

1. **Title of the module**  
Professional Repertoire
2. **Module code**  
MTMA805
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)**  
7
5. **The number of credits and the ECTS value which the module represents**  
20 credits (10 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)**  
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 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 incorporating techniques in acting at a complex level. <b>(SB7.12..ii, SB7.12.ix)</b>

<b>A3</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.ii, SB7.12.ix)</b>
<b>A4</b>	Demonstrate an advanced practical understanding of the key theories and practices of working with musical storytelling elements. <b>(SB7.12.iii, SB7.12.vii)</b>
<b>A5</b>	Critically reflect on the creation of original characters and interpretations, considering the context and genre of the material under consideration. <b>(SB9.12.ix)</b>
<b>A6</b>	Demonstrate awareness of current developments in Musical Theatre. <b>(SB7.12.x)</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 and assignments. <b>(SB7.14.iv)</b>
<b>B4</b>	Respond creatively to music. <b>(SB7.12.vii)</b>
<b>B5</b>	Develop critical reflection on personal practice. <b>(SB7.13.4, SB14.vi)</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>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>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>C8</b>	Develop an enhanced ability to reflect on individual artistic practice. <b>(SB7.13.i)</b>
<b>C9</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.xii)</b>
<b>C11</b>	Demonstrate ability to articulate and present a creative vision. <b>(SB7.13.iii)</b>

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

On successfully completing the module students will be able to:

<b>D. Transferable Skills</b>	
<b>D1</b>	A high level of communication skills <b>(SB7.14.i)</b>
<b>D2</b>	Display initiative and creativity in problem solving. <b>(SB7.14.iii, SB7.14.iv)</b>
<b>D3</b>	Critically reflect upon his/her own performance, development and contribution to the group work. <b>(SB7.14.v)</b>
<b>D4</b>	Develop a range of IT Skills for presentation and research. <b>(SB7.13.vii )</b>

12. **A synopsis of the curriculum**

In this module students will:

- Choose a bespoke repertoire of seven solo songs, supported by repertoire coaches, musical directors, and musical theatre experts in class-based workshops and 1-to-1 tutorials.
- Prepare to perform a repertoire of solo songs to a professional standard.
- Reflect on their own Musical Theatre performance practice, and audition technique.
- Produce a 2000–2500-word essay explaining and exploring repertoire choices, demonstrating industry awareness, and reflection on individual artistic process.

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.

Hal Leonard Corporation (2008) *The Singer's Musical Theatre Anthology, Volumes 1-6 Soprano/Alto/Tenor/Bass*. Milwaukee, Wisconsin: Hal Leonard.

Hal Leonard Corporation (2022) *Chart Hits of 2021-2022: Piano, Vocal and Guitar*. Milwaukee, Wisconsin: Hal Leonard.

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

Gioia, T. (2012) *The Jazz Standards: A Guide to the Repertoire*. Oxford: Oxford University Press

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

Miltiadous, E. and Miltiadous, K. (2021) *All a Singer Needs to know About Theory: Learning the Basics of Music Theory in the Simplest Way, to Become an Intelligent Singer and Musician*. Larnaca, Cyprus: Self-published

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

Rutherford, N. (2012) *Musical Theatre Auditions and Casting: A Performer's Guide Viewed from Both Sides of the Audition Table*. London: Methuen

*The Big Book of Pop Ballads* (2002). London: Wise Publications

What's Onstage: <https://www.Whatsonstage.com>

#### 14. Learning and teaching methods

This module comprises a total of approximately 200 hours of study. There are approximately 30 hours of tutor-led classes, and 10 hours of one-to-one tutorials. Classes are held in 0.5, 1.5 or 3-hour blocks timetabled between the hours of 9.00am and 6:30pm. Students will take a one-off essay writing seminar, in preparation for their reflective essay, and attend an audition masterclass with an industry leading professional.

Students are expected to prepare a diverse portfolio of seven songs to a 'performance ready' standard. This is expected to take approximately 100 hours of independent study.

Additionally, students will be asked to produce a 2000 – 2500 word essay which is expected to take approximately 60 hours of independent study.

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

Students will receive regular feedback from 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 (1:1 Tutorials)	10
Contact hours (Tutor-led Class)	30
Independent study hours	160
<b>Total module study hours</b>	<b>200</b>

#### 15. Assessment methods

All marks for this module are awarded for:

- Performance in a practical exam including a mock audition, in which students will be asked to perform a maximum of three of their seven prepared songs.
- A viva voce in which students will be asked questions about their selection of material and performance choices.
- A 2000-2500-word essay.

Performance Exam and Viva Voce	70%
Essay	30%
<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	A 1	A 2	A 3	A 4	A 5	A 6	B 1	B 2	B 3	B 4	B 5
<b>Learning / teaching method</b>											
Contact hours (1:1 Tutorials)	✓	✓			✓		✓		✓	✓	✓
Contact hours (Tutor led Class)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Assessment method</b>											
Performance Exam and Viva Voce	✓	✓	✓	✓	✓	✓	✓		✓	✓	
Essay			✓	✓	✓	✓		✓	✓		✓

Module learning outcome	C1	C2	C4	C5	C7	C8	C9	C11	D1	D2	D3	D4
<b>Learning / teaching method</b>												
Contact hours (1:1 Tutorials)	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	
Contact hours (Tutor led Class)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
<b>Assessment method</b>												
Performance Exam and Viva Voce	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Essay							✓	✓	✓	✓	✓	✓

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