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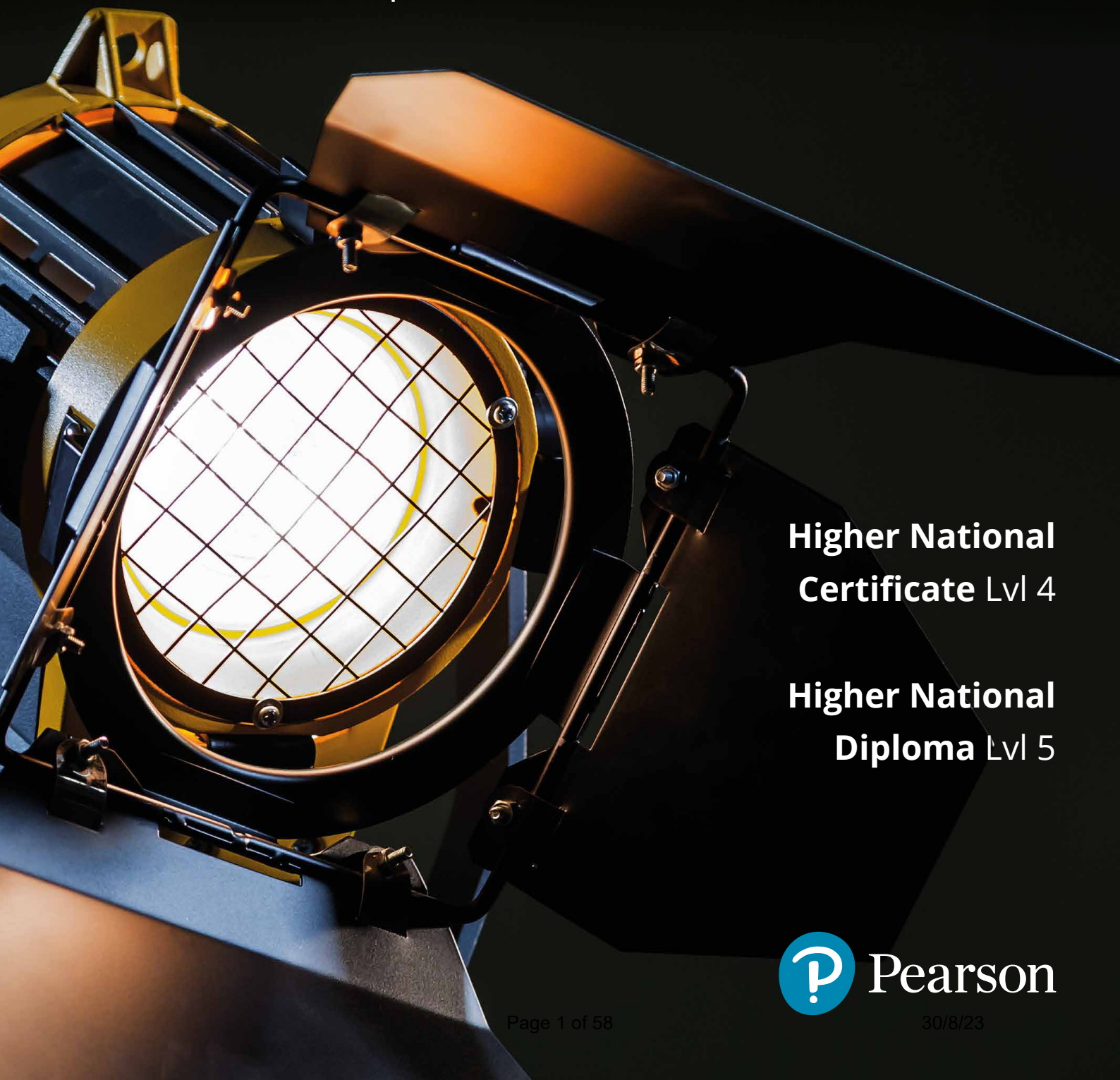
HIGHER NATIONALS

Performing Arts

UNIT DIRECTORY 2023/24

First Teaching from September 2018

First Certification from September 2019



**Higher National
Certificate Lvl 4**

**Higher National
Diploma Lvl 5**

Programme Structure 2024-25

Year 1 HNC Performing Arts (120 Credits)

Unit Number	Unit Title	Credits	Level	Core/ Specialist
1	The Performing Arts Industry (Pearson-set)	15	4	Core
2	Professional Development	15	4	Core
3	Jazz Dance	15	4	Core
13	Acting 1	15	4	Specialist
14	Musical Theatre History in Practice	15	4	Specialist
16	Vocal Repertoire	15	4	Specialist
18	Voice & Speech for Actors	15	4	Specialist
19	Movement for Actors	15	4	Specialist

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		M1 Develop strategies to maintain a healthy working lifestyle in your chosen career path	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	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		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	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	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		M3 Compare the legal rights and responsibilities for both employment and self-employment in your chosen role	LO3 and LO4 D3 Analyse the impact technology has had on employment accessibility within the performing arts industry
P5 Explore the differences between employment and self-employment in 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
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 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
L01 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	
L02 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	
L03 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	
L04 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 13: Acting 1

Unit code	T/616/1846
Unit level	4
Credit value	15

Introduction

There is no one defined process which provides a ready manual to be followed to develop a student's acting skills. The aim of the unit is to introduce students to accepted principles of acting technique. Students will explore and develop technical and interpretive skills required to perform in a range of performance contexts and as such provide a foundation for future development which, as their understanding of the acting process and themselves develops, they can shape to suit their own needs.

There are a range of accepted acting techniques and systems which should be explored through training as an actor. Topics included in this unit are preparation for performance, analysis of text, rehearsal and performance technique.

On successful completion of this unit, students will understand key principles of the acting process, rehearsal methods including how to develop a character as well as an appreciation of the complexity and challenge of creating truthful performances.

Learning Outcomes

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

1. Apply key acting principles to the creation of a performance
2. Apply analysis and interpretation to realising a text
3. Develop material for performance by employing rehearsal techniques
4. Perform rehearsed material, demonstrating application of relevant technique.

Essential Content

LO1 **Apply key acting principles to the creation of a performance**

Developing the creative state:

Relaxation

Concentration

Imagination

Preparation

Naivety

Explore and develop key techniques such as:

Objective/task

Superobjective/supertask

Action

Problem/obstacle

Given circumstances

Units/bits

Reality of doing

Emotional memory

Magic if

Communication

Tempo-rhythm

Method of physical action

Active analysis

Develop and use of imagination and self to improve acting facility and skills

Develop first person present tense acting technique

Explore a wide range of practitioners such as Stanislavsky, Chekhov, Meisner, and Adler

Health and wellbeing while developing a role.

LO2 **Apply analysis and interpretation to realising a text**

Research and exploration of text: explore a range of approaches to analysing text

Deconstructing the text:

Breaking down play into acts and scenes

Units/bits

Titling acts

Scenes

Units/bits

Interpretation of character:

Methods for analysing character

Character decisions

Playing choices

Analysis of key characteristics of text such as:

Theme

Context

Subject matter

Inciting incident

Major dramatic question

Rising action

Reversals

Crisis

Climax

Denouement

Background world of the text: application of relevant technique to explore and create world of play

LO3 Develop material for performance by employing rehearsal techniques

Explore a wide range of rehearsal processes/methodologies:

E.g. Stanislavsky – early and late phase processes

Stafford-Clark

Alfreds

Mitchell

Employ defined rehearsal strategies to realise performance text building on techniques explored in the development phase

Exploration of acting choices and ability to work with others and accept and build on ideas to develop material for performance.

Develop character through observation, background research, and identification.

Standard character development exercises: e.g. Archetypes, tension states, centres, psychological gesture, status

Employ relevant skills to embody character such as vocal characterisation, movement qualities, gesture, proxemics, physicality and psychological insight

Personal management to include time management, health and safety, co-operation, preparation, communication and discipline

Working with others – listening and responding, taking direction, interacting collegially, accepting and building creative ideas

Developing material: experimentation, risk, spontaneity, reflection, sense of play/fun.

LO4 Perform rehearsed material, demonstrating application of relevant technique

Emotional and psychological engagement demonstrating embodiment of character

Sustain role during performance:

Concentration

Focus

Interpretation

Relationships with other characters

Present a considered interpretation of role:

Interpreting and analysing role

Working with director to define interpretation

Express character through:

Posture

Gesture

Dynamics

Tempo-rhythm

Vocal dexterity

Sustain a role employing concentration, discipline, and tempo-rhythm

Channel performance energy with belief and focus

Work with confidence employing appropriate techniques to realise performance fully

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Apply key acting principles to the creation of a performance			D1 Demonstrate skilful application of key principles of acting in developing skills for a performance
P1 Identify key principles of acting	P2 Apply key principles with a sound level of understanding and skill	M1 Apply key principles of acting effectively in developing skills for a performance	
L02 Apply analysis and interpretation to realising a text			D2 Analyse key features of the text, recognising the creative possibilities in relation to the presentation of character and the production
P3 Analyse a selection of texts to prepare for performance	P4 Interpret the key features of a selection texts to prepare for performance	M2 Identify key features of text, demonstrating sound understanding of the possibilities in relation to the presentation of character and the production	
L03 Develop material for performance by employing rehearsal techniques			D3 Apply a full range of rehearsal techniques perceptively to make creative choices in fully realising the potential of the text
P5 Explore material for performance using a variety of relevant techniques	P6 Apply selected rehearsal techniques to prepare for performance	M3 Apply a range of rehearsal techniques effectively in making creative choices to fulfil the text	
L04 Perform rehearsed material, demonstrating application of relevant technique			D4 Perform rehearsed material with exemplary skill and technique in realising the role and the text
P7 Apply rehearsed techniques to realise a chosen text and role in a performance situation		M4 Perform rehearsed material, demonstrating sound application of technique to realise the role and the text	

Recommended Resources

Textbooks

- ALFREDS, M. (2007) *Different Every Night*. London: Nick Hern Books.
- ASTBURY, B. (2012) *Trusting the Actor*. Charleston: CreateSpace Independent Publishing Platform.
- BARTOW, A. (2007) *Handbook of Acting Techniques*. London: Nick Hern Books.
- HODGE, A. (Ed.) (2010) *Twentieth Century Actor Training*. Abingdon: Routledge.
- MERLIN, B. (2014) *The Complete Stanislavsky Toolkit*. London: Nick Hern Books.
- MITCHELL, K. (2009) *The Director's Craft*. Abingdon: Routledge.
- STANISLAVSKI, K. (2010) *An Actor's Work on a Role*. Abingdon: Routledge.

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 17: Acting for Camera

Unit 18: Voice and Speech for Actors

Unit 19: Movement for Actors

Unit 20: Devising Theatre and Performance

Unit 32: Creative Research Project

Unit 42: Physical Theatre

Unit 44: Acting 2

Unit 45: Immersive Theatre

Unit 46: Auditioning

Unit 48: Classical Acting

Unit 50: Voice Skills for Actors 2

Unit 51: Dance for Actors

Unit 63: Working in Creative Education.

Unit 14: Musical Theatre History in Practice

Unit code	A/616/1847
Unit level	4
Credit value	15

Introduction

The evolution of musical theatre occurred in the period from the 1930s to the present day. It is important, therefore, to consider the work of different periods in relation to the social context of the time.

This unit is designed to provide students with an overview of musical theatre history, covering musical theatre genres, practitioners (creatives and performers) and seminal works. The work of different composers, librettists, directors, choreographers and actors will also be introduced and the role of each discussed. In addition to this, students will explore different musical theatre genres.

The unit will equip students with research and study skills appropriate at Level 4, learning to extract, analyse and criticise information from primary and secondary sources. Students will be given research tasks related to the set topics. During these tasks, they will communicate what they have discovered through the creation of a number of written and practical pieces in a variety of styles. These could include programme notes, book and show reviews, research articles and biographies, presentations and performed excerpts. Students will present their ideas to an audience of their peers and will critically assess their own work and the work of their peers.

On completion of this unit, students will have developed the ability to reflect on, analyse and criticise the work they do in class and rehearsal.

Learning Outcomes

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

1. Describe the development of musical theatre from the 1930s to the present day
2. Analyse a musical theatre work, identifying its principal elements and setting it in historical context
3. Prepare material from a chosen musical theatre work that demonstrates the principal elements identified
4. Perform musical theatre material to an audience, as directed.

Essential Content

LO1 **Describe the development of musical theatre from the 1930s to the present day**

A historical framework:

Works from each decade, identifying cultural norms, audience expectations and other influences

Musical theatre genres most closely associated with particular decades

Musical theatre works, performers, composers, writers, and choreographers associated with each genre

Trends and turning points in the development of musical theatre

Cultural developments in musical theatre across the world.

LO2 **Analyse a musical theatre work, identifying its principal elements and setting it in historical context**

Define musical theatre genres:

Identify distinguishing characteristics

Define principal elements:

Musical and choreographic motifs, plot devices, and structural elements, from a wide and diverse range of musical theatre

How composers and librettists make use of musical effects, characters, and form to convey their message

Influence on musical theatre of wider cultural trends (and vice versa)

LO3 **Prepare material from a chosen musical theatre work that demonstrates the principal elements identified**

Define principal elements:

E.g. Musical and choreographic motifs

Plot devices

Structural elements

Giving examples from particular works of musical theatre

LO4 **Perform musical theatre material to an audience, as directed**

Communication: Vocal skills (tone, articulation, inflection, projection) Working in a team, audience awareness and interpretation, working with a director, communication of ideas and concepts, confidence and clarity

Physicality: Spatial awareness, characterisation, gesture, musicality through physicality, confidence and strength,

Musicality: Pitch, tone, rhythm, intonation, varied forms (solo, duet, group etc) harmonisation, use of dynamics, confidence and clarity

Interpretation: communicating subject and theme of text, characterisation – vocal, physical and psychological, stylistic features of text, working a director and others, audience awareness.

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Describe the development of musical theatre from the 1930s to the present day			D1 Explore the development of musical theatre history, relating trends in the development of musical theatre to societal change
P1 Describe key works, practitioners, and genres		M1 Explain the differences between genres and between key works	
P2 Describe the trends in the development of musical theatre		M2 Compare the differences between the development of musical theatre in Britain and in the USA	
LO2 Analyse a musical theatre work, identifying its principal elements and setting it in historical context			D2 Evaluate how the use of principal elements and techniques changed during the evolution of musical theatre
P3 Analyse principal elements of a given musical theatre work, and the techniques used by composers/librettists to convey their message		M3 Assess which principal elements are commonly found in musical theatre works of each genre	
P4 Illustrate the use of each principal element in musical theatre works		M4 Explore composers/librettists who use relevant techniques	
LO3 Prepare material from a chosen musical theatre work that demonstrates the principal elements identified			LO3 and LO4
P5 Select material from chosen musical theatre work that demonstrates the principal elements identified		M5 Assess the identified principal elements throughout the rehearsal process, demonstrating valid contributions to the development of the material, in preparation for performance	D3 Demonstrate an analysis of the material through considered contribution to the rehearsal process that results in a performance that effectively communicates intentions
P6 Develop material selected for performance evidencing effective communication skills during the rehearsal process			

Pass	Merit	Distinction
LO4 Perform the prepared musical theatre material to an audience, as directed		
P7 Perform selected musical theatre material evidencing effective communication of principal elements, as directed	M7 Perform musical theatre material that demonstrates an effective combination of all the principal elements, as directed	
P8 Demonstrate effective transition of material from rehearsal to performance		

Recommended Resources

Textbooks

BUSH JONES, J. (2011) *Our Musicals, Ourselves: A Social History of the American Musical Theatre*. New Hampshire: Brandeis University Press.

GANZL, K. (2004) *Musicals*. London: Carlton Books Ltd.

GRANT, M. (2004) *The Rise and Fall of the Broadway Musical*. Boston: Northeastern University Press.

KENRICK, J. (2010) *Musical Theatre, A History*. London: Bloomsbury Publishing.

TAYLOR, M. and SYMONDS, D. (2014) *Studying Musical Theatre: Theory and Practice*. Basingstoke: Palgrave Macmillan.

WHITEHOUSE, E. (2005) *London Lights: A History of West End Musicals*. Cheltenham: This England Books.

Websites

www.americantheatrewing.org	American Theatre Wing Theatre legends General reference
www.musicals101.com	Musical Theatre 101 Home page General reference

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 12: Singing 1

Unit 15: Ensemble Singing

Unit 16: Vocal Repertoire.

Unit 16: Vocal Repertoire

Unit code	J/616/1849
Unit level	4
Credit value	15

Introduction

The aim of the unit is for students to understand and be able to perform the various forms and contrasting styles of songs required in today's professional musical theatre, and to acquire a well-rounded portfolio of audition songs.

Students will study a number of eras and composers and explore the styles and techniques required by the musical theatre canon. The unit will begin with the key composers of the 1920s and 1930s and progress chronologically. The songs taught will provide some of the material for a professional portfolio of audition songs that students will be required to assemble during the course. They will be encouraged to see the disciplines of singing and acting as symbiotic and should apply this principle at all times when singing in their acting classes.

During the unit, students will be introduced to musical theatre 'standards' which are representative of each genre of musical theatre. As students progress through the unit, they will be encouraged to discover and select songs of their own choice that are appropriate for each category in terms of style and genre.

Learning Outcomes

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

1. Present a varied and well-balanced portfolio of songs that showcase the strengths of the student's vocal and acting abilities
2. Analyse a musical theatre song and classify its style
3. Apply informed vocal choices for each song, taking into account the use of different voice qualities, styles and resonances appropriate to the genre
4. Apply informed acting choices to each song, taking into account the styles and social/historical context appropriate to the genre.

Essential Content

LO1 **Present a varied and well-balanced portfolio of songs that showcase the strengths of the student's vocal and acting abilities**

Explore songs and composers from the following periods:

Early musical theatre (1925–1943) – the works of Cole Porter, Jerome Kern, Irving Berlin, George Gershwin, Rodgers and Hart and their contemporaries

Traditional musical theatre – classical (1943–1970) – the works of Rodgers and Hammerstein, Lerner and Loewe, Bock and Harnick, Leonard Bernstein, Lionel Bart and their contemporaries

Traditional musical theatre – showtunes (1950–present) – the works of Kander and Ebb, Jerry Herman, Frank Loesser, Charles Strouse, Cy Coleman, Jule Styne, Ross and Adler

Sondheim (1963–present) Sondheim's work is generally considered to be the most complex and varied in the musical theatre canon in respect of acting and vocal demands

Late-twentieth-century musical theatre (1970–2000s) – the works of Andrew Lloyd Webber, Boublil and Schönberg, Flaherty and Ahrens, Stephen Schwartz, Maltby and Shire, William Finn, Maury Yeston, and their contemporaries

Family entertainment (1964–present) – the works of the Sherman Brothers, Alan Menken, Randy Newman and their contemporaries, whose work is used extensively in family entertainment environments

Modern musical theatre – (contemporary) – the works of Jason Robert Brown, Andrew Lippa, Michael-John LaChiusa, Jonathan Larson, Tom Kitt, Scott Frankel, Jeff Blumenkrantz, Michael Friedman, Laurence O'Keefe, Lin-Manuel Miranda, Robert Lopez, Richard Thomas and their contemporaries

LO2 **Analyse a musical theatre song and classify its style**

Key Components of Musical Theatre

Genres/type: Early musical theatre (1925–1943), traditional musical theatre (1943–1970), traditional musical theatre showtunes (1950–present) Sondheim, Late-twentieth-century musical theatre (1970–2000s) Family entertainment (1964–present) Modern musical theatre – (contemporary)

Song types eg. patter, dramatic ballad, dramatic uptempo, torch song

Structure and principal elements

Song Journeys: winning journey; a losing journey; a spiral journey, or a serendipitous journey

Author intentions, context and comparison

LO3 Apply informed vocal choices for each song, taking into account the use of different voice qualities, styles and resonances appropriate to the genre

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, illustrating their uses, and evaluating their effectiveness in navigating gear changes and most importantly in communicating character and emotion

Use knowledge of a character's objective and whether or not the character succeeds in fulfilling that objective in order to decide on which vocal qualities and resonances to employ

Use the understanding of singing technique to influence the choice of vocal qualities and resonances in order to help to navigate difficult passages

LO4 Apply informed acting choices to each song, taking into account the styles and social/historical context appropriate to the genre

Place the musical text in its historical context, exploring the: influences; cultural norms; relationship with other art forms; socio-political factors; technological developments, and the status of musical theatre as an art form at the time, and use this information to establish appropriate available acting tools

Explore and convey the meaning of the lyrics by considering both the text and the sub-text of the lyrics for the specific song in conjunction with other songs/pieces of dialogue sung/spoken by the same character in the wider work

Explore the song-journey and consider the acting choices available to communicate the journey effectively to an audience

Identify the mood of the music and how this connects to the text and sub-text of the lyric

Communicate a character and his/her emotions and intentions through vocal and physical choices

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
L01 Present a varied and well-balanced portfolio of songs that showcase the strengths of the student's vocal and acting abilities			D1 Describe the full context of chosen material, covering knowledge of the players, contexts and suitability
P1 Illustrate knowledge of musical theatre songs, shows, and key players	P2 Assess the suitability of a song for repertoire	M1 Explore a range and depth of knowledge which covers a song from each genre, its provenance, and setting M2 Select songs for a range of contexts	
L02 Analyse a musical theatre song and classify its style			D2 Demonstrate how to link theory to practice by performing songs from the musical theatre repertoire before and after analysis, and by using rehearsal and performance techniques as tools for analysis
P3 Identify song types, structures and individual elements	P4 Interpret the author's intentions	M3 Analyse a song by creating a song journey M4 Analyse a song by creating a text and subtext chart	
L03 Apply informed vocal choices for each song, taking into account the use of different voice qualities, styles and resonances appropriate to the genre			D3 Demonstrate full command of the musical material and can cope with lesser known/challenging pieces
P5 Recreate primary vocal qualities/resonances	P6 Convey the character of a song	M5 Apply technique to negotiate difficult passages M6 Evaluate the use of technique in delivering gear changes and communicating emotion	
L04 Apply informed acting choices to each song, taking into account the styles and social/historical context appropriate to the genre			D4 Portray a character and his/her emotions and intentions convincingly
P7 Explain social/historical context	P8 Interpret a song in that context	M7 Identify the mood of the music and connect this to the text and sub-text M8 Apply acting choices which are connected to the song-journey and sub-text	

Recommended Resources

Textbooks

KAYES, G. (2000) *Singing and the Actor*. Abingdon: Routledge.

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

Websites

www.estillvoice.com	The Estill Voice Model – videos Training
www.musicals101.com	Musical Theatre 101 General reference
www.speechlevelsinging.com	Speech Level Singing – The SLC Method 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 14: Musical Theatre History in Practice

Unit 43: Singing 2.

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 19: Movement for Actors

Unit code	R/616/1854
Unit level	4
Credit value	15

Introduction

Significant physical demands are placed on the modern performer, whether it be to execute period movement or dance, participate in a fight sequence, perform in a physical theatre piece or to portray the precise physicality of a role.

The aim of this unit is to provide students with an understanding of the importance of developing an expressive body as an essential component of their performance toolkit. Students will acquire foundation skills in suppleness, strength and agility which will facilitate the development of movement capability and physical presence.

Topics included in this unit are identification of strengths and areas for improvement in terms of movement capabilities, exploration of movement methodologies, identifying a programme of exercises to develop somatic skills, and performing movement-based material.

On successful completion of this unit, students will be able to demonstrate that they understand the strengths and weaknesses of their movement skills, are able to address areas for improvement through a defined programme of exercises, develop material for performance and execute material for performance using appropriate movement skills.

Learning Outcomes

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

1. Assess the strengths and weakness of own movement skills
2. Create a programme of exercises to develop movement ability based on assessment of skills
3. Apply movement skills to developing material for performance in rehearsal
4. Apply movement skills in a performance context.

Essential Content

LO1 Assess the strengths and weaknesses of own movement skills

Exploration of current movement levels:

Agility, movement range, spatial awareness and dynamics, movement qualities

Exploration of physiology of human body

Strengths and areas for improvement: action of the body, qualities of movement/dynamics, space/environment, relationship

LO2 Create a programme of exercises to develop movement ability based on assessment of skills

Explore work of a wide and diverse range of practitioners

Research and devise programme of exercises to address strengths and weaknesses

Health and safety: warm ups and cool downs, injury prevention, lifestyle choices, diet

Exercises: exercises for fitness, strength, stamina and suppleness, movement awareness, release, control of tension, development of movement vocabulary, release of blocks

Exercises to address components of movement: bodily action, movement qualities/dynamics, space/environment, relationship

LO3 Apply movement skills to developing material for performance in rehearsal

Space: use of levels, articulation of space/proxemics, group and individual body shapes

Physical: flexibility, co-ordination, posture, expression, gesture, fluency, travelling, timing, use of weight, movement dynamics/effort actions, movement phrasing, states of tension, relaxation, movement vocabulary, movement styles, character movement

Exploration of ideas: visual, aural, ideational, text

Structuring material: development of ideas, compositional devices

Rehearsal: discipline, accepting and developing ideas, creative input

Evaluation: evaluation/reflection in action to improve work as part of process, targets for improvement

LO4 **Apply movement skills in a performance context**

Skills:

Co-ordination

Alignment action of the body

Movement qualities/dynamics

Use of space

Relationships in space

Performance:

Realise ideas with accuracy

Timing and phrasing

Responsiveness to and interaction with other performers

Communication/interpretation of ideas

Movement definition and control

Awareness of semiotics of physical expression

Use of gesture

Physical expression of text

Use of composition

Individual and group:

Trust

Lifts

Body language

Dynamics

Learning Outcomes and Assessment Criteria

Pass		Merit	Distinction
LO1 Assess the strengths and weakness of own movement skills			D1 Analyse movement in a diverse range of context and own areas for development
P1 Assess movement capability for a range of contexts	M1 Evaluate movement capability, relevant to a diverse range of contexts, identifying strengths and weaknesses		
P2 Review strengths and weaknesses in movement skills for a range of contexts			
LO2 Create a programme of exercises to develop movement ability based on evaluation of skills			D2 Construct a varied programme of exercises which are clearly justified and linked to strengths and weaknesses for a wide range of contexts
P3 Create a programme of movement exercises to develop movement skill set for a range of contexts	M2 Justify a programme of exercises which address accurately the strengths and weaknesses identified		
LO3 Apply movement skills to developing material for performance in rehearsal			D3 Demonstrate fluent and imaginative application of movement skills in developing assured and creative material for performance
P4 Apply movement skills with assurance in developing material for performance	M3 Demonstrate assured and effective application of movement skills to develop creative material for performance		
LO4 Apply movement skills in a performance context			D4 Demonstrate dynamic movement skills in performance with technical accomplishment, sustained creativity and control
P5 Apply relevant movement skills in a performance context with assurance and control	M4 Demonstrate fluent movement skills in performance with skill, flexibility and control		

Recommended Resources

Textbooks

BARBA, E. and SAVARESE, N. (2005) *A Dictionary of Theatre Anthropology*. Abingdon: Routledge.

BOGART, A. and LANDAU, T. (2005) *The Viewpoints Book*. New York: Theatre Communications Group.

DARLEY, C. (2009) *The Space to Move*. London: Nick Hern Books.

EWAN, V. and GREEN, D. (2015) *Actor Movement: Expression of the Physical Being*. London: Methuen Drama.

LABAN, R. (2011) *The Mastery of Movement*. Binsted: Dance Books Ltd.

LECOQ, J. (2009) *The Moving Body*. London: Methuen Drama.

LOUI, A. (2009) *The Physical Actor*. Abingdon: Routledge.

MARSHALL, L. (2008) *The Body Speaks*. 2nd edn. London: Methuen Drama.

PISK, L. (2006) *Actor and His Body*. London: Methuen Drama.

SNOW, J. (2012) *Movement Training for Actors*. 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 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 44: Acting 2

Unit 46: Auditioning

Unit 50: Voice Skills for Actors 2.