contextual language specific to performance and the arts
- C.4 Apply a range of research methodologies both relative to, and within, creative practice
- C.5 Apply strategies of critical, contextual and analytical investigation using appropriate research methodologies
- C.6 Demonstrate the ability to use subject specific language within both practice and research

Teaching and Learning Methods

Thinking skills within this course are the intellectual qualities related to cognitive ability through the acquisition and development of subject specific knowledge and language. The application of these qualities occur in all teaching and learning situations at this level. In addition you should demonstrate a critical understanding of the content and ideas of a wide range of works. At level 6 it is expected that you should apply techniques that define the thinking performer and reflective practitioner.

Assessment methods

At this level the following activities are used for assessment:

- Performances
- Written assignment

D. Other skills relevant to employability and personal development at level 4

- D.1 Produce written work to appropriate academic conventions and standards
- D.2 Participate fully in production work as a member of a team
- D.3 Apply a range of appropriate technologies and protocols within professional practice
- D.4 Apply and be receptive to a range of strategies and protocols inherent in public performance work
- D.5 Plan for, prepare for and take up opportunities within professional arts practice, related professions and post-graduate study

Teaching and Learning Methods
<p>At level 4 the delivery and reception of elements of this category are to do with making practical and theoretical learning as effective and relevant as possible. Learning will be tutor-dependant but with self-defined learning opportunities.</p> <p>At level 5 they are designed to enhance the transition from study to workplace. They relate to the ability to administrate, manage and direct. Learning at level 5 should be negotiated, with you becoming independent of tutors and sharing learning responsibilities with other group members.</p> <p>Outcomes within this category at level 6 are designed to bring to maturity the transition from study to workplace. They relate to the ability to administrate, manage and direct. Learning at level 6 should be independent and determined by self-devised goals and stimuli.</p>
Assessment methods
<p>At this level the following activities are used for assessment:</p> <ul style="list-style-type: none">• Performances• Processes leading to performances• Written assignment• Presentations

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	MX3010	Musical Theatre 3	60	Bachelor Honours Degree Music Theatre Requires 360 credits including a minimum of 220 at Level 5 and above and 100 at Level 6 Bachelor Degree Music Theatre Requires 320 credits including a minimum of 180 at Level 5 and above and 60 at Level 6
	MX3020	New Music Theatre 3	60	
Level 5	MX2010	Musical Theatre 2	60	HE Diploma Music Theatre Requires 240 credits including a minimum of 100 at Level 5
	MX2020	New Music Theatre 2	60	
Level 4	MX1010	Musical Theatre 1	40	HE Certificate Requires 120 credits
	MX1110	Musical Theatre Skills	40	
	MX1020	New Music Theatre 1	40	
15. Personal Development Planning				
<p>Personal Development Planning (PDP) is a key aspect of all the performing arts courses at UCLan. PDP is integrated within all modules and across the totality of study. PDP, through the creation of a personal document referred to as a Progress File, helps you to define and focus your educational and professional aims and goals; it will assist you to consider how you can engage with the learning opportunities your course offers to achieve your personal career and professional objectives.</p> <p>This course consists of modules that together enable you to gain the knowledge and develop the skills essential if you are to be a successful practitioner. The course is</p>				

designed to allow you to choose or negotiate many aspects of your learning in ways which are appropriate to your abilities, learning preferences and vocational intentions. This is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, you find that study shifts from a tutor-led/teaching activity to a personally defined learning experience. This is close to the way many professional artists operate and the terms 'reflective practitioners' or 'thinking artist' describe the kind of graduate we expect you to become.

16. Admissions criteria *

(including agreed tariffs for entry with advanced standing)

**Correct as at date of approval. For latest information, please consult the University's website.*

Entry to the Music Theatre programme is by audition.

Those applying direct from further education, or soon after completion, would be required to obtain a UCAS tariff score of 104 points.

Applications from individuals with non-standard qualifications, relevant work or life experience will also be considered.

17. Key sources of information about the programme

- [UCLan website course information](#)
- [UCAS information](#)
- [NSS results on the UNISTATS website](#)

18. Curriculum Skills Map

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes			
				Knowledge and understanding	Subject-specific Skills	Thinking Skills	Other skills relevant to employability and personal development

				A1	A2	A3	A4	A5	A6	A7	A8	A9	A10	A11	B1	B2	B3	B4	B5	B6	B7	B8	B9	B10	B11	B12	B13	B14	B15	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5	
6	MX3010	Musical Theatre 3	COMP									X	X	X												X		X	X					X	X				X	X	
	MX3020	New Music Theatre 3	COMP									X	X	X													X	X	X					X	X					X	
5	MX2010	Musical Theatre 2	COMP					X	X	X								X	X	X		X	X	X								X								X	
	MX2020	New Music Theatre 2	COMP					X	X	X									X	X	X	X	X									X									X
4	MX1010	Musical Theatre 1	COMP	X	X			X							X	X		X												X	X	X								X	
	MX1110	Musical Theatre Skills	COMP	X	X		X								X	X														X	X	X									
	MX1020	New Music Theatre 1	COMP	X	X	X	X									X	X													X	X	X					X				

19. Learning Outcomes for Exit Awards:

Learning outcomes for the award of: Certificate of Higher Education

Knowledge and Understanding

- A.1 Demonstrate an understanding of the use of voice and body within performance work
- A.2 Demonstrate an understanding of the relationship between breath, voice, body and emotion
- A.3 Demonstrate an understanding of fundamental parameters of music composition
- A.4 Gain understanding from engagement with a range of practitioners within both music theatre and the arts generally
- A.5 Understand the various aspects of musical theatre production work

Subject-specific skills

- B.1 Developing musical theatre performing skills
- B.2 The application of voice and body within performance work
- B.3 Composing and performing original music compositions
- B.4 Undertaking other production roles within musical theatre performances

Thinking skills

- C.1 Apply techniques of evaluation and reflection to creative practice
- C.2 Engage with a range of theoretical concepts from within music theatre and arts practice generally
- C.3 Development of a critical and contextual language specific to performance and the arts

Other skills relevant to employability and personal development

- D.1 Produce written work to appropriate academic conventions and standards
- D.2 Participate fully in production work as a member of a team

Learning outcomes for the award of Diploma of Higher Education

Knowledge and Understanding

- A.1 Demonstrate an understanding of the use of voice and body within performance work
- A.2 Demonstrate an understanding of the relationship between breath, voice, body and emotion
- A.3 Demonstrate an understanding of fundamental parameters of music composition
- A.4 Gain understanding from engagement with a range of practitioners within both music theatre and the arts generally
- A.5 Understand the various aspects of musical theatre production work
- A.6 Demonstrate an understanding of body/voice synthesis in relation to emotional, physical and psychological demands
- A.7 Demonstrate an understanding of a range of analysis and research methodologies
- A.8 Demonstrate an understanding of a range of appropriate technologies and protocols within professional practice

Subject-specific skills

- B.1 Developing musical theatre performing skills
- B.2 The application of voice and body within performance work
- B.3 Composing and performing original music compositions
- B.4 Undertaking other production roles within musical theatre performances
- B.5 Develop and extend musical theatre skills
- B.6 Explore the synthesis of the voice and body in relation to emotional, physical and psychological demands
- B.7 Apply this synthesis within a variety of performance contexts and the exploration of texts
- B.8 Employ a range of methodologies in developing new music theatre devising practice
- B.9 Apply a range of research methodologies both relative to, and within, creative practice
- B.10 Respond to a range of directorial methodologies including taking and giving direction
- B.11 Embody all of the above within the context of Production of musical theatre / Devising new music theatre

Thinking skills

- C.1 Apply techniques of evaluation and reflection to creative practice
- C.2 Engage with a range of theoretical concepts from within music theatre and arts practice generally
- C.3 Development of a critical and contextual language specific to performance and the arts
- C.4 Apply a range of research methodologies both relative to, and within, creative practice

Other skills relevant to employability and personal development

- D.1 Produce written work to appropriate academic conventions and standards
- D.2 Participate fully in production work as a member of a team
- D.3 Apply a range of appropriate technologies and protocols within professional practice

Learning outcomes for the award of BA

Knowledge and Understanding

- A3.1 A.1 Understand and practise the use of voice and body within performance work
- A.2 Understand and practise the relationship between breath, voice, body and emotion
- A.3 Understand and practise fundamental parameters of music composition
- A.4 Engage with a range of practitioners within both music theatre and the arts generally
- A.5 Understand and practise various aspects of musical theatre production work
- A.6 Understand and practise body/voice synthesis in relation to emotional, physical and psychological demands
- A.7 Understand and practise a range of analysis and research methodologies
- A.8 Understand and practise a range of appropriate technologies and protocols within professional practice
- A.9 Understand and practise physical, vocal, musical and technical skills at a level recognised within professional practice
- A.10 Understand and practise critical, contextual, analytical and research methodologies
- A.11 Understand and use subject specific language within research and practice

Subject-specific skills

- B3.1 B.1 Develop musical theatre performing skills
- B.2 The application of voice and body within performance work

- B.3 Composing and performing original music compositions
- B.4 Undertaking other production roles within musical theatre performances
- B.5 Develop and extend musical theatre skills
- B.6 Explore the synthesis of the voice and body in relation to emotional, physical and psychological demands
- B.7 Apply this synthesis within a variety of performance contexts and the exploration of texts
- B.8 Employ a range of methodologies in developing new music theatre devising practice
- B.9 Apply a range of research methodologies both relative to, and within, creative practice
- B.10 Respond to a range of directorial methodologies including taking and giving direction
- B.11 Embody all of the above within the context of Production of musical theatre / Devising new music theatre
- B.12 Bring to rehearsal of production work physical, vocal, musical and technical skills at a level recognised within professional practice
- B.13 Bring to the devising of new work a range of skills, techniques, strategies and methodologies at a level recognised within professional practice
- B.14 Synthesise the creative application of both the above within the realisation of public performance
- B.15 Apply and be receptive to a range of strategies and protocols inherent in public performance work

Thinking skills

- C3.1 C.1 Apply techniques of evaluation and reflection to creative practice
- C.2 Engage with a range of theoretical concepts from within music theatre and arts practice generally
- C.3 Development of a critical and contextual language specific to performance and the arts
- C.4 Apply a range of research methodologies both relative to, and within, creative practice
- C.5 Apply strategies of critical, contextual and analytical investigation using appropriate research methodologies
- C.6 Demonstrate the ability to use subject specific language within both practice and research

Other skills relevant to employability and personal development

- D.1 Produce written work to appropriate academic conventions and standards
- D.2 Participate fully in production work as a member of a team
- D.3 Apply a range of appropriate technologies and protocols within professional practice

- D.4 Apply and be receptive to a range of strategies and protocols inherent in public performance work
- D.5 Plan for, prepare for and take up opportunities within professional arts practice, related professions and post-graduate study