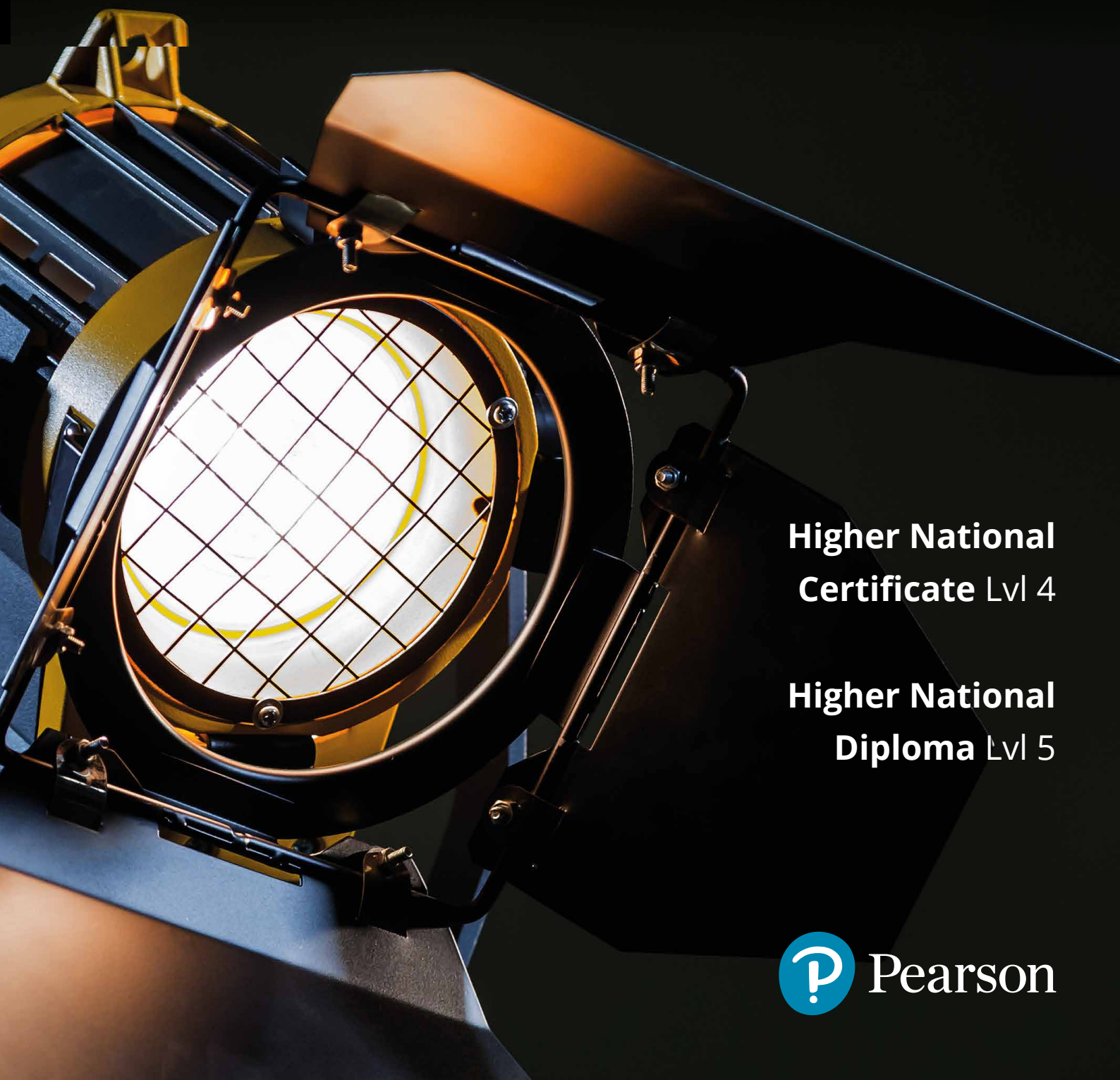


BTEC

HIGHER NATIONAL

Performing Arts (Musical Theatre)

Unit Directory 2021/22



**Higher National
Certificate Lvl 4**

**Higher National
Diploma Lvl 5**



Pearson

Programme Structure 2021/22

Year 1 (120 Credits)

HNC Performing Arts

Unit Number	Unit Title	Credits	Level	Core/Optional
1	The Performing Arts Industry (Pearson-set)	15	4	Core
2	Professional Development	15	4	Core
3	Jazz Dance 1	15	4	Optional
5	Contemporary Dance 1	15	4	Optional
12	Singing 1	15	4	Optional
13	Acting 1	15	4	Optional
18	Voice and Speech for Actors	15	4	Optional
20	Devising Theatre and Performance	15	4	Optional
29	Crewing	15	4	Optional

Year 2 (120 Credits)

HND Performing Arts (Musical Theatre)

Unit Number	Unit Title	Credits	Level	Core/Optional
32	Creative Research Project (Pearson-set)	30	5	Core
33	Working in the Performing Arts Industry	15	5	Core
39	Dance for Musical Theatre	15	5	Specialist
43	Singing 2	15	5	Specialist
44	Acting 2	15	5	Specialist
52	Performance Project	15	5	Optional
61	Hair and Makeup Design	15	5	Optional

Unit 1: The Performing Arts Industry

(Pearson-set)

Unit code	F/616/1834
Unit type	Core
Unit level	4
Credit value	15

Introduction

The performing arts industry is a complex network of specialist disciplines that cross over into each other in an ever-evolving creative workplace. Understanding how this industry works, from individual and collaborative working to looking after participants' own health and wellbeing, is essential for anyone wanting to be employed in performing arts.

This unit develops students' awareness of key areas of working in performing arts and allows for exploration and research in all matters related to surviving and thriving within the performing arts industry. Employability, self-maintenance, managing finances and the increasing importance of online and offline marketing are all areas that will be covered throughout this unit.

The pressure of working in a performing arts environment and the associated risks are discussed through exploring health, safety and wellbeing, and students will be encouraged to explore their own personal development in the context of wellbeing.

By the end of this unit, students will have a clear understanding of how the performing arts industry works and the steps that are required to access employment opportunities. Students will also have developed their understanding of health and wellbeing within the performing arts environment.

***Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

Learning Outcomes

By the end of this unit students will be able to:

1. Describe the importance of health, safety and wellbeing when working within the performing arts industry
2. Explain the roles and responsibilities within the performing arts industry
3. Investigate the range and accessibility of employment opportunities that relate to your specialist area
4. Investigate how to market and develop a career as a performing arts professional.

Essential Content

LO1 **Describe the importance of health, safety and wellbeing when working within the performing arts**

Health and wellbeing:

Mental health

Eating disorders

Stamina

Fitness

Nutrition

Hydration

Injury prevention and management

Associations and organisations

Workload

Life/work balance

Health and Safety:

Legislation

Risk assessment

First aid

Legal responsibilities

Associations and organisations

LO2 **Explain the roles and responsibilities within the performing arts industry**

The performing arts workforce:

Ethnic diversity, relevant associations and organisations worldwide and regional variances.

Areas, e.g. recruitment, pre-production, production, front of house (FOH) and business, the casting process and education

Roles, e.g. agents, producer, director, sound design, lighting design, costume design, hair and make-up design, set design, composer, author/writer, choreographer, performers, musicians, musical director, stage management, technicians (sound, lighting, etc.), wardrobe, crew, ushers, marketing, finance and merchandise

LO3 Investigate the range and accessibility of employment opportunities that relate to your specialist area

Contracts:

Self-employed

PAYE

Contract length

Legal rights

Clauses and commitments

Work permits

Finance:

Financial planning and management

National Insurance

Tax

Working abroad

Job interviews:

Auditions – closed calls, open calls, interview

Portfolio creation and requirements (physical and digital)

Marketing:

Offline and online activities

Development of technology in relation to accessing employment and Promotional opportunities

LO4 Investigate how to market and develop a career as a performing arts professional

Agents:

Auditions

Accessibility

Open/closed calls

How to get an agent

Marketing:

Promotion

Offline and online activities

Social media

Show reels

Photographs

Portfolios

CV:

Purpose of CV e.g. relevant and appropriate information

Networking:

Auditions

Organisations

Key contacts

Impact of online activities through social media and technology skills required

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Describe the importance of health, safety and wellbeing when working within the performing arts			D1 Analyse own health and wellbeing strategies relevant to own specialist area
P1 Define health, safety and wellbeing in the context of a performing arts career		M1 Develop strategies to maintain a healthy working lifestyle in your chosen career path	
P2 Explore the risks associated with sustaining health and wellbeing in a career in a performing arts environment			
LO2 Explain the roles and responsibilities within the performing arts industry			D2 Analyse the diversity of the performing arts workforce and areas for development specific to own specialist area
P3 Explain the roles and responsibilities within the wider performing arts industry		M2 Compare the difference in roles and responsibilities for a chosen role in your pathway, in the film/TV industry and theatre/live performance industry	
P4 Define the roles and responsibilities in your own specific area of the performing arts industry			
LO3 Investigate the range and accessibility of employment opportunities that relate to your specialist area			LO3 and LO4
P5 Explore the differences between employment and self-employment in the performing arts industry		M3 Compare the legal rights and responsibilities for both employment and self-employment in your chosen role	D3 Analyse the impact technology has had on employment accessibility within the performing arts industry
P6 Discuss the accessibility of employment opportunities within your chosen career path			

Pass	Merit	Distinction
LO4 Investigate how to market a career as a performing arts professional		
P7 Explore marketing activities used in the performing arts industry P8 Develop a marketing plan for own career goals	M4 Assess the strengths and weaknesses of using social media as a tool for marketing compared to traditional marketing methods, specific to your performing arts career pathway	

Recommended Resources

Textbooks

DAWSON, A. and HOLMES, S. (2012) *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage*. London: Bloomsbury Academic.

FOREMAN, G.A. (2009) *Practical Guide to Working in Theatre*. London: Methuen Drama.

GRADY, C. (2014) *Your Life in Theatre: A Self-help Guide for All Stages of Your Career*. London: ChrisGrady.org

HOUSLIN, D. (2016) *Simple Tax: Tax and Accounts, in Everyday English, for the Self-Employed*. 4th edn. Milton Keynes: Sunesis Ministries Ltd.

JONES, D. (2016) *Personal Branding 101: Simple Marketing Tips for Building Your Brand*. Charleston: CreateSpace Independent Publishing Platform.

PHILLIPS, G. and SCOTT, K. (2017) *Employment Law 2017*. Abingdon: College of Law Publishing.

Websites

www.artsprofessional.co.uk	Arts Professional Home page General reference
www.thestage.co.uk	The Stage Home page General reference
www.variety.com	Variety Home page General reference
www.worldtheatremap.org	World Theatre Map Home page General reference

Links

This unit links to the following related units:

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry.

Unit 2: Professional Development

Unit code	J/616/1835
Unit type	Core
Unit level	4
Credit value	15

Introduction

The landscape of the performing arts industry has changed dramatically over recent years and technology has influenced the way we both produce and consume art. While this has presented many challenges, it has also created new opportunities. However, the emphasis on staying up to date with the industry and continually updating skills is imperative for employability in this challenging industry.

For employment in the performing arts industry to be successful and sustainable, today's professional is often versatile and enterprising, maintaining a portfolio career in which they are able to fully exploit their complete range of skills. Knowledge of your professional strengths and identity is the first step towards building a strategy that will inform your route towards professionalism.

In this unit, you will explore the many potential avenues of employment that relate to your specialism, build an awareness of how to present yourself to the market place and embark on a journey of professional development.

On completion of this unit, students will have made decisions around their vocation and demonstrated the level of autonomy needed for success in the creative industry.

Learning Outcomes

By the end of this unit students will be able to:

1. Assess the skills required for employment in your chosen area of specialism within the performing arts industry
2. Design a personal professional development strategy that will outline targets for proactive skills development
3. Undertake the personal development plan over an agreed time frame
4. Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market.

Essential Content

LO1 **Assess the skills required for employment in your chosen area of specialism within the performing arts industry**

Overview of generic employability skills:

Communication

Confidence

Discipline

Time management

Motivation

Team working

Resilience and independence

Technical skills relevant to chosen discipline

Emerging opportunities:

Keeping up to date with industry development

Development of technology

Emerging practices

LO2 Design a personal professional development strategy that will outline targets for proactive skills development

Professional attributes

Career aims and objectives

Skills audits:

E.g. communication

Communication

Confidence

Discipline

Time management

Motivation

Team working

Resilience and independence

Technical skills relevant to chosen discipline

Goal and target setting:

SMART targets and time management

Marketing skill development:

Online and offline activities technology skills

LO3 Undertake the personal development plan over an agreed time frame

Time management skills:

Working to targets

Managing workload

Health safety and wellbeing in context of chosen discipline

Reflective practice

LO4 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market

Industry developments:

Political, legal and cultural

Technology

Artistic

Commercial

Globalisation

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Assess the skills required for employment in your chosen area of specialism within the performing arts industry			D1 Compare commercial and artistic factors to identify sustainable employment development needs specific to career goals
P1 Review skills required for employment in your chosen discipline or specialism	P2 Compare own skill set with industry requirements for your chosen career pathway	M1 Explore the progression routes that lead to employment opportunities that relate to your discipline or specialism	
L02 Design a personal professional development strategy that will outline targets for proactive skills development			LO2, LO3 and LO4 D2 Analyse your employability opportunities based on your professional development plan in relation to developments in the areas of the industry that relate to your specialism
P3 Identify the key professional attributes that relate to your specialism	P4 Illustrate short-, medium- and long-term career targets	M2 Explore experiential activity that will address the development of relevant professional attributes	
L03 Undertake the personal development plan over an agreed time frame			
P5 Carry out personal development plan over an agreed timescale	P6 Illustrate your development through the creation of a log/diary/journal	M3 Demonstrate skill development in chosen discipline	
L04 Evaluate own continuing professional development in line with wider commercial awareness of industry trends and the employment market			
P7 Evaluate your skill set to identify development in identified target areas	P8 Assess industry trends in the areas of the industry that relate employment in your specialist area	M4 Evaluate the importance of commercial awareness and industry trends, specific to your area of specialism	

Recommended Resources

Textbooks

DAWSON, A. and HOLMES, S. (2012) *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage*. London: Bloomsbury Academic.

FOREMAN, G. (2009) *A Practical Guide to Working in Theatre*. London: Methuen Drama.

GRADY, C. (2014) *Your Life in Theatre: A Self-help Guide for All Stages of Your Career*. London: ChrisGrady.org

PHILLIPS, G. and SCOTT, K. (2017) *Employment Law 2017*. Abingdon: College of Law Publishing.

Websites

www.artsprofessional.co.uk	Arts Professional
	Home page
	General reference
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	Home page
	General reference
www.variety.com	Variety
	Home page
	General reference
www.worldtheatremap.org	World Theatre Map
	Home page
	General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry.

Unit 3: Jazz Dance 1

Unit code	L/616/1836
Unit level	4
Credit value	15

Introduction

Jazz, as a dance genre, has developed greatly over the years and, as such, forms the basis for many musical theatre dance styles and pop videos as well as providing a technical base for classes.

There have been many innovators and creators of their own styles during the development of the genre, and this unit aims to enable students to develop their ability in the studio as a jazz dancer and broaden their contextual knowledge, which will, in turn, inform style and performance. An emphasis is placed on the quality of the work produced, and the ability to self-correct through knowledge and understanding of jazz technique.

Students will also learn to combine steps, which will result in the ability to pick up choreographic combinations.

By the end of this unit, students will be able to execute the required vocabulary in set and unset combinations, incorporating and demonstrating musicality and artistry. Students will also have a broader knowledge of the development of jazz as a dance genre.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the techniques and vocabulary required for jazz as a dance genre
2. Perform the techniques and vocabulary with musicality and artistry
3. Interpret feedback, as directed in lessons, to enhance technical skills
4. Discuss the development of jazz as a dance genre.

Essential Content

LO1 Explore the techniques and vocabulary required for jazz as a dance genre

Techniques and vocabulary:

A safe warm-up and cool down

Accurate placing and alignment

Core strengthening work and flexibility work

Pliés and tendus (footwork)

Jazz ports de bras and adage

Isolations

Contractions

Travelling steps using a low centre of gravity

Turns – minimum requirement – clean single turn to each side

Corner work e.g. kicks, walks, leaps

Choreographic sequences

LO2 Perform the techniques and vocabulary with musicality and artistry

Technique:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpreting direction and instruction in order to appropriate the correct movement or sequence

Using visual skills to replicate shapes and movements

Mental practice for success imaging and enhancement of danced skills

Combining all of the above skills to create a technical base

Musicality:

Consideration of the phrasing of all work given, both in choreography and music

Interpretation of different types of music to enhance performance

Counting rhythm, considering dynamics, off beats and syncopation in order to bring light and shade to the choreography

Artistry:

Interpretation of performance, either given by the choreographer/teacher or students own ideas

Exploration and application of appropriate style, either via the request of the choreographer or personal choice

Creating engaging and dynamic energy within performance by approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

LO3 Interpret feedback, as directed in lessons, to enhance technical skills

Feedback:

Exploration of what feedback is and how to extract information for personal use from general feedback/correction

Identification of how to process feedback by analysing all feedback given to see what resonates for you

Application of personal processing of given feedback in order to maximise the effect on technique

Mental stamina and resilience in relation to feedback and critiques.

LO4 Discuss the development of jazz as a dance genre

Historical influences:

African-American vernacular dance late 1800s to the mid-1900s

The music of New Orleans in the early 1900s

The Jazz Age

Modern jazz dance of the 1950s

Film and stage musicals, MTV and pop videos

Influencers:

Katherine Dunham

Jack Cole

Lester Horton

Gene Kelly

Bob Fosse

Gus Giordano

Matt Mattox

Jerome Robbins

Michael Kidd

Michael Jackson

Madonna

Luigi

Michael Bennett

Mia Michael

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Explore the techniques and vocabulary required for jazz as a dance genre			D1 Perform unseen choreography with confidence and embodied knowledge of the required technique and vocabulary
P1 Explore relevant technique, as required within a class environment		M1 Demonstrate all required work with the class with assurance	
P2 Illustrate relevant vocabulary, as required, within a class environment		M2 Perform unseen choreography with little direction and practice time	
LO2 Perform the techniques and vocabulary with musicality and artistry			D2 Perform techniques and vocabulary with musicality, dynamics, and artistry which demonstrates secure and consistent technique throughout
P3 Interpret required content and vocabulary in performance musically and with artistry		M3 Demonstrate a relationship with the music, which complements performance, adding dynamics to the required rhythm	
P4 Apply the required technique to all technical and choreographic work		M4 Demonstrate secure technique when performing all work	
LO3 Interpret feedback, as directed in lessons, to enhance technical skills			D3 Demonstrate all required technical skills with evidence of retention of feedback
P5 Evidence the application of feedback, as directed		M5 Demonstrate that feedback is retained after direction	
P6 Demonstrate the application of all required technical skills		M6 Perform all work with secure technique	
LO4 Discuss the development of jazz as a dance genre			D4 Analyse how your research has influenced own development within the genre
P7 Investigate the development of jazz as a dance genre		M7 Explore the development of jazz as a dance genre, with detailed references to key innovators	
P8 Communicate how this has informed own dance development			

Recommended Resources

Textbooks

- FITZGERALD, F.S. (2010) *The Beautiful and Damned: F. Scott Fitzgerald's Jazz Age Morality Tale*. London: Harper Collins.
- GIORDANO, G. (1992) *Jazz Dance Class: Beginning Thru Advanced*. Hightstown Princeton Book Company.
- GUARINO, L. and OLIVER, W. (2015) *Jazz Dance: A History of the Roots and Branches*. Gainesville: University Press of Florida.
- MILLER, D.L. (2015) *Supreme City: How Jazz Age Manhattan Gave Birth to Modern America*. New York: Simon & Schuster.
- STEARNS, M. (1994) *Jazz Dance: The Story of American Vernacular Dance*. New York: DaCapo Press.
- VOGEL, J. (2011) *Man in the Music: The Creative Life and Work of Michael Jackson*. New York: Sterling Publishers.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 5: Contemporary Dance 1

Unit code	Y/616/1838
Unit level	4
Credit value	15

Introduction

The roots of contemporary dance can be traced back to the experimental Denishawn school of the 1910s in Los Angeles, the maverick choreography of Martha Graham and the revolutionary 'space and spine' approach of Merce Cunningham, yet it endures as a constantly evolving, vital art form, where anything goes, everything can be tried and the possibilities seem endless. The demands on today's contemporary dancer are greater than ever before, and a need for robust training even more appropriate. Dancers in Matthew Bourne's groundbreaking company perform eight shows a week for months on end. More and more, contemporary dancers will also perform in music videos and on tour with music acts in addition to a teaching schedule, professional development, a personal fitness regime in the shape of pilates, weight training and/or yoga.

The aim of this unit is to give students a grounding in contemporary dance technique, achieving greater control over their creativity, agency to grow as unique artists, improving the quality of movement and strengthening of their bodies through dance combinations, the learning of modern dance language, contemporary dance technique and to develop a stronger relationship to musicality and creativity.

Topics included in this unit are: the development of modern dance techniques; examination of movement quality; development of musicality and creativity; development of the unique artist voice; measuring dance ability using combinations of contemporary dance language; and the presenting of a project regarding current contemporary dance culture.

On successful completion of this unit, students will be able to use the required contemporary dance language to develop and maintain a sound technical foundation to use in the professional world of dance. They will be able to pick up and retain combinations of the required technique. An approach to research and delivery of said research will also be covered.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate required technical skills and feedback, as directed in lessons
2. Demonstrate required dance language for the genre
3. Perform the required dance language with technique and musicality
4. Explain the current evolution of contemporary dance and how this relates to technique and artistry.

Essential Content

LO1 **Demonstrate required technical skills and feedback, as directed in lessons**

The role of contemporary dance technique:

Overview of various techniques and schools of thought, e.g. Graham, Cunningham, Limon, Horton, Release, or a hybrid of any or all of these core approaches

Implementation of contemporary dance technique:

Graham-based floor routine, pleadings, contractions, pitches and turns, triplets and jumping

Cunningham-based spinal twists, back stretches, tendu combinations, curve work, adage, triplets

Horton-based across-the-floor combinations, layouts, leaps

Release-based intuition work as well as, in general, turns, jumps, leg work, extensions, falls, floor work, back bends

LO2 **Demonstrate the required dance language for the genre**

Identify contemporary dance language:

Gestures, terminology, new line, core approaches

Implementation of contemporary dance combinations:

Floor work, centre work, adage, jumps, leaps, corner and travelling work

Overview of contemporary dance-making:

How it's done and who does it

LO3 **Perform the required dance language with technique and musicality**

The role of performance in contemporary dance:

What it means and how it is different to other genres

How creativity becomes intrinsic when dancing

Implementation of technique, musicality and creativity:

Sound

String technique

Innate and intimate relationship with music

Unique expression through an individual style of creativity when dancing

Overview of the unique artist voice:

The importance of a unique approach within the field of contemporary dance while maintaining sound technique

Consider expression within the use of contemporary dance performance:

How to find one's own style, an individual stance

LO4 Explain the current evolution of contemporary dance and how this relates to technique and artistry.

Identify elements of the current contemporary dance scene:

Who is setting trends and 'political and cultural climate'

Emerging styles of dance

Determining requirements of current trends within the industry:

Funding implications

New approaches to rehearsing

Consideration of technique and artistry within the current contemporary dance scene:

How important technique remains within contemporary dance, examples of when it isn't as important, e.g. anti-dance, the diversity within the contemporary dance scene currently and how this informs artistry

Workforce:

Diversity of historical and current workforce

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Demonstrate required technical skills and feedback, as directed in lessons			D1 Demonstrate required technical skills and evidence of retained feedback during lessons D2 Demonstrate the required dance language with confidence and an embodied knowledge
P1 Explore relevant technique, as directed within a class environment P2 Demonstrate the application of feedback, as directed	M1 Demonstrate all required work within a class environment with assurance		
L02 Demonstrate the required dance language for the genre			
P3 Illustrate relevant vocabulary, as required, within a class environment	M2 Demonstrate the required dance language for the genre and embodied knowledge		
L03 Perform the required dance language with technique and musicality			D3 Perform with innate musicality and creativity, underpinned by secure and consistent technique throughout
P4 Perform the required dance language with technique and musicality P5 Apply the required technique to all combinations	M3 Perform the required dance language with technique and creativity M4 Demonstrate a relationship with the music which complements performance, adding dynamics to the required rhythm		
L04 Explain the current evolution of contemporary dance and how this relates to own technique and artistry			D4 Analyse the contemporary dance industry and how it has evolved
P6 Explore the current evolution of contemporary dance P7 Assess how this relates to your technique and artistry	M5 Review a wide range of approaches to contemporary dance technique M6 Explore how they may influence your own development		

Recommended Resources

Textbooks

- AILEY, A. (1995) *Revelations*. New York: Birch Lane Press.
- COPELAND, R. (2004) *Merce Cunningham*. London: Routledge.
- COTTER, S. and BRACEWELL, M. (2011) *Michael Clark*. London: Violette Editions.
- FREEDMAN, R. (1998) *Martha Graham: A Dancer's Life*. New York: Houghton Mifflin.
- GRAHAM, M. (1991) *Blood Memory*. New York: Doubleday.
- HOROSKO, M. (2002) *Martha Graham: The Evolution of Her Dance Theory and Training*. Gainesville: University Press of Florida.
- LEWIS, D. (1999) *The Illustrated Dance Technique of Jose Limon*. New Jersey: Princeton Book Company.
- NEWLOVE, J. and DALBY, J. (2003) *Laban For All*. London: Nick Hern Books.
- NOISETTE, P. (2011) *Talk About Contemporary Dance*. Paris: Flamarrion.
- PERCES, M., FORSYTHE, A. and BELL, C. (1992). *The Dance Technique of Lester Horton*. New Jersey: Dance Horizons Book.
- STRAUSS, M.R. and NADEL, M.H. (2012) *Looking at Contemporary Dance*. New Jersey: Princeton Book Company.
- THARP, T. (2007) *The Creative Habit: Learn It and Use It for Life*. New York: Simon and Schuster.

DVDs

- ADVENTURES IN MOTION PICTURES (1996) *Matthew Bourne's Swan Lake*. BBC Films/NBC.
- AILEY, A. (2010) *Alvin Ailey – An Evening with the Alvin Ailey American Dance Theater*. Arthaus Music.
- BALLET DE L'OPERA DE PARIS (2006) *Mats Ek: Appartement*. TDK.
- GUILLEM, S. and KHAN, A. (2009) *Sacred Monsters*. Axiom Films.
- ROYAL DANISH BALLET COMPANY (2006) *Christopher Bruce's Triple Bill*. Arthaus Music.
- TWYLA THARP DANCE FOUNDATION (2005) *The Catherine Wheel*. Kultur.
- WENDERS, W. (2011) *Pina*. Artificial Eye.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz 1

Unit 4: Ballet 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 12: Singing 1

Unit code	M/616/1845
Unit level	4
Credit value	15

Introduction

This unit is designed to produce independent vocal practitioners who have the knowledge and skills to fulfil their full potential as a singer and the versatility to meet the wide-ranging vocal demands of the musical theatre industry. Students will acquire a detailed physical understanding of the workings of the vocal mechanism and the technique and awareness required to achieve vocal performances of the highest possible standard. By the end of the unit students will learn how to produce a more confident and tonally secure sound by developing their musical ear.

Students will learn a range of exercises and songs through which they will explore the fundamentals of good vocal production. The abdominal release required for effective singing is fundamentally opposed to the abdominal core strength required for the dance units. Students will be encouraged to understand that they must develop the ability to master both requirements. As the student progresses through the unit, new exercises to further develop the fundamentals of good vocal production will be introduced

By the end of this unit, students will be able to warm up and prepare their voices for performance effectively and safely, be able to demonstrate basic breathing techniques and effective breath control, understand the mechanisms of voice production and perform using the appropriate techniques.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the ability to warm up the voice safely and effectively
2. Explain the anatomy and physiology of the voice
3. Apply basic techniques of breathing and breath control in singing to produce a consistent and healthy sound
4. Perform with vocal resonance, flexibility and clear diction.

Essential Content

LO1 **Demonstrate the ability to warm up the voice safely and effectively**

Posture:

Developing good posture for singing

Position of the feet

Knees

Hips

Abdomen

Chest

Shoulders

Arms

Neck and head

Releasing unwanted tension particularly in the neck jaw and tongue

Creating a clear sound

Accessing vocal registers and controlling the access

Developing flexibility – vocal range, register access, dynamics, diction

Improving intonation and the ability to pitch intervals precisely

LO2 **Explain the anatomy and physiology of the voice**

Anatomy of the voice:

Mechanisms

Functions

Actions and roles

Voice production and control

Vocal Health:

Identify vocal problems

How to resolve them through exercises and health strategies

When to seek professional advice

Hydration

Healthy eating
Vocal exercise for vocal health
Vocal stress
Environmental effects

LO3 Apply basic techniques of breathing and breath control in singing to produce a consistent and healthy sound

Tutors should select vocal repertoire relevant to students abilities and range, standards and to demonstrate relevant techniques in class

The difference types of breathing and their purpose

Application of breathing techniques – purpose of technique, appropriate to material, vocal range, lyrical relevance/emotional content, vocal registers, dynamics

LO4 Perform with vocal resonance, flexibility and clear diction

Tutors should select vocal repertoire relevant to students abilities and range, standards and to demonstrate relevant techniques through performance

Application of breathing techniques in performance

Vocal placement and understanding the role of the vocal resonators (the chest, the larynx, the pharynx, the oral cavity and the nasal cavity)

Healthy projection using muscle engagement, mouth shape and space, and the position of the jaw and tongue to amplify sound

Employ techniques to achieve clear diction while maintaining good projection, considering the impact of vowel sounds, diphthongs and consonants

Introduce vocal colour through the use of dynamics and phrasing without compromising projection and audibility

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Demonstrate the ability to warm up the voice safely and effectively		D1 Demonstrate, through technical exercises, the ability to access all available registers smoothly, with control, accurate pitch and clear tone
P1 Demonstrate good posture, devoid of tension, for the production of a clear and healthy sound, through technical exercises P2 Produce a completely clear tone and accurate pitch, through technical exercises	M1 Demonstrate, through technical exercises, the ability to pitch cleanly accurately and consistently	
L02 Explain the anatomy and physiology of the voice		D2 Evaluate how the anatomy and physiology of the voice can produce a healthy, controlled, and versatile sound
P3 Explore the anatomy and physiology of the voice and how this relates to a healthy vocal sound P4 Explore the potential physical impact on the voice if an incorrect vocal technique is regularly used	M2 Explain how the voice mechanisms action vocal production and the associated risks to vocal health	
L03 Apply basic techniques of breathing and breath control in singing to produce a consistent and healthy sound		D3 Demonstrate consistent and effective breath control through the delivery of a selection of songs, as directed, which produces a healthy vocal sound with high-powered vocal qualities throughout
P5 Demonstrate appropriate breathing techniques to ensure controlled breath release P6 Apply appropriate breathing techniques to produce a consistent vocal sound	M3 Demonstrate consistent breath control through the delivery of a selection of songs, as directed	

Pass	Merit	Distinction
LO4 Perform with vocal resonance, flexibility and clear diction		D4 Perform a range of songs, as directed, demonstrating flexibility, clear diction, vocal resonance and effective dynamic and phrasing choices
P7 Project vocal sound, consistently in a healthy and controlled way through performance	M7 Demonstrate vocal resonance, flexibility and clear diction consistently through the performance of a range of songs, as directed	
P8 Demonstrate good diction when singing a melodic line		
P9 Demonstrate vocal flexibility through performance		

Recommended Resources

Textbooks

CHAPMAN, J. (2016) *Singing and Teaching Singing: A Holistic Approach to Classical Voice*. San Diego: Plural Publishing Inc.

FISHER, J. and KAYES, G. (2016) *This is a Voice: 99 Exercises to Train, Project and Harness the Power of Your Voice*. London: Profile Books.

MELTON, J. (2012) *One Voice: Integrating Singing and Theatre Voice Techniques*. 2nd edn. Long Grove: Waveland Press Inc.

TAYLOR, M. (2008) *Singing for Musicals: A Practical Guide*. Marlborough: The Crowood Press Ltd.

SATALOFF, R. (2017) *Vocal Health and Pedagogy: Science, Assessment, and Treatment*. 3rd revised edition. San Diego: Plural Publishing Inc.

Websites

www.britishvoiceassociation.org.uk The British Voice Association
Voice care
Research

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 10: Investigation of Specialism

Unit 15: Ensemble Singing

Unit 16: Vocal Repertoire

Unit 32: Creative Research Project

Unit 43: Singing 2

Unit 45: Immersive Theatre

Unit 46: Auditioning.

Unit 18: Voice and Speech for Actors

Unit code	F/616/1851
Unit level	4
Credit value	15

Introduction

One of the instruments for communicating the inner life of a character is the voice. As such, the development of the expressive capability of the voice is essential to the actor.

This unit introduces students to the fundamental principles of vocal performance and how sound is formed physiologically. In this way, through the application of technique and exercises, they can develop an expressive and flexible vocal instrument capable of meeting the demands of a variety of material.

Topics included in this unit are physiological sound formation, including the physical process of articulation, vocal health, voice production and vocal delivery. Students will participate in a regime of exercises to improve voice production and will have the opportunity to review and reflect on their performance in order to identify targets for improvement.

On successful completion of this unit, students will be able to understand the physiological formation of sound and how to develop and improve vocal quality through reflection and application of technique. They will be able to perform while demonstrating an appropriate vocal technique.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the principles of voice production and how sound is formed physiologically
2. Apply technique for voice production to develop voice and speech skills
3. Apply vocal technique to a portfolio of performed material
4. Evaluate effectiveness of vocal delivery and identify areas for improvement.

Essential Content

LO1 **Demonstrate the principles of voice production and how sound is formed physiologically**

Physiological exploration of the formation of sound including:

Voice produced in larynx, Vocal folds (false and true),
Vocal folds vibrate to create sound, Breath control/support
Diaphragm fact and fiction, Anchoring

Creation of vocal tone:

Control of air exhalation, Vocal cords, Resonance

Organs and muscles:

Tongue, Mouth, Palate, Larynx, Vocal folds. Epiglottis
Trachea, Lungs, Ribs, Diaphragm, Intercostal muscles
Spine

Alignment:

Head, Neck, Ribcage, Spine, Pelvis

Breath:

Posture, Lung capacity, Correct breath pressure, Ribs
Use of diaphragm, Intercostal muscles, Control of tension

Process of articulation:

Jaw, Lips, Teeth, Tongue, Hard palate, Soft palate, Throat

LO2 **Apply technique for voice production to develop voice and speech skills**

Identifying vocal problems:

Appearance – posture, ribcage, asymmetry

Sound – speaking voice clear tone and/or clean fold closure, resonance

History – medication, vocal problems, surgery, previous training, acid reflux,
Head neck or back injuries resulting in alignment problems

Excessive air pressure/control of air exhalation – efficient release of abdominal wall

Tight tongue root
Insufficient or inappropriate body dynamic
Control of tension/ability to isolate
Diction
Use of resonators

Resolution of vocal problems and improvement of vocal skills through an appropriate programme of exercises:

Development of correct alignment and posture through techniques such as Feldenkrais Alexander

Control or isolation of effort to produce clear tone isolating false vocal folds from constricting due to effort (thoracic fixation) working true vocal folds at comfortable level

Control of air flow from vowel to consonant:

True vocal fold contact on vowel and release of/resistance to air for consonant use the lips to build up air pressure before releasing it

Positive and negative practice:

Identifying the false and true folds and alternating between constriction and retraction to feel the space change between insufficient voice use and efficient use of voice or clear tone

Abdominal wall:

Releasing the abdomen to allow diaphragm to function

Resonance exercises

Speech muscles – exercises to strengthen lips tongue palate

Expressivity:

Clarity, Pace, Dynamics, Character, Use of accents

Analysis of text:

Understanding, Interpretation, Vocal choices to convey character

Voice production:

Control of tension/isolation
Correct posture (head neck ribcage spine)
Resonators and tonal range
Formation of vowels and consonants
Projection of voice

Vocal delivery:

Breath, Note, Tone, Dynamics, Pitch, Pace, Timbre, Inflection

LO3 Apply vocal technique to a portfolio of performed material

Material:

Range of material designed to provide appropriate challenge e.g. Shakespearean sonnets poems political speeches monologues both contemporary and classical

Performance of material:

Analysis and interpretation of text
Translation of analysis into vocal performance
Quality of expressive capabilities
Vocal characterisation of text
Communication of text

Technical:

Anchoring
Projection
Diction
Control of breath
Pace and timing
Vocal texture
Timbre

Technique to convey meaning:

Modulation of tone

Volume

Clarity

Characterisation

Style

Dynamics

Use of pause

Pitch

Pace

LO4 Evaluate effectiveness of vocal delivery and identify areas for improvement

Review and analysis of own vocal performance:

Identifying how well the needs of the text were realised vocally and areas for development

Review of strengths and weaknesses of vocal instrument

Relaxation, Control, Isolation, Clear tone, Alignment/posture

Diction, Vocal characterisation, Pitch, Pace, Resonance

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Demonstrate the principles of voice production and how sound is formed physiologically		D1 Analyse the relationship between voice production and physiology
P1 Identify key anatomical structures essential to vocal delivery P2 Describe the vocal processes of voice production accurately	M1 Demonstrate the relationship between voice production and physiology with accuracy	
L02 Apply technique for voice production to develop voice and speech skills		D2 Develop a range of exercises that demonstrate the principles of voice production and lead to clear improvement in vocal ability
P3 Identify relevant vocal techniques for a vocal development regime P4 Explore relevant technique and exercises	M2 Apply identified techniques and exercises to develop technique	
L03 Apply vocal technique to a portfolio of performed material		D3 Perform an interpretation of a text that demonstrates assured communication through correct vocal technique
P5 Perform material demonstrating vocal technique to fulfil technical requirements of audibility, clarity and communication P6 Perform material using technique to communicate the meaning and purpose of the text	M3 Apply vocal technique to communicate the meaning and purpose of the text audibly, clearly and with dynamic intent	
L04 Evaluate effectiveness of vocal delivery and identify areas for improvement		D4 Analyse strengths and weaknesses of vocal delivery, identifying areas for improvement, with an in-depth understanding and demonstration of appropriate technique to bring about vocal improvement
P7 Evaluate the strengths and weaknesses of vocal delivery, identifying areas for improvement	M4 Analyse the strengths and weaknesses of vocal delivery, identifying areas for improvement, demonstrating appropriate techniques and exercises to bring about vocal improvement	

Recommended Resources

Textbooks

- BARTON, R. and DAL VERA, R. (2011) *Voice: onstage and off*. 2nd edition. Abingdon: Routledge.
- BERRY, C. (2008) *From Word to Play*. London: Oberon Books.
- BERRY, C. (1993) *The Actor and the Text*. London: Virgin Books.
- GUTEKUNST, C. and GILLET, J. (2014) *Voice into Acting: Integrating Voice and the Stanislavski Approach*. London: Methuen Drama.
- LINKLATER, K. (1992) *Freeing Shakespeare's Voice*. New York: Theatre Communications Group.
- LINKLATER, K. (2006) *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. 2nd edn. London: Nick Hern.
- RODENBURG, P. (1998) *The Actor Speaks: Voice and the Performer*. London: Methuen Drama.
- RODENBURG, P. (1993) *The Need for Words*. London: Methuen Drama.
- RODENBURG, P. (1992) *The Right to Speak: Working with the Voice*. London: Methuen Drama.
- RODENBURG, P. (2002) *Speaking Shakespeare*. London: Methuen Drama.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 20: Devising Theatre and Performance.

Unit 20: Devising Theatre and Performance

Unit code	D/616/1856
Unit level	4
Credit value	15

Introduction

The concept of a devised performance has been around for many years. However, in the ever-changing and evolving performing arts industry, devising has evolved into a wider collaborative process that the entire creative team can engage in. This could include theatre makers from any discipline – directors, writers, performers, choreographers, composers, designers, technicians, the audience and even the performance space itself. Devised pieces are being increasingly used as an important and effective method of communicating and engaging audiences in contemporary social issues, which is a powerful tool.

Due to the nature of devising, the most effective way of developing ideas and skills in this area is to fully explore a wide and diverse range of practitioners, productions and companies that have helped to shape this form of theatre. This diversity of these areas of study is essential to fully understand the exploratory nature of devising.

By the end of this unit, students will have developed a creative toolbox of methods, ideas, techniques that could all be applied to a devised work. They will also have improved their understanding of the contextual development of devising and its importance in today's creative arts industry. Students will also have explored contemporary devising processes, including use of movement, text and ensemble, and developed their appreciation of the entire creative process and how it informs and links to the final product.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore the history of devised theatre and influential practitioners
2. Explore a wide range of techniques and processes used to create a piece of devised work
3. Create and perform a piece of devised work
4. Evaluate the techniques and processes used in the creation and performance of a piece of devised work.

Essential Content

LO1 Explore the history of devised theatre and influential practitioners

Wide range of practitioners to include: Joan Littlewood, Jerzy Grotowski, Peter Brook, Antonin Artaud, Étienne Decroux, John Wright, Lecoq, Gaulier

Wide range of Theatre Companies to include: Frantic Assembly, Wooster Group, Cornerstone, Sojourn The Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment, Goat Island, Graeae, DV8, Punchdrunk, Gecko, Kneehigh, 1927, Improbable

Wide range of Theatre styles and forms to include: Naturalism, Expressionism, Symbolism, Realism, Theatre of the Absurd, Classical, Physical Theatre, Mime, Theatre of Cruelty and Commedia dell 'Arte, docu-theatre; verbatim, creative adaptation, political theatre/feminist theatre, epic theatre comedy/tragedy/melodrama/farce

Different forms of devised performances: Media, Technology, Live Theatre, Art works, genre collaboration

Cultural, Political, Social, and Ecological influences on devised performances

LO2 Explore a wide range of techniques and processes used to create a piece of devised work

Stimulus – to include: Image, Music, an event (historical, contemporary, current) text
Commissioning: types of commissions (to include commercial company, charity and museum)

Translation process: stimulus translation and commission translation. Translation process skills: negotiation, exploration, reflective practice, creating a brief and then working to a brief

Audience: demographics, communicating intentions and engagement

Exploration of relevant techniques in practice: Improvisation, Naturalism, Expressionism, Symbolism, Realism, Theatre of the Absurd, Classical, Physical Theatre, Mime, Theatre of Cruelty and Commedia dell 'Arte, docu-theatre; verbatim, creative adaptation, political theatre/feminist theatre, epic theatre comedy/tragedy/melodrama/farce

Performance space considerations to include: Arena, Thrust, End Stage, Flexible, Environmental, Promenade, Black Box, Studio and Courtyard

LO3 Create and perform a piece of devised work

Application of the following through the creation and performance:

Developed techniques

Developed processes

Communication with audience through defined and agreed audience aims and objectives

Utilisation of performance space through defined and agreed objectives

Effective translation of stimuli

LO4 Evaluate the techniques and processes used in the creation and performance of a piece of devised work

Reflective practice:

Analysis of processes and techniques used in their effectiveness as a communication tool

Analysis of audience engagement: interaction, gathering feedback, meeting aims and objectives

Analysis of performance space: effective use, meeting defined aims and objectives

Analysis of use of stimulus: effectiveness of translation, meeting the brief, effectiveness of working to a commission

Analysis of working within group: communication within a team and effective working

Analysis of own skill set: areas for development and future skill development

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Explore the history of devised theatre and influential practitioners		D1 Analyse the way devised theatre can be used to explore current societal issues
P1 Explore the historical development of devised theatre P2 Discuss the influence key practitioners have had on the development of devised performance	M1 Review how devised theatre is used as a communication tool in today's society	
L02 Explore a wide range of techniques and processes used to create a piece of devised work		LO2 and LO3 D2 Demonstrate effective communication skills using relevant techniques through a piece of devised work that fully engages the audience
P3 Explore how a wide range of stimuli can be developed to create a piece of devised work P4 Explore a diverse range of techniques and processes used in the creation of a piece of devised work	M2 Assess how the techniques and creative process used in a devised piece can impact on the performance and the audience	
L03 Create and perform a piece of devised work		
P5 Justify selected stimuli for use in a devised piece P6 Develop stimuli into a piece of devised theatre for performance P7 Perform a piece of devised work using developed stimuli	M3 Demonstrate communication skills using developed material throughout the performance	D3 Critically evaluate how the application of own techniques and creative process impacted on audience engagement
L04 Evaluate the techniques and processes used in the creation and performance of a piece of devised work		
P8 Evaluate the effectiveness of techniques used in devised piece P9 Evaluate the success of process relevant to own role in the devised piece	M4 Explore own further development needs in devised theatre techniques and processes	

Recommended Resources

Textbooks

GOVAN, E., NICHOLSON, H. and NORMINGTON, K. (2007) *Making a Performance: Devising Histories and Contemporary Practices*. 1st edn. Abingdon: Routledge.

MILLING, J. and HEDDON, D. (2015) *Devising Performance: A Critical History (Theatre and Performance Practices)*. 2nd edn. Basingstoke: Palgrave.

ODDEY, A. (1996) *Devising Theatre: A Practical and Theoretical Handbook*. 1st edn. London: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 18: Voice and Speech for Actors

Unit 19: Movement for Actors

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 45: Immersive Theatre.

Unit 29: Crewing

Unit code	L/616/1870
Unit level	4
Credit value	15

Introduction

Before the actors on a show can start their performance, there is a set of backstage professionals who work to short deadlines and to strict Health and Safety guidelines to ensure that the stage at the venue is correctly set up and ready for use. This team is called the crew, and can include those working on the construction of the set, the rigging of lighting and the cabling and setting up PA systems for the required sound.

Despite being from different departments, it is essential that the backstage crew work seamlessly together as a team so that the work can be completed correctly, efficiently and often to a very tight deadline. This teamwork is then carried on to the actual performance where the crew will work backstage during the live production, ensuring that all technical requirements, such as scene changes, lighting changes and sound effects, are well co-ordinated and effected at the correct times. The crew are often the unsung heroes of a production, literally working unseen 'behind the scenes' to make sure that the show is an experience that the audience will enjoy. Backstage crew are often the unsung heroes of theatrical work – working long hours and being in the theatre long after the performers have gone home.

This unit is designed to give students the opportunity to work backstage on a live production, having undertaken a considered investigation and research of each role beforehand.

At the end of this unit, students will have a wide understanding of the full range of roles and responsibilities pertaining to backstage crew in a live production.

Learning Outcomes

By the end of this unit students will be able to:

1. Explain the roles and responsibilities associated with crewing for a live production
2. Detail the crewing required for a specific live production, risk assessing as necessary
3. Undertake a stage crew role for a live production
4. Analyse the skills and etiquette required backstage for the live production.

Essential Content

LO1 **Explain the roles and responsibilities associated with crewing for a live production**

Roles and responsibilities:

Stagehand

Follow spot operator

Dresser

Mic wrangler

Flyman

Call boy

Prop running

Following cues/directions:

Pre-production duties for specific roles

Duties during performance for specific roles

Organisation

Communication between crew members before and during performance

Likely tasks:

Taking responsibility for setting up start of show and re-setting before each performance

Following and listening out for cues

Carrying out assigned tasks or actions on cue

Deconstructing and dismantling items as part of striking the set

Taking part in the packing-up process

Taking note of the sequencing of activities

Working as part of a team to load

Dispose

Transport and/or return items and equipment

LO2 **Detail the crewing required for a specific live production risk assessing as necessary**

Safe working practices:

Handling equipment

Materials and substances

Lifting and manual handling

Safe use of power tools

Hazard identification

Reduction and assessment

Use of access equipment and working at height

Awareness of others and communicating instructions for others to 'stand clear'

Safe use of stage equipment

Awareness of fire regulations and use of flameproof materials

Documentation

Carrying out risk assessments

Recording safety checks and instructions to others

Adequate labelling and marking out to avoid hazards

Inspection reports

LO3 **Undertake a stage crew role for a live production**

Familiarity with backstage terminology:

Geography of backstage

E.g. Wings

Upstage

Downstage

Stage right

Stage left

Prompt corner

Opposite prompt (OP) side

Cyclorama

Green room

Fly floor

Trap door

Orchestra pit

Scene dock

Stage equipment:

E.g. Flats

Braces

Stage weights

Trucks

Rostra

Fly lines

Rigging

Curtain tracks

Drapes

Gaffer tape

Hook and eyes

Carry out a role:

Responding to instructions from stage manager/production manager

Understanding the tasks required as a member of the stage crew

Following plans

Drawings

Instruction sheets to erect and position items of scenery

Roles include:

Organising and assembling scenic elements

Organising the props table

Positioning and setting up equipment that will be used in the show

E.g. Follow spot

Smoke machine

Remote-controlled scenic devices

Backstage communication system

LO4 Analyse the skills and etiquette required backstage for the live production

Recognising different skills required

How these were applied and developed

Carrying out a personal skills audit, e.g. carpentry skills, craft skills, welding and fabrication skills, physical abilities

Assessing personal capabilities in relation to tasks, e.g. ability to lift a scenic element according to its weight compared with pushing a scenic element on wheels

Reading plans and following instructions in order to position pre-fabricated elements correctly

Familiarisation with equipment to determine the operation procedure

Evaluating how effectively the stage crew worked as a team during the whole process

Identifying those aspects of the stage crew's performance during each run of the show that worked as planned and those that need improvement

Recognising and improving communication between members of the stage crew, particularly using talkback

Health, safety and wellbeing

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Explain the roles and responsibilities associated with crewing for a live production			D1 Critically analyse the roles and responsibilities of a full backstage crew, giving in-depth perceptive explanations
P1 Explain the roles for a backstage crew in a live production	P2 Explain the responsibilities of each role for a backstage crew in a live production	M1 Analyse the roles and responsibilities of a full backstage crew with cohesive explanations	
LO2 Detail the crewing required for a specific live production, risk assessing as necessary			D2 Critically analyse the crewing required for a specific production with full reference to the director's brief and vision and in-depth risk assessment paperwork
P3 Detail the crewing required for a specific live production	P4 Explain the specific responsibilities for a backstage crew in the live production, risk assessing as required	M2 Analyse the crewing required for a specific production with full reference to the director's brief and vision and detailing all risk assessments required	
LO3 Undertake a stage crew role for a live production			D3 Undertake a role as a backstage crew member demonstrating accomplished technical skills and dynamic personal management skills
P5 Undertake a role as a backstage crew member demonstrating appropriate skills		M3 Undertake a role as a backstage crew member demonstrating assured technical and personal management skills	
LO4 Analyse the skills and etiquette required backstage for the live production			D4 Critically analyse the success of the backstage role, perceptively detailing the development of skills and giving in-depth analysis of any improvements required
P6 Explain the skills needed for the backstage role, reflecting on own performance	P7 Explain how your backstage etiquette could be improved and developed	M4 Analyse the success of the backstage role, detailing the development of skills and any improvements required	

Recommended Resources

Textbooks

FITT, B. (1999) *A-Z of Lighting Terms*. Massachusetts: Focal Press.

FITT, B. and THORNLEY, J. (2001) *Lighting Technology: A Guide for the Entertainment Industry Paperback*. Massachusetts: Focal Press.

FITT, B. and THORNLEY, J. (1992) *The Control of Light*. Massachusetts: Focal Press.

HUNTINGTON, J. (2007) *Control Systems for Live Entertainment*. Massachusetts: Focal Press.

KAYE, D. and LEBRECHT, J. (2009) *Sound and Music for the Theatre: The Art and Technique of Design*. Massachusetts: Focal Press.

PALMER, S. (2000) *Essential Guide to Stage Management: Lighting and Sound. (Essential Guides to the Performing Arts)*. London: Hodder Arnold.

REID, F. (2002) *The Stage Lighting Handbook*. Abingdon: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 54: Production Design

Unit 55: Management Role

Unit 59: Stage Management.

Unit 32: Creative Research Project (Pearson-set)

Unit code	K/616/1942
Unit type	Core
Unit level	5
Credit value	30

Introduction

This unit will equip students from any area of interest with core research skills. Alongside learning qualitative and quantitative research methods, students will have the opportunity to apply these methods in the completion of a mini dissertation. With a strong emphasis on taking a creative approach to research, the completion of this dissertation will, in addition, demonstrate the academic requirements to progress into Level 6.

Furthermore, the dissertation will also be an opportunity for students to gather data that will have useful and practical application to their desired area of expertise, which will have the potential to create a strong foundation for career entry. For example, a research project could include investigating gender diversity within the performing arts industry, the influence and impact on a specific practitioner or the role and audience impact of special effects in a production. The research project can be undertaken as individuals or in small groups. The written work must be completed individually.

By the end of this unit, students will be armed with the necessary tools to not only enter the final year of a university degree, but to embark upon any career path within the performing arts industry.

***Please refer to the accompanying Pearson-set Assignment Guide and the Theme Release document for further support and guidance on the delivery of the Pearson-set unit.**

Learning Outcomes

By the end of this unit students will be able to:

1. Plan a creative research study through qualitative and/or quantitative research methods
2. Creatively engage with a topic of choice within chosen field of interest
3. Analyse research data collected and present it as part of a written dissertation
4. Evaluate how the creative research project has influenced career planning.

Essential Content

LO1 Plan a creative research study through qualitative and/or quantitative research methods

Introduction to qualitative and quantitative research methods

Define scope of study

Methodology and methods – setting up the study framework

Develop research questions

LO2 Creatively engage with a topic of your choice within your chosen field of interest

Develop list of research objectives

Plan a research timeline

Strategies to execute research

Collection of research data

LO3 Analyse research data collected and present as part of a written dissertation

Preparing materials for analysis

Methods of data analysis, e.g. discourse analysis, coding, semiotics

Use of software e.g. NVivo, Tams

Role of the researcher – bias, interpretation

Interpret multiple sources of data and develop evidence-based conclusions and recommendations

LO4 Evaluate how the creative research project has influenced career planning

Critically evaluate the research design

Identify practical outcomes of their research

Engage with industry for professional feedback

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Plan a creative research study through qualitative and/or quantitative research methods		LO1 and LO2 D1 Critically analyse the importance of research methodology and methods in the production of meaningful data
P1 Explain key research methods	M1 Discuss links between methodology and methods	
P2 Define scope of study and develop research questions	M2 Justify the study design	
LO2 Creatively engage with a topic of choice within chosen field of interest		
P3 Describe research objectives and how the data was collected	M3 Evaluate the effectiveness of research methods on the data collection	
P4 Describe what data was collected		
LO3 Analyse research data collected and present as part of a written dissertation		D3 Critically interpret multiple sources of data through the production of a dissertation which shows evidence-based conclusions and recommendations
P5 Describe the key findings from the research	M4 Demonstrate the effectiveness of the research methodology and methods through the production of a dissertation	
P6 Produce a dissertation based on the research data		
LO4 Evaluate how the creative research project has influenced career planning		D4 Critically evaluate the research process and findings and implement clear strategies for career development
P7 Evaluate practical outcomes on career planning	M6 Analyse industry feedback on the research project	

Recommended Resources

Textbooks

ADAMS, S. (2017) *Interviewing for Journalists*. Abingdon: Routledge.

BAZELEY, P. (2013) *Qualitative Data Analysis with Nvivo*. London: Sage Publications Ltd.

DAVIES, M. and HUGHES, N. (2014) *Doing a Successful Research Project: Using Qualitative and Quantitative Methods*. Basingstoke: Palgrave.

DAWSON, C. (1990) *Introduction to Research Methods*. Oxford: How To Books Ltd.

GREETHAM, B. (2009) *How to Write Your Undergraduate Dissertation*. Basingstoke: Palgrave.

KARA, H. (2015) *Creative Research Methods in the Social Sciences: A Practical Guide*. Bristol: Policy Press.

SALDANA, J. (2015) *The Coding Manual for Qualitative Researchers*. London: Sage Publications Ltd.

WILLIAMS, K. (2013) *Planning Your Dissertation*. Basingstoke: Palgrave.

WINSTANLEY, C. (2009) *Writing a Dissertation for Dummies*. Chichester: Jon Wiley & Sons.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 33: Working in the Performing Arts Industry

Unit 63: Working in Creative Education.

Unit 33: Working in the Performing Arts Industry

Unit code	M/616/1943
Unit type	Core
Unit level	5
Credit value	15

Introduction

This unit has been designed in order to further explore working in the performing arts industry. It will support students of all disciplines, helping them to apply practical skills to prepare them for future employment as a performing arts professional.

In completing Level 4 of this qualification, students will have explored their career goals and their own individual skills in relation to future employment. This unit supports students in analysing those goals and how accessible they are, and the sustainability of their potential employment, so that they are fully informed about their intended progression route.

In the ever-changing and evolving world of technology and social media, the increased emphasis on personal marketing is an essential component to gaining employment. Through this unit, students will explore the world of marketing, as relevant to their discipline, and will create a marketing strategy along with a relevant and appropriate online presence to present to industry. Additionally, students will explore and analyse health and wellbeing awareness so that they may engage in a healthy working environment and increase their longevity as a worker in this challenging industry.

By the end of this unit, students will have created a marketing strategy and online profile to enhance their future employability prospects. They will also have developed a personal strategy, having analysed health and wellbeing and their own development, to work towards a sustainable career in the performing arts industry.

Learning Outcomes

By the end of this unit students will be able to:

1. Analyse own career goal and accessibility to employment of chosen role
2. Analyse the importance of health, safety and wellbeing within the workplace and own career development
3. Review the sustainability of a career in the performing arts industry and strategies to support long-term employability
4. Create a marketing strategy that will enhance and prolong the chosen career.

Essential Content

LO1 Analyse own career goal and accessibility to employment of chosen role

Personal development in relevance to career goal:

Skills audit

Technical skills

Development needs

Time-management skills

Financial management skills

Administrative skills

Self-promotional skills

Technology skills

Updating of skills relevant to industry needs

Working under a contract:

Self-employed

PAYE

Contract length

Legal rights

Clauses and commitments

Finance:

Financial planning

National Insurance

Banking

Financial records and documentation

Accountants

Job interviews:

Auditions – closed calls, open calls, interviews

Job application tools:

CV/portfolio, e.g. resume, CV, show reel, portfolio, photos, online profile

Performing arts workforce:

Diversity of the performing arts industry

Areas of imbalance relevant to career aims and specialist area

LO2 Analyse the importance of health, safety and wellbeing within the workplace and own career development

Management of health and wellbeing:

Mental health

Eating disorders

Stamina fitness

Nutrition

Hydration

Injury prevention and management

Healthy working environment

Team building and support

Mentoring

Associations and organisations

Management of Health and Safety:

Legislation

Risk assessment

First aid

Legal responsibilities

Associations and organisations

Professional health and wellbeing development:

Fitness levels and management

Nutrition management

Mental health awareness and management

LO3 Review the sustainability of a career in the performing arts industry and strategies to support long-term employability

Professional development:

Keeping up with industry trends
Skills updating in response to industry need
Technological advances and changes
Legislation changes
Fitness levels

'Resting':

Part-time work
Flexibility
Contract length
Legal rights
Clauses and commitments

Finance:

Financial planning and budgeting
Accountants for the performing arts industry

Agents:

How to access agents
Working with agents
Contractual obligations

Associations and organisations:

Unions and professional memberships relevant to specialist area

LO4 Create a marketing strategy that will enhance and prolong the chosen career

Marketing:

Promoting yourself

Creating a 'buzz'

Difference between offline and online promotion

Marketing management

Role of agent in promotion

Marketing costs

'Offline' marketing activities:

Networking

Professional etiquette

live performances and showcases CV/portfolio: photos, CV/resume, show reel

'Online' marketing activities:

Internet marketing

Social media

CV/portfolio:

Photos

CV/resume

Show reel

Emerging technology and future developments

Branding relevance ease of use range of activities to match audience

Portfolios: Physical and/or digital

Career goals:

Career target

Intended audience

Aims and objectives

Personal development

Future-proofing own brand and product

Audience:

Audience research

Aims and objectives

Targets

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Analyse own career goal and accessibility to employment of chosen role			D1 Critically analyse the workforce diversity of own specific career goal and how this may impact on own accessibility routes
P1 Analyse own career goal within the wider performing arts industry	P2 Assess the accessibility of your career goal	M1 Discuss the barriers to accessibility within the performing arts industry and specific to your role	
L02 Analyse the importance of health, safety and wellbeing within the workplace and own career development			D2 Critically analyse the health, safety and wellbeing issues in the wider performing arts industry using specific examples
P3 Analyse the risks associated with sustaining health and wellbeing in a career in the performing arts industry	P4 Analyse own health and wellbeing strategies relevant to own career development	M2 Discuss own areas for development based on an analysis with a clear improvement/maintenance plan	
L03 Review the sustainability of a career in the performing arts industry and strategies to support long-term employability			D3 Critically analyse why keeping up with industry trends is essential to long-term employability
P5 Assess the sustainability of employment in your chosen career role	P6 Explore strategies to support sustainability in the performing arts industry	M3 Create a sustainability skills development plan specific to own career role	
L04 Create a marketing strategy that will enhance and prolong the chosen career			D4 Critically analyse the development of offline and online marketing activities in the performing arts industry and how they could affect own marketing strategy
P7 Justify suitable online and offline marketing activities for own personal career goal	P8 Create a marketing plan for own personal career goal	M4 Construct a detailed strategy that can sustain your career over time, keeping up with trends	

Recommended Resources

Textbooks

DAWSON, A. and HOLMES, S. (2012) *Working in the Global Film and Television Industries: Creativity, Systems, Space, Patronage*. London: Bloomsbury Academic.

FOREMAN, G. (2009) *A. Practical Guide to Working in Theatre*. London: Methuen Drama.

GRADY, C. (2014) *Your LIFE in THEATRE: A Self-help Guide for All Stages of Your Career*. London: ChrisGrady.org. ChrisGrady.org.

HOUSLIN, D. (2016) *Simple Tax: Tax and Accounts, in Everyday English, for the Self-Employed*. Milton Keynes: Sunesis Ministries Ltd.

JONES, D. (2016) *Personal Branding 101: Simple Marketing Tips for Building Your Brand*. Charleston: CreateSpace Independent Publishing Platform.

KENT, A. and CAMNER, J. (1984) *Dancers' Body Book*. New York: Harper Paperbacks.

MASTIN, Z. (2009) *Nutrition for the Dancer*. Binsted: Dance Books Ltd.

MIDDLETON, S. (2010) *Build a Brand in 30 Days: with Simon Middleton, the Brand Strategy Guru*. Chichester: Capstone Publishing.

PHILLIPS, G. and SCOTT, K. (2017) *Employment Law 2017*. Abingdon: College of Law Publishing.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 46: Auditioning

Unit 63: Working in Creative Education.

Unit 39: Dance for Musical Theatre

Unit code	R/616/1949
Unit level	5
Credit value	15

Introduction

Performing in a musical requires a combination of acting, singing and dance skills. However, there are many dance genres which can be incorporated into a musical and, as such, this unit has been developed to allow for the study and exploration of the wide range of dance genres that can be used in musical theatre.

This unit has been designed to follow on from the Level 4 unit, *Unit 3: Jazz Dance 1*. It will allow students to explore various musical theatre styles and the associated techniques in class before developing those techniques and applying them in a performance.

Students will explore a wide and diverse range of musical theatre styles used in both film and theatre, key innovators and choreographers from musical theatre history. Students will also explore their techniques and skills in successfully communicating the style intentions.

On successful completion of this unit, students will be able to pick up and perform unseen routines in a variety of musical theatre styles. The required research will enhance knowledge of different musicals and the dance styles used.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore a wide range of musical theatre dance styles in class, as directed
2. Demonstrate the relevant technique for a wide range of musical theatre dance styles, in class, as directed
3. Perform a range of musical theatre dance styles, as directed, with secure technique
4. Evaluate a wide and diverse range of musical theatre dance styles.

Essential Content

LO1 Explore a wide range of musical theatre dance styles in class, as directed

Practical, class-based exploration of musical theatre dance technique, relevant to style and genre

Practical, class-based exploration of a wide variety of influencers and innovators

Practical, class-based exploration of a wide and diverse range of film and stage musical theatre choreographers

LO2 Demonstrate the relevant technique for a wide range of musical theatre dance styles, in class, as directed

Application and retention of relevant techniques as explored above, in class, to prepare for performance, e.g.:

Visual skills to replicate shapes and movements

Interpretation of performance style given by the choreographer

Creating engaging and dynamic energy within a performance:

Approaching the work with the correct dynamics, phrasing, musicality, technique and artistic flair

Communication:

Choreographic intentions and stylistic intentions – in class

LO3 Perform a range of musical theatre dance styles, as directed, with secure technique

Application of relevant techniques, as explored in class, in a performance:

Repetition of movement in order to create movement pathways connecting the brain to the muscles

Interpreting direction and instruction in order to appropriate the correct movement or sequence

Using visual skills to replicate shapes and movements

Communication: choreographic intentions and stylistic intentions in performance

LO4 Evaluate a wide and diverse range of musical theatre dance styles

Wide and diverse range of musicals: jukebox musicals, rock opera, breakthrough musicals, Broadway 'compilation' musicals, current musicals

Wide range of musical film

Wide and diverse range of musical theatre choreographers

Wide and diverse range of musical theatre composers/lyricists

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore a wide range of musical theatre dance styles in class, as directed		LO1 and LO2 D1 Demonstrate, in class, a diverse range of musical theatre dance styles, with consistent confidence, relevant technique and effective communication of intentions
P1 Explore the techniques required for a wide range of musical theatre dance styles, in class P2 Explore the techniques required to effectively communicate stylistic intentions, in a range of styles, in class	M1 Apply the findings of an evaluation of the technical and stylistic requirements of a range of musical theatre dance styles, in class	
LO2 Demonstrate the relevant technique for a wide range of musical theatre dance styles, in class, as directed		
P3 Demonstrate the application of the relevant technique to the choreographic styles, as directed, in class P4 Demonstrate the choreography, as directed, with assurance and effective communication of stylistic intentions	M2 Apply the relevant technique, as directed in class, securely, with confidence and clear stylistic nuances	
LO3 Perform a range of musical theatre dance styles, as directed, with secure technique		D2 Perform a diverse range of musical theatre dance styles, with consistent confidence, relevant technique, effective communication of intentions and assurance
P5 Demonstrate the application of the relevant technique to the choreographic styles, as directed, in a performance P6 Perform a range of musical theatre styles with secure technique	M3 Demonstrate application of the required technique to all given choreography with secure and relevant technique at all times and effective communication of intentions through performance	

Pass	Merit	Distinction
L04 Evaluate a wide and diverse range of musical theatre dance styles		D3 Critically analyse a diverse range of key innovative musical theatre choreographers that have influenced the genre as it stands today
P7 Evaluate a wide and diverse range of musical theatre dance styles P8 Explore a wide range of influential musical theatre choreographers	M4 Analyse a diverse range of musical theatre choreographers who have influenced the genre, including their body of work as well as their style	

Recommended Resources

Textbooks

BERKSON, R. (1990) *Musical Theatre Choreography: A Practical Method for Preparing and Staging Dance in a Musical Show*. Watford: Back Stage Books.

CRAMER, L. (2013) *Creating Musical Theatre: Conversations with Broadway Directors and Choreographers*. London: Methuen Drama.

JOWITT, D. (2005) *Jerome Robbins: His Life, His Theater, His Dance*. London: Simon & Schuster.

LONG, R.E. (2001) *Broadway, the Golden Years: Jerome Robbins and the Great Choreographer-Directors, 1940 to the Present*. London: Continuum-3PL.

MACAULAY, A. and BOURNE, M. (2011) *Matthew Bourne and His Adventures in Dance: Conversations with Alastair Macaulay*. London: Faber & Faber.

RAUM, E. (2010) *Song and Dance: A Journey Through Musical Theatre (Culture in Action)*. Oxford: Raintree.

WASSON, S. (2014) *Fosse*. New York: Mariner Books.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 3: Jazz Dance 1

Unit 4: Ballet 1

Unit 5: Contemporary Dance 1

Unit 6: Commercial Dance 1

Unit 7: Tap 1

Unit 8: American Tap

Unit 9: Choreography 1

Unit 11: Dance for Camera.

Unit 40: Partner Work

Unit code	F/616/1834
Unit type	Core
Unit level	5

Introduction

Partner work is an advanced, dynamic form of technique and choreography, used in all genres of dance. From traditional, classical, pas de deux to leading-edge contemporary movement, from fresh hip-hop collaborations to physical theatre contortions, from high-flying circus combinations to fast-footed, old-school tap numbers, to work with a partner can bring life, emotion, joy, ecstasy, danger, virtuosity and so much more to a dance piece.

The aim of this unit is to provide students with a robust understanding of partner work in all its settings, being able to properly utilise partner work when choreographing as well as participating at an advanced level. Students will be able to discover and establish their own bodies as a tool with which to collaborate with others, creating original dance passages, unique stylistic ideas, and imaginative, physical dance rooted in skills and technique.

On successful completion of this unit, students will be able to use the learned skills to develop and maintain a career in the world of professional dance. They will be able to talk about partner work with a strong degree of authority and be able to utilise this knowledge in their own practice, whether as a choreographer and/or a dancer. Students will also develop other skills such as collaboration, communication, interpretation, adaptation, thoughtfulness, mindfulness, which are all crucial for employment, building on transferable skills and the development of their own professional practice.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop the required partnering technique for the genre, as directed
2. Demonstrate required technique and apply it to partner work, as directed in lessons
3. Create an original piece based on the required partnering technique for the genre
4. Evaluate the current position of partner work within their chosen genre's professional field.

Essential Content

LO1 **Develop the required partnering technique for the genre, as directed**

Identify partner work language for chosen genre, e.g.:

Research and establish the correct technique and vocabulary for the chosen genre

Implementation of traditional and evolving styles, e.g.:

Look into the history of the roots of partnering and how it has developed over the years

Overview of the historic arc of partner work

Consider individualism within the use of partner work

LO2 **Demonstrate required technique and apply it to partner work, as directed in lessons**

The role of technique and how it relates to partner work, e.g.:

Classical ballet pas de deux, presage

Contemporary-based throws and falls

Contact-based collisions

Release-based intuition

Overview of various approaches to technique, e.g.:

Classical ballet pas de deux

Contemporary dance trust exercises

Jazz dance/show dance partner combinations

Physical theatre gesture-based partnering

Implementation of technique as applied to partner work

LO3 Create original piece based on the required partnering technique for the genre

Research and plan an original partner-based dance work: e.g.:

Create ideas board/journal in planning work, citing sources of inspiration behind the piece

Be able to provide research notes and inspiration board

Acknowledge importance of feedback when developing ideas

LO4 Evaluate the current position of partner work within their chosen genre's professional field

Identify elements of partner work in today's dance scene, e.g.:

Which choreographers employ partnering as a motif of their style

Which choreographers tend not to stage partner work

Which choreographers present something truly contemporary

Which continue to rely on traditional approaches

Determining use of partner work in own practice

Consideration of applied technique in the field of partner work

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Develop the required partnering technique for the genre, as directed		D1 Develop the required partnering language and technique for the genre, with individual flair, a maturity of approach, and consistent technique maintained throughout
P1 Develop the required partnering technique for the selected genre, in class, as directed P2 Explore the required partnering language, relevant to genre, in class	M1 Develop required partnering language and technique for the genre, in class, as directed, with individual assurance	
L02 Demonstrate required technique and apply it to partner work, as directed in lessons		D2 Demonstrate required technique and language and apply it to partner work, as retained in lessons, with confidence, assurance and musicality
P3 Apply required technique to partner work, as directed in lessons with assurance P4 Demonstrate relevant dance language, appropriate to genre, in class	M2 Demonstrate required technique and language, as directed and apply it to partner work, with confidence and assurance	
L03 Create an original piece based on the required partnering technique for the genre		D3 Create original piece based on the required partnering technique for the genre with innate stylistic choices, consistent technique, and originality
P5 Create an original piece of partner work, based on the required partnering technique for the genre, evidencing style and musicality P6 Apply the relevant dance language to communicate intentions of an original piece based on the required partnering technique for the genre	M3 Create original piece based on the required partnering technique for the genre with unique style and creativity	
L04 Evaluate the current position of partner work within their chosen genre's professional field		D4 Critically analyse a diverse range of approaches to partner work in professional choreography and how it influences own work
P7 Evaluate the current position of partner work within their chosen genre's professional field	M4 Analyse current and historic trends within partner work and how these trends may impact on own work	

Recommended Resources

Textbooks

HENSONE, P. (2015) *Dance Dramaturgy: Modes of Agency, Awareness and Engagement (New World Choreographies)*. 1st edn. Basingstoke: Palgrave Macmillan.

LEPECKI, L. (2016) *Singularities: Dance in the Age of Performance*. 1st edn. Abingdon: Routledge.

PROFETA, P. (2015) *Dramaturgy in Motion: At Work on Dance and Movement Performance (Studies in Dance History)*. Wisconsin: University of Wisconsin Press.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry.

Unit 41: Contact Improvisation

Unit code	L/616/1951
Unit level	5
Credit value	15

Introduction

The roots of Contact Improvisation are attributed to dancer and choreographer Steve Paxton. The class structure is simultaneously a form of meditation, practised standing, where attention is paid to small postural adjustments and micro-weight transfers. This is then followed, during rehearsal time, by rolls, collisions, and jumps in the air. Steve Paxton utilised his training in modern dance with the Cunningham company and José Limón as well as his background in Aikido and gymnastics.

The aim of this unit is to give students a more intense exploration of contemporary dance technique, focusing specifically on Contact Improvisation. The unit will support students in how to achieve command of their creativity, establishing a multidimensional identification as a unique artist and providing ownership and freedom over quality of movement. They will practise working their bodies through alternative approaches, creating their own dance language and contemporary dance technique, and will develop an even stronger relationship to musicality and originality.

On successful completion of this unit, students will be able to use the required dance language to develop and maintain a robust artistic foundation to use in the professional world of dance. Students will develop other skills such as communication, research, reasoning and interpretation, recall and adaptation, all of which are all critical for gaining employment.

Learning Outcomes

By the end of this unit students will be able to:

1. Develop understanding of the required dance language for the genre
2. Demonstrate required technical skills and feedback, as directed in lessons
3. Perform the required dance language with originality, musicality and creativity
4. Evaluate understanding of the current evolution of Contact Improvisation/
New Dance.

Essential Content

LO1 **Develop understanding of the required dance language for the genre**

The role of contact improvisation technique, e.g.:

Beginning class with meditation

Micro-transfers of weight

Finding centre

Introduction of metaphysical ideas relating to this approach

Postural adjustments, leading to rolls, collisions, moving across the floor

Air-based work

Rehearsal-based work at the end of class

Overview of various approaches and schools of thought, e.g.:

How Steve Paxton used his background in the Cunningham company and gymnastics to create this ground-breaking approach

Who led on from his inception and how

Implementation of contact improvisation technique

LO2 **Demonstrate required technical skills and feedback, as directed in lessons**

Identify contact improvisation as a dance language, e.g.:

Multi-dimensional approach, what it draws from other disciplines

What is it about this approach that makes it 'Contact Improvisation' or 'New Dance'?

Implementation of contact improvisation combinations

Overview of contact improvisation dance-making

Acknowledge role of feedback and critical evaluation within a rehearsal setting

LO3 Perform the required dance language with originality, musicality and creativity

The role of performance in contact improvisation

Implementation of originality, musicality and creativity

Consider the multi-dimensional unique artist voice

Consider unique approaches within the use of contact improvisation performance

LO4 Evaluate understanding of the current evolution of Contact Improvisation/New Dance

Identify elements of the current contact improvisation/new dance scene:

Determining requirements of current trends within the industry

Consideration of technique and artistry within the current contact improvisation/new dance scene

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Develop understanding of the required dance language for the genre			D1 Develop the required language for the genre, with individual flair, a maturity of approach, an embodied knowledge of the required dance language and consistent technique maintained throughout
P1 Explore the required technical language for the genre		M1 Develop the required language for the genre, with individual flair, assurance and a mature approach	
P2 Develop the required dance language for the genre with quality of movement and consistent technique			
L02 Demonstrate required technical skills and feedback, as directed in lessons			D2 Demonstrate required technique, as retained in lessons, with strong evidence of ownership, musicality and confidence
P3 Demonstrate required technique and apply it to work, as directed in lessons		M2 Demonstrate required technique, as retained in lessons, and apply it to work, with musicality and assurance in class	
P4 Apply the required dance language for the genre with quality of movement and consistent technique			
L03 Perform the required dance language with originality, musicality and creativity			D3 Perform required technique, as retained in lessons, with strong evidence of ownership, musicality, clear stylistic choices and an unmistakable identity
P5 Perform the required techniques with musicality, creativity and correct application of dance language		M3 Perform required technique, as retained in lessons, and apply it to work, with musicality and assurance	
L04 Evaluate the current evolution of Contact Improvisation/New Dance			D4 Critically analyse a diverse range of approaches to Contact Improvisation and New Dance culture and technique and how findings will be utilised in own practice
P6 Evaluate the current evolution of Contact Improvisation/New Dance		M4 Analyse a range of trends in contact improvisation and the impact on new dance technique and culture	

Recommended Resources

Textbooks

KALTENBRUMMER, T. (2003) *Contact Improvisation: Moving – Dancing – Interaction*. Aachen: Meyer & Meyer Sport.

NOVACK, C.J. (1990) *Sharing the Dance: Contact Improvisation and American Culture*. Wisconsin: University of Wisconsin Press.

PALLANT, C. (2006) *Contact Improvisation: An Introduction to a Vitalising Dance Form*. Jefferson: McFarland.

Websites

contactquarterly.com	Contact Quarterly Contact Improvisation General reference
Youtube.com	Youtube Contact Improvisation: An intuitive, non-verbal and intimate dialogue: Itay Yatuv at TEDxBGU Video
Youtube.com	Youtube Core connection/sharing balance in Contact Improvisation Video
Youtube.com	Youtube Steve Paxton: Material for the spine Video
Youtube.com	Youtube Steve Paxton talking dance Video

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 36: Contemporary Dance 2

Unit 42: Physical Theatre

Unit 47: Choreography 2.

Unit 42: Physical Theatre

Unit code	M/616/1960
Unit level	5
Credit value	15

Introduction

Physical theatre is, at least in many ways, an evolutionary strand of contemporary dance, mime, traditional acting and performance art. Lloyd Newson and his truly groundbreaking DV8 company is generally considered to have coined the term; and alongside Pina Bausch, Rosas, Les Ballets C de la B, Theatre Complicite, Frantic and Philippe Decouffle, is seen as one of the main protagonists of the genre as we know it today.

The aim of this unit is to give students a focused overview of the genre known as physical theatre: setting up an understanding of what it means, where it's headed, its triumphs and landmarks. The unit will strengthen each student's relationship with originality in movement-making, storytelling and conceptualising, crafting leading-edge work in the theatre, dance and beyond.

On successful completion of this unit, students will be able to use the required physical theatre movement-making language to develop and maintain a strong narrative foundation to use in the professional physical theatre. They will be able to apply both movement-making skills, as directed in class, as well as combine elements of dance technique and acting skills to create a piece of original work. They will also be able to present an authoritative project about their work.

Students will develop other skills such as strength of character, confidence, self-starting, communication, research, creativity, thinking outside the box, which are all critical for gaining employment.

Learning Outcomes

By the end of this unit students will be able to:

1. Demonstrate the required improvisational element, storytelling element and movement language for the genre, in class
2. Develop the required physical theatre/movement-making skills with spontaneity and originality
3. Construct own physical theatre piece using required physical theatre/ movement-making skills, storytelling and movement language for the genre
4. Evaluate the current evolution in physical theatre and how this is reflected in own work.

Essential Content

LO1 **Demonstrate the required improvisational element, storytelling element and movement language for the genre, in class**

The role of movement-making in physical theatre

Overview of various approaches and schools of thought

Implementation of contemporary movement-making technique

LO2 **Develop the required physical theatre/movement-making skills with spontaneity and originality**

Identify differing approaches to improvisation

Implement unique storytelling narratives

Overview of the various creating tactics for use in physical theatre

LO3 **Construct own physical theatre piece using required physical theatre/movement-making skills, storytelling element and movement language for the genre**

The role of contemporary dance, acting and mime in physical theatre

Implementation of originality, intuition, spontaneity and creativity

Overview of the unique artist voice

Consider unexplored influences within the use of the contemporary skill set

LO4 **Evaluate the current evolution in physical theatre and how this is reflected in own work**

Research and plan a physical theatre piece

Be able to provide a creation map and research notes

Create an original and unique piece of work

Identify elements of the current physical theatre scene

Determine requirements of current trends within the industry

Consideration of maverick thinking within the current physical theatre scene

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Demonstrate the required improvisational element, storytelling element and movement language for the genre, in class			D1 Demonstrate the required improvisational element, storytelling element and movement language for the genre with clear narratives and ownership of movement language, with confidence and flair
P1 Explore the improvisational and storytelling element appropriate for the genre	P2 Demonstrate the required improvisational element, storytelling element and movement language for the genre	M1 Demonstrate the required improvisational element, storytelling element and movement language for the genre with clear narratives and ownership of movement language	
LO2 Develop the required physical theatre/ movement-making skills with spontaneity and originality			D2 Develop the required physical theatre/ movement-making skills with a deeply intuitive creativity
P3 Develop the required physical theatre/ movement-making skills with spontaneity and originality	P4 Construct own physical theatre piece using required physical theatre/ movement-making skills, storytelling element and movement language for the genre	M2 Develop the required physical theatre/ movement-making skills with creativity, intuition, spontaneity and originality	
P5 Construct own physical theatre piece using required physical theatre/ movement-making skills, storytelling element	P6 Demonstrate the appropriate dance language for the genre through communication skills	M3 Construct own physical theatre piece using required physical theatre/ movement-making skills, storytelling element and dance language for the genre, as directed in lessons, in an intuitive way	D3 Construct own deeply mature physical theatre piece in a professionally commensurate way, expressing standards of professional-level theatre throughout

Pass	Merit	Distinction
LO4 Evaluate the current evolution in physical theatre and how this is reflected in own work		D4 Critically analyse a wide range of approaches to the performance and creation of movement within the physical theatre culture and how you will utilise findings in own practice
P6 Evaluate the current evolution in physical theatre and how this is reflected in own work	M4 Evaluate a range of trends in the current physical theatre scene and culture, with reference to relevance to own professional development	

Recommended Resources

Textbooks

BRIMFIELD, M., FENTON, M., O'REILLY, S. and WOOD, J. (2011) *This is Performance Art*. London: Black Dog Publishing.

CALLERY, D. (2001) *Through the Body*. London: Nick Hern Books.

GRAHAM, S. and HOGGETT, S. (2014) *The Frantic Assembly Book of Devising Theatre*. Abingdon: Routledge.

KEEFE, J. (2007) *Physical Theatres: A Critical Reader*. Abingdon: Routledge.

MERLIN, B. (2014) *The Complete Stanislavsky Toolkit*. London: Nick Hern Books.

MURRAY, S. and KEEFE, J. (2007) *Physical Theatres: A Critical Introduction*. Abingdon: Routledge.

ORTI, P. (2013) *Your Handy Companion to Devising and Physical Theatre*. Paperplay.

RUDLIN, J. (1994) *Commedia Dell'Arte: An Actor's Handbook*. Abingdon: Routledge.

UNWIN, S. (2014) *The Complete Brecht Toolkit*. London: Nick Hern Books.

Websites

Dv8.co.uk

DV8
DV8 On Hold
General reference

Youtube.com

Youtube
Dead Dreams of Monochrome Men
– DV8 Physical Theatre
Video

Youtube.com

Youtube
Pina Bausch Cafe Müller
Video

Youtube.com

Youtube
Rosas/Rosas danst Rosas
Video

Youtube.com

Youtube
Simon McBurney on his theatre
group, Complicite
Video

Links

This unit links to the following related units:

Unit 32: Creative Research Project

Unit 36: Contemporary Dance 2

Unit 47: Choreography 2

Unit 40: Partner Work

Unit 41: Contact Improvisation.

Unit 43: Singing 2

Unit code	A/616/1962
Unit level	5
Credit value	15

Introduction

This unit is designed to build on the work done in the Level 4 unit, *Unit 13: Singing*, which laid the foundations for the production of a safe, controlled, and consistent sound. In *Singing 2*, students will continue to work on developing and maintaining good technique, considering breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy.

In this unit, students will be required to add layers of characterisation and acting choices to their singing in order to produce a fully-rounded performance. They will explore how to interpret text through the vehicle of song and will learn how to apply a variety of vocal qualities to their performance to aid the storytelling process. The technique developed during the *Singing* unit 16 at Level 4 will give students the opportunity to allow the narrative to drive the vocal choices they make, and not be limited by their vocal technique.

At Level 4, students will have developed an understanding of the capabilities of their own voice. This knowledge will enable them to explore a variety of material at Level 5 and to source and rehearse musical numbers which suit their voice type and characteristics. By exploring a range of musical theatre songs, students will learn to further develop their technique and enhance their understanding of their own voice so that they are able to apply what they have learned in a wide range of practical situations.

Learning Outcomes

By the end of this unit students will be able to:

1. Consolidate a secure, controlled, and healthy technique, including breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy
2. Communicate text, character, and human and dramatic predicament through song
3. Demonstrate command of the vocal qualities required in order to perform pieces from a range of genres in musical theatre, as directed
4. Perform repertoire which suits own vocal range and characteristics.

Essential Content

LO1 **Consolidate a secure, controlled, and healthy technique, including breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy**

Continue to develop technical competence and increase consistency, e.g.:

Score reading

More complex melody lines

Increased speed of study

Convey an understanding of the relationship between speech patterns and rhythms and song

Sing and sustain a technically secure melodic line while dancing/moving

LO2 **Communicate text, character, and human and dramatic predicament through song**

Explore the text of a song and potential approaches to text in the integration of singing and acting

Discover the character and the journey of the narrative so there is a true understanding of storytelling and character input within a song

Explore ways to express a clear and honest approach to a character's circumstances, intention and action

Learn how to work freely in given circumstances, sustaining a coherent line of action with spontaneity

LO3 Demonstrate command of the vocal qualities required in order to effectively perform pieces from a range of genres in musical theatre, as directed.

Develop the ability to recognise and recreate the primary vocal qualities used in musical theatre (speech quality, cry/sob, twang, opera, falsetto, and belt)

Identify the use of each of the vocal qualities and resonances in recorded musical theatre:

Understand their uses

Evaluate their effectiveness in navigating gear changes and, most importantly, in communicating character and emotion

Develop confidence in using a variety of vocal qualities and resonances

LO4 Perform repertoire which suits student's own vocal range and characteristics

Explore the classification of songs, connecting to voice and character types

Select, rehearse and perform at least four contrasting pieces from the musical theatre canon

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
L01 Consolidate a secure, controlled, and healthy technique, including breath control, support and anchoring, tonal quality, precise intonation and rhythmic accuracy		D1 Sustain a technically secure melodic line while dancing/moving
P1 Produce consistently a clear, steady and fully supported sound P2 Perform material, as directed, with rhythmic and melodic accuracy throughout	M1 Demonstrate the ability to access all available registers smoothly, without detracting from the tonal quality	
L02 Communicate text, character, and human and dramatic predicament through song		D2 Work freely in directed circumstances, sustaining a coherent line of action with spontaneity
P3 Explore the text of a song and develop approaches to the integration of acting and singing P4 Apply vocal technique to express a character's circumstances, intentions and actions	M2 Evaluate the journey of the song and how it fits into the wider context of the musical theatre work, communicating this effectively through song	
L03 Demonstrate command of the vocal qualities required in order to effectively perform pieces from a range of genres in musical theatre, as directed		D3 Demonstrate assurance and confidence in moving between a range of vocal qualities and resonances through the performance of a wide and diverse range of pieces
P5 Identify the primary vocal qualities and resonances used in musical theatre P6 Recreate the primary vocal qualities and resonances used in musical theatre	M3 Demonstrate the ability to apply technique to negotiate difficult passages	

Pass	Merit	Distinction
L04 Perform repertoire which suits student's own vocal range and characteristics		D4 Demonstrate vocal skills, character intentions and an emotional connection through the performance of a diverse range of musical theatre songs appropriate for own skills and technical ability
<p>P7 Justify material which is appropriate for student's own vocal and character type from a range of musical theatre genres</p> <p>P8 Perform material which is appropriate for student's own vocal and character type from a range of musical theatre genres with effective vocal technique and communication of intentions</p>	M4 Demonstrate vocal range and vocal type through the performance of a range of musical theatre genres, using relevant vocal techniques and characterisation	

Recommended Resources

Textbooks

DE MALLET BURGESS, T. (1999) *The Singing and Acting Handbook: Games and Exercises for the Performer*. Abingdon: Routledge.

MELTON, J. (2007) *Singing in Musical Theatre: The Training of Singers and Actors*. New York: Allworth Press.

MOORE, T. and BERGMAN, A. (2016) *Acting the Song: Performance Skills for the Musical Theatre*. New York: Allworth Press.

Websites

www.britishvoiceassociation.org.uk The British Voice Association
Voice care
Research

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 12: Singing 1

Unit 15: Ensemble Singing

Unit 16: Vocal Repertoire

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 46: Auditioning

Unit 52: Performance Project.

Unit 44: Acting 2

Unit code	Y/616/1970
Unit level	5
Credit value	15

Introduction

Contemporary performance is dominated by the realistic tradition, whether it be through cinema, television, online or theatre. Central to this tradition is the dominance of Stanislavsky-based systems as the essential component of actor training. While it should be acknowledged that Stanislavsky was not intent on his system being solely applicable to realistic theatre, it has essentially become shackled to this genre.

The aim of this unit is to either deepen the students' understanding of Stanislavsky or Stanislavsky-based systems or develop acting skills beyond the traditional hegemony of Stanislavsky in the Western theatre tradition. Actors will be expected to embrace a range of performance styles as professionals which will require a flexible instrument which either utilises Stanislavsky or alternative practice to realise the demands of the text. The idea is to explore and experiment with techniques which challenge and expand to improve the imaginative and creative realm of the actor.

Topics in this units are necessarily general in order not to curtail choice of technique. The intention is that a technique or techniques should be explored which are appropriate to the expertise of the teacher(s) delivering the unit.

On successful completion of this unit, students will have explored a range of techniques and, in so doing, broadened their understanding of acting processes, developed their skill set and appreciated a more diverse range of theatrical practice.

Learning Outcomes

By the end of this unit students will be able to:

1. Explore technique relevant to chosen acting style
2. Apply appropriate techniques in rehearsal to realise chosen style
3. Develop characterisation appropriate to acting style in rehearsal and performance
4. Demonstrate the application of chosen acting style in performance to present rehearsed material.

Essential Content

LO1 Explore technique relevant to chosen acting style

Explore a range of theatrical contexts to ground acting methodologies in their social, political and historical context

Identify how the practitioners' work evolved out of and was influenced by the context of their work

Define the key features and practice of the work and technique under investigation

Compare and contrast differences in acting techniques

Investigate through practice key features of acting style

LO2 Apply appropriate techniques in rehearsal to realise chosen style

Genre and practitioner, e.g.:

Adler

Artaud

Barba

Brecht

Boal

Bogart/Viewpoints

Copeau

Gaullier Grotowski

Kogan

Lecoq

Lepage

Mcburney

Meisner

Mnouchkine

Work in a particular genre, e.g. Greek, Elizabethan/Jacobean, Restoration, Absurd, Postmodern

Technique:

Compare and contrast techniques of practitioners

Select appropriate techniques for style

Develop processes and techniques to realise theatrical genre/practitioner's methodology

Development:

Sense of play

Experimenting with choices and styles

Improvising within the parameters of the script

Études

Making and editing choices

Interpret and realise text within the parameters of the chosen genre

Personal management

Health and Safety

Physically and mentally

Time-keeping

Sustaining focus and concentration

Discipline

Trust and co-operation

LO3 Develop characterisation appropriate to acting style in rehearsal and performance

Preparation:

Preparation of text

Physical and vocal warm-up

Identification and employment of appropriate characterisation techniques to develop role commensurate with style

Experimentation and development:

Try out character choices and review and refine

Take risks in developing material

Conscious application of technique

Research:

Function of role

Exploration of psychology of role

Stylistic considerations in performing role

Linear or non-linear through-line of role

Technique:

Development of inner and outer characteristics

Movement and vocal qualities

Embedding key features of role, e.g. Verfremdungseffekt

Character physicality

Use of proxemics

Use of exercises and techniques to build character

Interpretation:

Define interpretation of role

Work with director to develop characterisation

Presentation:

Coherent stylistic and interpretive performance of character and text

Sustain role in performance contributing to overall meaning of performance

LO4 Demonstrate the application of chosen acting style in performance to present rehearsed material

Genre:

Present a unified and consistent performance of the chosen style

Use of vocal and physical technique to communicate text and role:

Gesture

Posture

Proxemics

Tension states

Effort actions

Vocal dynamics and range

Inflection

Projection

Embodiment:

Emotional engagement with role

Emotional range

Communication of text

Commitment to presenting role

Being in the moment

Meaning:

Theme and subject matter of material

Author's intentions

Communication of style

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Explore technique relevant to chosen acting style		D1 Critically evaluate the context and key techniques of the genre/practitioner selected
P1 Explore the context and key techniques of the genre/practitioner selected	M1 Analyse the context and key techniques of the genre/practitioner selected	
LO2 Apply appropriate techniques in rehearsal to realise chosen style		D2 Apply key techniques perceptively in rehearsal, demonstrating comprehensive skill to realise the chosen style
P2 Apply key techniques in rehearsal proficiently to realise the style	M2 Apply key techniques in rehearsal with assurance and insight to realise the chosen style	
LO3 Develop characterisation appropriate to acting style in rehearsal and performance		D3 Create a full characterisation in rehearsal to interpret the role, communicating its intentions with creativity, fluency and imagination
P3 Develop characterisation securely in rehearsal in preparation for an interpretation of the role in performance	M3 Develop characterisation effectively in preparation for an interpretation of the role in performance, communicating its intentions clearly and with assurance	
LO4 Demonstrate the application of chosen acting style in performance to present rehearsed material		D4 Demonstrate comprehensive and perceptive application of technique to present a performance that communicates the text in a mature manner
P4 Demonstrate effective application of technique and style in performance	M4 Demonstrate focused and assured application of technique to present a performance that communicates the text clearly and securely	

Recommended Resources

Textbooks

HODGE, A. (2010) *Twentieth Century Actor Training*. 2nd edn. Abingdon: Routledge.

ROACH, J. (1993) *The Player's Passion: Studies in the Science of Acting*. University of Michigan Press.

ZARRILLI, P., DABOO, J. and LOUKES, R. (2013) *Acting: Psychophysical Phenomenon and Process*. Basingstoke: Palgrave Macmillan.

ZARRILLI, P. (2009) *Psychophysical Acting: An Intercultural Approach After Stanislavski*. Abingdon: Routledge.

ZARRILLI, P. (ed.) (2002) *Acting (Re)Considered*. 2nd edn. Abingdon: Routledge.

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 13: Acting 1

Unit 17: Acting for Camera

Unit 19: Voice and Speech

Unit 19: Movement for Actors

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 45: Immersive Theatre

Unit 48: Classical Acting

Unit 51: Dance for Actors

Unit 52: Performance Project.

Unit 52: Performance Project

Unit code	M/616/1988
Unit level	5
Credit value	15

Introduction

The purpose of training is to have the necessary abilities to be able to perform for an audience. This unit culminates in a public performance.

This unit is designed to provide an opportunity to test the skills developed during training before an audience in either a live or recorded medium. Students will gain knowledge of rehearsal processes as well as performance techniques. The intention should be that the rehearsal and performance aspects of the unit reflect professional working practices and give students an authentic experience of the workplace.

On successful completion of this unit, students will have gained the satisfaction of producing a performance for an audience and appreciating the skills they have developed.

Learning Outcomes

By the end of this unit students will be able to:

1. Undertake relevant tasks associated with developing a performance project, as directed
2. Develop material in rehearsal through application of relevant skills, as directed
3. Demonstrate ability to work with others as part of an ensemble
4. Perform a role(s) in a performance for an audience, as directed.

Essential Content

LO1 Undertake relevant tasks associated with developing a performance project, as directed

Tasks:

Attend rehearsals

Take and implement direction learn lines/choreography/songs/blocking to deadline

Rehearse with professionalism

Advance work

Both independently and as part of an ensemble

Exploration:

Accept and develop ideas

Put forward constructive suggestions

Engage creatively with material and identify choices in concert with creative team

Research:

Investigate social

Historical and political context of text

Interpret and analyse findings to develop ideas for performance

LO2 Develop material in rehearsal through application of relevant skills, as directed

Preparation:

Background research

Learning material

Analysing material for understanding and creative choices

Developing work based on needs of the rehearsal/creative team notes

Vocal and physical practice regime

Self-management:

Timekeeping

Deadlines

Warming up

Attending meetings, e.g. costume fittings, press, Health and Safety

Rehearsal:

Exploration of relevant rehearsal process for project

Understanding and application of techniques and process to evolve material

Selecting and refining ideas in rehearsal to develop performance

Reviewing and improving work

Meeting deadlines

Organising and prioritising tasks

Employing appropriate technique to develop material

Problem-solving

Working with others

Professional conduct

Skills:

Employment of appropriate vocal

Physical

Psychological technique

Expressive capability:

Use of voice and physicality to communicate meaning and interpretation of material

Embodiment of role:

Emotional range

Communication and interaction with fellow performers and audience

Communication of stylistic features

Types of rehearsal:

Blocking

Cleaning

Technical

Dress

Camera

Song

Sitzprobe

LO3 Demonstrate ability to work with others as part of an ensemble, as directed

Collaboration:

Work as part of a team

Giving and receiving feedback

Working with creative team

Listening and responding to instructions

Behaving professionally

Responsibility to co-workers

Ensemble

Creating a unified effect by working on behalf of the play/musical/dance rather than individually

LO4 Perform a role(s) in a performance before an audience, as directed

Communication of role:

Vocal skills:

Tone

Articulation

Inflection

Accent

Projection

Physical skills:

Spatial awareness

Proxemics

Characterisation

Gesture

Facial expression

Tempo-rhythm

Musical:

Pitch

Tone

Rhythm

Intonation

Musicality

Interpretation:

Communicate subject and theme of text, characterisation – vocal, physical and psychological

Directorial concept

Stylistic features of text

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Undertake relevant tasks associated with developing a performance project, as directed			D1 Undertake required tasks, as directed, developing a performance project with attention to detail, confidence and assurance
P1 Identify relevant tasks required to contribute to developing performance project		M1 Apply required tasks effectively and with assurance to developing a performance project, as directed	
P2 Apply required tasks to developing performance project, as directed			
L02 Develop material in rehearsal through application of relevant skills, as directed			D2 Develop material in rehearsal through application of relevant skills, as directed, demonstrating confidence, assurance and effective communication skills
P3 Develop material in rehearsal through sound application of relevant skills, as directed		M2 Develop material in rehearsal through effective and skilful application of relevant skills, as directed	
L03 Demonstrate ability to work with others as part of an ensemble, as directed			D3 Demonstrate sustained and committed ability to work with others as part of an ensemble
P4 Demonstrate effective communication skills through working as part of an ensemble		M3 Demonstrate secure, assured and effective skills through working as part of an ensemble	
L04 Perform a role(s) in a performance before an audience, as directed			D4 Perform a role, demonstrating accomplished technical and interpretive skills in fully realising that role in a creative and original manner, as directed
P5 Perform a role(s), demonstrating relevant technical and interpretative skills in realising that role, as directed		M4 Perform a role, demonstrating assured and skilful technical and interpretative skills in realising that role, as directed	

Recommended Resources

Textbooks

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

MACHON, J. (2013) *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*. Basingstoke: Palgrave Macmillan.

MITCHELL, K. (2009) *The Director's Craft: A Handbook for the Theatre*. 1st edn. Abingdon: Routledge.

TAYLOR, D. (2016) *Performance*. Duke University Press Books.

Links

This unit links to the following related units:

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 45: Immersive Theatre

Unit 49: Producing Theatre

Unit 55: Management Role.

Unit 61: Hair and Make-up Design

Unit code	R/616/1997
Unit level	5
Credit value	15

Introduction

The role of a hair and/or make-up designer is to produce considered designs for performers which fully meet the requirements of a specific production. The designer must be proficient with research techniques to ensure that the designs are meeting the requirements of the script, and also understand the constraints of working from a director's brief and with the wider production team, both which may impact on the production of the final designs.

This unit will allow students to produce make-up and/or hair designs for a live production, taking into consideration all aspects of any possible constraints and practical aspects. The make-up and hair designer is responsible for the look of the performers' characters in relation to their make-up and hair. This can range from a light touch for some modern contemporary performances to a full set of meticulously researched designs for a particular period in time.

All sets of designs will have their own sets of particular issues to address, and all types of designs must take into consideration the script, the director's brief, the performer, the type of performance and the consequences of the utilitarian aspects of that performance on the make-up and hair. Extra resilience, for instance, will be required for a fast and physical dance performance. The designer should also take into consideration if there is time and space backstage in between scenes for hair or make-up to be adjusted, remedied or changed for a new look or scene.

At the end of this unit, students will be able to produce considered designs for a production which a hair and make-up artist would then be able to take and use for that production.

*Please note, students may choose to evidence hair and/or makeup skills for this unit

Learning Outcomes

By the end of this unit students will be able to:

1. Produce a set of initial responses to a director's brief for a live production
2. Produce a set of working designs, working within the wider production team for a production
3. Provide risk assessment for the designs, abiding by appropriate Health and Safety legislature
4. Provide working instructions for the application and realisation of the hair and/or make-up design.

Essential Content

LO1 **Produce a set of initial responses to a director's brief for a live production**

Interpreting text:

Analysis of script

Character breakdown and analysis

Character in a working context

Number of characters

Time frame of text

Context:

Type of production

The creative team

Budget

Director's brief

Time management

Initial responses to the text and brief:

Design ideas

Initial design sketches

Design development

Material selection

LO2 **Produce a set of working designs, working within the wider production team for a production**

Working with the production team:

Communication tools

Collective vision and ideas

Working with a director's brief as a collective

Time management

Budgets

Production meetings
Collaborative working across teams
Organisation team-building skills

Development of initial ideas:

Evolving process
Producing working drawings
Problem solving
Practical outcomes
Communication of design ideas
Consideration for practical application
Experimental practices and exploration material selection

LO3 Provide risk assessment for the designs, abiding by appropriate Health and Safety legislature

Safe working practices:

Potential issues, e.g. allergies, hygiene, tools, electricity, types of make-up available, spraying inside, toxic substances, application of prosthetics, cleansing
Risk assessments, Health and Safety legislature, roles and responsibilities in relation to Health and Safety

LO4 Provide working instructions for the application and realisation of the hair and/or make up design

Communication:

Methods
Creating plans
Accuracy
Techniques
Clarity

Tools for application and realisation:

Starting points

Material types

Bases

Make-up types

Cleansers

Colours

Shading

Digital/paper-based

Video

Layout

Accessibility

Techniques

Tools

Hygiene

Processes

Products

Learning Outcomes and Assessment Criteria

Pass	Merit	Distinction
LO1 Produce a set of initial responses to a director's brief for a live production		D1 Critically analyse the hair and/or make up requirements for the production that work within the context of the specified text
P1 Interpret a text to ascertain the requirements for creating hair and/or make-up designs for a production P2 Provide a set of initial response sketches for the production working to a brief	M1 Analyse the requirements for the live production for hair and/or make-up	
LO2 Produce a set of working designs, working within the wider production team for a production		D2 Critically analyse how the created designs meet the needs of the production and effectively interpret the text
P3 Discuss, with the wider production team, how the hair and/or make-up design intentions meet the needs of the production P4 Produce a set of working make-up and/or hair designs that meet the requirements of the planned production	M2 Analyse how the working designs communicate the production intentions	
LO3 Provide risk assessment for the designs, abiding by appropriate Health and Safety legislature		D3 Realise a set of comprehensive risk assessments which provide in-depth risk assessment for all aspects of the production in relation to the make-up and hair designs
P5 Provide a set of accurate risk assessments of the designs for the make-up artist and/or hairdresser P6 Provide a set of Health and Safety considerations for the performers in relation to make-up and/or hair	M3 Produce a set of effective risk assessments for the designs which provide considered Health and Safety aspects for the performer, the make-up artist and the hairdresser	

Pass	Merit	Distinction
L04 Provide working instructions for the application and realisation of the hair and/or make up design		D4 Produce a set of in-depth working instructions that communicate intentions and application methods to enable both make-up artists and hairdressers to produce accomplished and accurate work from the designs
P7 Create a set of working instructions to enable a make-up artist and/or hairdresser to accurately work from the designs	M4 Produce a set of comprehensive working instructions to enable both make-up artists and hairdressers to work successfully from the designs	

Recommended Resources

Textbooks

ACADEMY OF FREELANCE MAKE-UP (2013) *Make-up is Art: Professional Techniques for Creating Original Looks*. London: Carlton Books Ltd.

BAKER, P. (1993) *Wigs and Make-up for Theatre, TV and Film*. 1st edn. Abingdon: Routledge.

BAYGAN, L. (1994) *Make-up for Theatre, Film and Television: A Step-by-step Photographic Guide (Stage & Costume)*. London: A & C Black Publishers Ltd.

BROE, B. (1984) *Theatrical Makeup*. 1st edition. London: Pelham Books.

CORSON, R. (2005) *Fashions in Hair: The First Five Thousand Years*. 8th revised edn. London: Peter Owen Ltd.

LOWREY, A. (2013) *Historical Wig Styling: Ancient Egypt to the 1830s (The Focal Press Costume Topics Series)*. 1st edn. Massachusetts: Focal Press.

NGUYEN-GREALIS, L. (2015) *Art & Make-up*. 1st edn. London: Laurence King.

RUSKAI, M. (2015) *Wig Making and Styling: A Complete Guide for Theatre and Film*. 2nd edn. Massachusetts: Focal Press.

Websites

www.thoughtco.com

ThoughtCo
Art of hair and make-up design
General reference

Links

This unit links to the following related units:

Unit 1: The Performing Arts Industry

Unit 2: Professional Development

Unit 21: Production Communication

Unit 22: Stagecraft

Unit 28: Hair and Make-up Application

Unit 32: Creative Research Project

Unit 33: Working in the Performing Arts Industry

Unit 55: Management Role.