

1. **Title of the module**  
Musical Theatre – Creation and Performance for Stage & Screen
2. **Module code**  
MTMA804
3. **Department or partner institution which will be responsible for management of the module**  
Drama School
4. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**  
Level 7
5. **The number of credits and the ECTS value which the module represents**  
60 credits (30 ECTS)
6. **The number of students expected to enrol on each instance of the module**  
15
7. **Term(s) in which the module is to be taught in (or other teaching pattern)**  
Autumn/Spring/Summer 1
8. **Prerequisite and co-requisite modules**  
MA Musical Theatre Modules
9. **The course(s) to which the module contributes**  
MA Musical Theatre: Performance and MFA Musical Theatre Performance & Practice
10. **The intended subject specific learning outcomes.**  
On successfully completing the module students will be able to:

A. Subject Knowledge and Understanding	
<b>A1</b>	Demonstrate a wide range of performance styles, mediums and methodologies incorporating techniques in voice and music at a complex level. <b>(SB7.12.ii, SB7.12.ix)</b>
<b>A2</b>	Demonstrate a wide range of performance styles, mediums and methodologies incorporating techniques in acting at a complex level. <b>(SB7.12..ii, SB7.12.ix)</b>

<b>A3</b>	Demonstrate a wide range of performance styles, mediums and methodologies incorporating techniques in acting at a complex level. <b>(SB7.12.ii, SB7.12.ix)</b>
<b>A4</b>	Use established techniques of research and enquiry in order to undertake an advanced level of textual and musical analysis to develop an understanding of the musical, its context, and its characters. <b>(SB7.12.iii, SB7.12.vii)</b>
<b>A5</b>	Demonstrate an advanced practical understanding of the key theories and practices of working with musical storytelling elements. <b>(SB9.12.ix)</b>
<b>A6</b>	Critically reflect on the creation of original interpretation of characters in keeping with the context and vision of the material under consideration. <b>(SB7.12.x)</b>
<b>A7</b>	Demonstrate understanding of key approaches in the creation of new Musical Theatre. <b>(SB7.12.i)</b>
<b>A8</b>	Show critical awareness of key practitioners in Acting, Singing and Dance techniques. <b>(SB7.12.iv)</b>
<b>B. Intellectual Skills - Reflective and Conceptual</b>	
<b>B1</b>	Use initiative, creativity, and imagination in the interdisciplinary application of Musical Theatre performance skills. <b>(SB7.12.xi)</b>
<b>B2</b>	Use advanced research skills to support contextual approaches to characterisation. <b>(SB7.12.iii)</b>
<b>B3</b>	Work independently and proactively in preparing course material for projects. <b>(SB7.14.iv)</b>
<b>B4</b>	Respond creatively to music. <b>(SB7.12.vii)</b>
<b>C. Subject-specific Skills</b>	
<b>C1</b>	Inhabit, bring to life and sustain engaging characterisations through textual and musical analysis, research, rehearsal and performance. <b>(SB7.13.i, SB7.13.ii)</b>
<b>C2</b>	Apply acting, voice, singing, dance, and movement skills to performance at a professional standard. <b>(SB7.13.iii)</b>
<b>C3</b>	Communicate effectively with a fellow actor in the realisation of the work. <b>(SB7.13.iii; SB7.12.viii)</b>
<b>C4</b>	Engage with a contemporary audience through the effective use of singing, dancing and acting skills. <b>(SB7.13.i, SB7.13.v)</b>
<b>C5</b>	Use their voice as a fit, strong and flexible instrument in order to become an expressive and responsive channel for the emotional and intellectual needs of the actor, the character, the music, and the text. <b>(SB7.13.iii)</b>
<b>C6</b>	Communicate character, emotion and narrative through movement with a high level of appropriate physicality. <b>(SB7.13.iii)</b>
<b>C7</b>	Apply in-depth knowledge of the context and content of a range of musicals and the influences and subsequent developments from these materials. <b>(SB7.13.iv)</b>
<b>C10</b>	Develop an understanding of the responsibilities towards maintaining a safe working environment, both as an individual and as a member of the ensemble. <b>(SB7.12.i)</b>
<b>C11</b>	Reflect critically on the role of genre in Musical Theatre. <b>(SB7.13.iii)</b>

11. **The intended generic learning outcomes.**

On successfully completing the module students will be able to:

D. Transferable Skills	
D1	A high level of communication skills. (SB7.14.i)
D2	Display initiative and creativity in problem solving. (SB7.14.iii, SB7.14.iv)
D3	Critically reflect upon their own performance, development and contribution to the group work. (SB7.14.v)
D5	Demonstrate the ability to research, analyse and evaluate information in order to create original interpretations. (SB7.14.i, SB7.14.ii)
D6	Engage in independent learning for continuing professional development. (SB7.14.ii, SB7.14.iv)

## 12. A synopsis of the curriculum

In this module students will:

- Draw together acting, dance and singing skills in the rehearsal and performance of Musical Theatre projects.
- Discover and analyze a range of Musical Theatre libretti in *Musical Theatre: Historical and Political Context* seminar classes.
- Perform Musical Theatre across different media including screen, stage, and audio.
- Rehearse with a range of directors, choreographers, writers, composers, and musical directors across three projects, and perform the work as part of an internal sharing:
  - *Song and Dance Project*, in which students will combine acting, singing, and dance skills in the realization of Musical Theatre pieces.
  - *New Writing Project* in which students will workshop new musicals, taking a variety of approaches to the development of new work.
  - *Musical Theatre - Adapting for Screen Project*, in which students will learn screen acting skills, engage critically with existing Musical Theatre material, and work with a director and musical director on the creation of a musical theatre song-scenes for screen.
- Create project rehearsal vlogs, documenting reflection on process and performance.

## 13. Reading list (Indicative list, current at time of publication. Reading lists will be published annually)

### *Decolonisation Statement on Texts*

LAMDA are committed to using a carefully selected set of texts that are bespoke to the make-up of each cohort. Texts which reflect and help us understand the world we live in now. We believe that playing and seeing yourself reflected in the texts and the practitioners you work with at LAMDA is fundamental in supporting the training of non-white actors, directors, and technicians. Students will be introduced to recommended reading and resources that align with our anti-racist agenda during their studies.

### Recommended Reading

The following is a list of recommended reading throughout your course. Most items are available in the Library.

Allen, G. (2019). *The Singer Acts, The Actor Sings: A Practical Workbook to Living Through Song, Vocally and Dramatically*. London: Methuen Drama

Chaplin, T., Hammerstein, and Rodgers, R. (2010) *Oklahoma!: The Complete Book and Lyrics of the Broadway Musical*, New York: Applause Libretto Library

Chernow, R.(2014) *Alexander Hamilton*. London: Penguin

Cuny, J (2022) *Exploring musical theatre performance synergy: Accessing seven performative processes*. *Studies in Musical Theatre* 16:2, pages 133-150.

Glover, E (2023) *African-American Perspectives in Musical Theatre*. London: Bloomsbury

Gow, S. (2016) 'There's gotta be something better than this': *Challenging the role of big emotion in the transition from speech to song*. *Studies in Musical Theatre* 10(1):133-141

Hagen, U. (1991) *A Challenge for the Actor*. New York: Simon & Schuster

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

Kenrick, J. (2017) *Musical Theatre: A History*. London: Bloomsbury

Loverick, P. and Wang-ngai, S. (2014) *Chinese Opera: The Actor's Craft*. Hong Kong: Hong Kong University Press

Miranda, L. (2016) *Hamilton: The Revolution*. London: Little Brown

Olm, J. (2022) *Musical Theatre Script and Song Analysis Through the Ages*. London: Methuen Drama

Moore, T and Bergman, M (2016) *Acting the Song: Performance Skills for the Musical Theatre*. Allworth Press

Riggs, L. (1930) *Green Grow the Lilacs*. London: Samuel French

Rogers, B. (2020) *The Song Is You: Musical Theatre and the Politics of Bursting into Song and Dance*. Iowa: University of Iowa Press

Sondheim, S. (2011) *Finishing the Hat: Collected Lyrics (1954-1981) with attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany*. New York: Knopf Publishing Group

Sondheim, S. (2011) *Look, I Made a Hat: Collected Lyrics (1981-2011) with attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany*. New York: Knopf Publishing Group

Stanley, T, Strandberg-Long, P. (2022) *An Actor's Research: Investigating Choices for Practice and Performance*. London: Routledge

Streeton, J and Raymond, P, 2014. *Singing on Stage: An Actors Guide*. London: Bloomsbury Methuen Drama

Taylor, M. and Symonds, D. (2014) *Studying Musical Theatre: Theory and Practice*. London: Red Globe Press

Taylor, M. and Symonds, D. (2014) *Gestures of Music Theater: The Performativity of Song and Dance*. Oxford: Oxford University Press

Terera, G. (2021) *Hamilton and Me: An Actor's Journal - a Unique, Inside Account of the Musical Phenomenon*. London: Nick Hern Books

Tucker, P. (2014) *Secrets of Screen Acting*. London: Routledge

Van Druten, J. (1983) *I Am a Camera: A Play in Three Acts*. New York: Dramatists Play Service Inc.

Viagas, R. (2006) *On the Line: The Story of a Chorus Line: The Creation of A Chorus Line*. Brisbane City, Queensland: Limelight

Woolford, J. (2012) *How Musicals Work: And How to Write Your Own*. London: Nick Hern Books

#### 14. **Learning and teaching methods**

This module comprises a total of approximately 600 hours of study. There are approximately 450 tutor-led rehearsal hours within this module. Classes and rehearsals are held in 1.5 or 3-hour blocks timetabled between the hours of 9.00am and 6:30pm. Class work is supported with regular 1-2-1 singing tutorials. In addition, students will be asked to complete a reflective 'Rehearsal Vlog' which is expected to take approximately 15 hours of independent study. Students will be assigned a variety of tasks for class, which will be completed during periods of independent study.

Classes are typically taught in groups of no more than 15 students.

Students will receive regular feedback from departmental tutors throughout the module and a formal one-to-one tutorial at the end of the module to reflect on the work undertaken.

Contact hours	450
Independent study hours	150
<b>Total module study hours</b>	<b>600</b>

#### 15. **Assessment methods**

Students will be assessed continually across project rehearsals in the first two terms of study, and on the preparation and performances of musical theatre scenes, songs, and dances performed for stage and screen.

A 50% *Process* mark reflects students' preparation for and approach to the work, the extent to which they have applied themselves to the creation and rehearsal of material, and the completion of a rehearsal vlog.

A 50% *Performance* mark reflects the extent to which those skills and techniques have been demonstrated in performance.

Process (Rehearsals)	40%
Process (Rehearsal Vlog 10 minutes)	10%
Performance	50%
<b>Total</b>	<b>100%</b>

16. **Map of module learning outcomes (sections 10 & 11) to learning and teaching methods (section 14) and methods of assessment (section 15)**

Module learning outcome	A1	A2	A3	A4	A5	A6	A7	A8	B1	B2	B3	B4	C1	C2	C3	C4	C5
<b>Learning / teaching method</b>																	
Contact hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓
<b>Assessment method</b>																	
Process	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓		✓
Performance	✓	✓	✓						✓		✓	✓	✓	✓	✓	✓	✓

Module learning outcome	C6	C7	C10	C11	D1	D2	D3	D5	D6
<b>Learning / teaching method</b>									
Contact hours	✓		✓	✓	✓	✓		✓	
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Assessment method</b>									
Process		✓	✓	✓	✓	✓	✓	✓	✓
Performance	✓		✓		✓	✓		✓	

17. **Inclusive module design**

LAMDA recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Learning Agreements / declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

Inclusive practices have been considered in order to support all students in the following areas:

- a) Accessible resources and curriculum
- b) Learning, teaching and assessment methods

18. **Campus(es) or centre(s) where module will be delivered**

LAMDA, 155 Talgarth Road, London, W14 9DA

19. **Statement by the Executive Dean of the Drama School:**

"I confirm I have been consulted on the above module proposal and have given advice on the correct procedures and required content of module proposals"

Signed

Will Wollen

Date

02 May 2023

20. **Statement by the Head of Department:**

"I confirm that the Department has approved the introduction of the module and will be responsible for its resourcing"

Signed

Dr. Philippa Strandberg-Long

Date

02 May 2023

**STUDENT AND ACADEMIC SERVICES OFFICE USE ONLY**

Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section(s) revised	Impacts