

1. **Title of the module**  
Public Performance
2. **Module code**  
MTMA806
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**  
40 credits (15 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 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 dance and movement at a complex level. <b>(SB7.12.ii, SB7.12.ix)</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 characters and interpretations, considering the context and genre of the material under consideration. <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>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>C8</b>	Develop an enhanced ability to reflect on individual artistic practice. <b>(SB7.13.i)</b>
<b>C10</b>	Reflect critically on the role of genre in Musical Theatre. <b>(SB7.12.i)</b>

**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>

**11. A synopsis of the curriculum**

In this module students will:

- Rehearse and perform as part of an industry-facing Showcase.

- Rehearse and perform a Musical Theatre production in London,
- Remount and perform a Musical Theatre production as part of a Fringe Festival project.
- Create a video essay reflecting on the rehearsal and performance process.

## **12. 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

Fisher, M. (2012) *The Edinburgh Fringe Survival Guide: How to Make Your Show A Success*. London: Methuen Drama

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 Methuen Drama

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

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

Stinton, N. (2019). *Monologuing the music: A new actor training practice for new times*. *Fusion Journal*, 15, 97–107

## **13. Learning and teaching methods**

This module comprises a total of approximately 400 hours of study. There are approximately 200 hours of director led rehearsals within this module. Students will take part in a one-off workshop on the creation of video content.

Rehearsals are generally timetabled between the hours of 9.00am and 6:30pm. Showcase and performance rehearsals are supported with regular one-to-one singing tutorials, and movement, voice, and singing support on productions. In addition, students will be expected to work independently to prepare material for public performance rehearsals, and to select and prepare material for their showcase. Students will be asked to reflect on process and performance as part of a tutorial with directors or the Course Leader.

Contact hours (Rehearsals)	200
Independent study hours	200
<b>Total module study hours</b>	<b>400</b>

#### 14. Assessment methods

Process	35%
Process (10-minute Video Essay Presentation)	15%
Performance in Public Facing Musical(s) (London & Fringe Festival project)	50%
<b>Total</b>	<b>100%</b>

#### 15. 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	A5	A6	B1	B2	B3	B4
Learning / teaching method									
Contact hours	✓	✓	✓	✓	✓	✓			✓
Independent study hours	✓	✓	✓	✓	✓	✓	✓	✓	
Assessment method									
Process	✓	✓	✓	✓	✓	✓	✓	✓	✓
Performance	✓	✓	✓	✓		✓		✓	✓

Module learning outcome	C1	C2	C3	C4	C5	C6	C8	C10	D1	D2	D3
Learning / teaching method											
Contact hours	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Independent study hours	✓	✓			✓			✓			✓
Assessment method											
Process	✓		✓					✓	✓	✓	✓
Performance	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

#### 16. 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

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

LAMDA, 155 Talgarth Road, London, W14 9DA

**18. 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

Date

Will Wollen

02 May 2023

**19. 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

Date

Dr. Philippa Strandberg-Long

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