

Course Information Sheet

BA (Hons) Performing Arts

Mode and course length – Full-Time (4 years)

Location – ARU Cambridge Campus

Awarding Body – Anglia Ruskin University. As a registered Higher Education provider Anglia Ruskin University is regulated by the Office for Students.

Overview

Become a versatile, confident and exciting practitioner. Meet others who share your passion for musical theatre and the performing arts. Gain the skills, opportunity and inspiration to grow as a performer and create innovative, powerful work. Create and take part in musical theatre projects

- Develop and apply your creativity and emotional intelligence – two of the top ten skills for 2020 (World Economic Forum)
- Explore musical theatre and performing arts' styles and techniques alongside professional practitioners and internationally-known organisations from the industry
- Engage with performance projects and theoretical applications to become an exciting practitioner

With a focus on musical theatre and contemporary performance, our modules will develop your skills in drama, music and dance, while allowing you to investigate other areas of production, from staging to digital performance, from directing to live event management.

You will be encouraged to think in new ways about your identity as a creative performer, prepared for the diverse and competitive performing arts industry, and empowered to push the boundaries of music-theatre making.

Our Performing Arts course is for students who are keen to be challenged by the manifold practices and theories of music-theatre making, who are open to multi-disciplinary approaches and fascinated by the wonderful possibilities of performance crafting.

Course Delivery

Our courses are delivered through teaching and learning methods which provide students with the widest possible exposure to a modern and innovative higher education experience.

These methods vary and could include attendance at lectures and seminars, undertaking laboratory exercises or work-based activities, practical work, performances, presentations, field trips, other relevant visits and e-learning through Canvas, our online learning management system.

Each course is divided into a number of 'modules' which focus on particular areas, each of which has a specific approach to its delivery. This information is published to students for each module they take via the Module Definition Form (MDF) and Canvas.

Assessment

You'll show your progress through essays, reports, critical reflections, studio and public performances and presentations, as well as your final-year Major Project, which may include practical work. This combination of practice and theory reflects the ways that you'll develop your creative skills throughout the course.

Fees

Information about your course fee including any annual fee increases or deposits (if required) can be found in your offer letter.

Modules

Core Modules

Year 1: Foundation in Humanities, English, Media, Social Sciences and Education

This module will provide students with the necessary skills to begin studying at level 4 in courses related to the Humanities, Social Sciences, English, Media and Education.

Students will be introduced to the core skills necessary to succeed in higher education, including thinking critically, researching, and referencing appropriately, demonstrating appropriate numeracy and ICT skills, and communicating effectively verbally and in writing.

In addition to these fundamental study skills, Students will be given an introduction to a broad range of disciplines whose skills and theories are widely applicable.

Students will study a variety of writing styles in order to recognise, deconstruct and replicate various forms of persuasive, analytical, and informative writing. Students will learn the basics of intercultural studies and how these theories can be applied to real-world problems. Students will consider social perceptions held across western cultures, and the difference between social and self-perception, participating in structured discussion and argument. Students will be introduced to the core principles of psychology and will explore various current applications of psychological theory. Students will also be introduced to ethics and will learn about some of the key theories and thinkers in the development of current ethical considerations in a range of scenarios.

The module is made up of the following 8 constituent elements:

- Interactive Learning Skills and Communication (ILSC)
- Information Communication Technology (ICT)
- Critical Thinking
- Intercultural Studies
- Psychology
- Composition and Style
- Ethics
- Social Perceptions

Year 2: Production 1

This module will involve the staging of a short theatrical performance, which will be directed by a tutor and may be assistant-directed by students attending the Level 6 *Directing* module. You will form a small company to make a performance and work alongside your director in the realisation of a contemporary performance text. You will engage in a series of practical workshops exploring a range of performance elements through exercises and in-class staging of a range of source texts. These staging experiments will at times require you to work collaboratively and to follow the lead of a directing student, overviewed by the guidance of the lecturer. You will then engage in a full rehearsal process, in which you will deconstruct and reinvent these sources texts with the guidance of your tutor. You will also be expected to work independently on this material and to find your own creative solutions.

The trimester will culminate in an assessed performance, for which your group will rehearse a piece under the leadership of a directing student and the supervision of your tutor/director. The performance may include acting, music and movement, as necessary. This module requires professional discipline, including a willingness to take direction from tutors as well as your peer students, contribute to the numerous staging ideas that the production will require, and work positively towards creative solutions.

Year 2: Acting 1: Foundations

The Acting modules of the Performing Arts course form part of your central core of study. They aim to develop your knowledge and understanding of the fundamental skills and styles of acting; elements that will both inform all the production modules you will encounter during the course and strengthen your appreciation and ability within the fields of the performing arts. A key feature of the Acting modules is the workshop-based approach, which emphasises 'learning through doing', integrating ideas with exploration. You need, therefore, to be disciplined and committed in your approach to participation in the workshop and discussions.

Acting 1: Foundations will concentrate on the foundational principles underlying acting. You will start from fundamental principles of acting, including voice, movement and character work. This will be applied to naturalistic and contemporary play texts and musical theatre repertoire. Also, you will be encouraged to develop a critical and self-reflexive practice, to assess and progress your ability as a performer.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum.

Year 2: Music 1: Ensemble Singing and Music Foundations

The Music modules of the Performing Arts course represent part of your central core of study. They aim to develop some of the vital skills required within the musical theatre profession, as well as an awareness and comprehension of both singing for the stage and music reading; disciplines that will strengthen your appreciation and ability within the fields of music-theatre and the performing arts.

Music 1 will focus on two complementary aspects: firstly, you will explore the discipline of singing within an ensemble, considering your vocal presence as part of a choral group and/or small ensemble. This will allow you to develop synchronicity, dynamic presence, vocal extension and modelling, as well as an overall musicality based on ensemble interaction. Secondly, you will explore the foundations of musical score reading. This will allow you to gain knowledge of basic music theory elements, such as pitch recognition, rhythm, articulation and dynamics; element that will inform both your musical knowledge and ability of execution. These practical and theoretical elements will develop your knowledge and understanding not only of music and singing, but also of musical theatre and the performing arts in general. The repertoire explored in class, in fact, will comprise a selection of the musical theatre repertoire as well as choral pieces that draw on and/or include theatrico-dramatic elements.

This module is workshop-based, emphasising 'learning through doing', and integrating theoretical ideas with pragmatic exploration. You need, therefore, to be disciplined and committed during workshops and discussions.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum.

Year 2: Dance 1: Foundations and Posture

The Dance modules of the Performing Arts course form part of your central core of study. They aim to develop your knowledge and understanding of the foundational principles of movement, from general posture to kinetic interaction, from popular dance styles to choreographed movement.

Dance 1: Foundations and Posture will focus on the basic principles of movement, exploring the fundamental methods, techniques and vocabulary that are necessary for the understanding of the moving body in performance. As well as general posture, you will be exploring the way the body moves according to impulses, phrases and gestures. Similarly, you will consider your body in terms of balance, symmetry and pace. As part of the module you will encounter a variety of contemporary dance techniques for the body to move skilfully and creatively, developing the fundamental tools for training the body. Your practice, also, will include ensemble work, exploring the above principles in terms of bodily interaction.

These principles and practices will enhance your stage presence and motion as a performer. Also, they will contribute to your overall knowledge of the body within dramatic, musico-theatrical and performing arts representations. This module follows a workshop-based approach, which emphasises 'learning through doing'. Therefore, you need to demonstrate discipline and commitment as part of the workshops and discussions.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum.

Year 2: Production 2

Production 2 will involve the staging of a directed musical theatre performance. In the style of a professional music-theatre company, you will take on a performance and/or significant backstage role to work alongside your director and/or music director in the realisation of a contemporary piece of musical theatre. This will be selected by your director and/or music director according to casting needs, and it will belong to the traditional, mainstream repertoire. As part of the module, you will engage in a full rehearsal and production process, in which the chosen work will be analysed, explored and performed within the context of your wider studies. This module will enable you to put into practice the skills, theories and techniques you have explored during your Acting, Music and Dance modules. Your rehearsal process will involve active participation in the interpreting and staging of your script and score, which require you to engage with the dramatic practices that are relevant to the selected work.

This module requires professional discipline, including a willingness to take direction from tutors as well as your peer students, contribute to the numerous staging ideas that the production will require, and work positively towards creative solutions.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum, particularly *Production 3* and *4* and *Performance Showcase*.

Year 2: Acting 2: Practitioners

This module continues the focus on the principles of acting developed in *Acting 1: Foundations*. You will build on the skills that you have developed and apply them to a more stylistically challenging repertoire.

Acting 2: Practitioners will concentrate on a series of specific acting styles and techniques that constitute the principal resources for the professional actor. The styles and techniques you will encounter will include non-naturalistic performance texts and the heightened styles of acting common to musical theatre repertoire.

You will work on a range of textual passages. Indicative examples of practitioners might include Stanislavski, Chekhov, or Strasberg. The methods proposed by these authors, in turn, will be applied to texts from musicals such as *The Threepenny Opera*, *West Side Story*, *Oklahoma!*, *Mamma Mia* and *Hairspray*. Through these, you will engage in practical explorations of monologues, duologues and other ensemble interactions which will develop your knowledge and understanding of musical theatre and the performing arts.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum, as for instance *Production 2*, *3*

and 4.

Year 2: Music 2: Solo Singing and Music Theory

Music 2 will focus on solo singing and elements of music theory. As part of your solo singing exploration, you will work on and perform instances of musical theatre repertoire chosen by both your tutor and yourself. This will enable you to explore ways to energise your vocal presence as well as reflect on how musical features can be embedded within your vocal performance. Alongside, you will consider your singing performance in relation to musical forms and details, according to the score and its theatricality. The elements of music theory you will encounter as part of the module will include fundamentals of harmony (e.g. intervals, chords and scales) and complex rhythms. These will allow you to gain further knowledge of the score and your interpretation of it as a performer. Also, you will practice solo singing alongside a pianist, exploring the performative language that is proper of the solo-repetiteur duetting. This module has a workshop-based approach, emphasising 'learning through doing'.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum, as for example *Production 2* and *3*.

Year 3: Production 4

Production 4 offers you the opportunity to perform in, design, produce and (co-)direct a large-scale public performance, created from a selected source text. You must agree effective methods of decision-making, show full commitment to rehearsals and production meetings and demonstrate a willingness to participate in all aspects of work on the production. Progressing from the previous *Production* modules, *Production 4* will draw from contemporary aesthetics, allowing you to engage with sophisticated, complex and unconventional artistic ideas, which will be reflected in both the practical and intellectual features of the production. This module will also allow you to put into practice the theories and pragmatic exercises that you have explored as part of the other modules you have previously encountered.

You will engage with and be assessed on a variety of performing disciplines, which may include acting, physical and/or choreographic movement, singing and/or playing, and production roles as appropriate to the source text and the directorial vision. As a collaborative production module, you are required to maintain professional conduct; measurements of such conduct will include reliable attendance, punctual arrival at rehearsals, high levels of concentration within sessions and a willingness to take direction from others.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum, as for instance *Performance Showcase* and *Major Project*.

Year 3: Production 3

Production 3 offers students the opportunity to perform in, design and produce a large-scale public performance based on a selected musical theatre piece. You must show full commitment to rehearsals and production meetings and demonstrate a willingness to participate in all aspects of work on the production. Similarly, you will be expected to follow and put into practice the input of the director and musical director as appropriate to the production and rehearsals.

Production 3 will be an opportunity to refine and further develop the methods, techniques and skills previously encountered in *Production 2* and the *Acting, Music and Dance* modules. At the same time, this module will enable you to reflect on, develop and put into practice musico-theatrical interaction of an advanced nature. You will operate according to those interdisciplinary processes that are proper to musical theatre making. Similarly, you will engage with an in-depth study and practical application of both the script and score, according to the style and aesthetics of the selected piece.

As a collaborative production module, you are required to maintain professional conduct; measurements of such conduct will include reliable attendance, punctual arrival at rehearsals, high levels of concentration within sessions and a willingness to take direction from others.

This module supports and enhances other practical modules that the students will encounter as part of the course's curriculum.

Year 3: Movement Composition

Movement Composition will offer you the opportunity to explore the fields of dance theatre, choreographed theatre, abstract physical pieces and installations, considering the principal features and aesthetics of 20th and 21st Century contemporary performances. This module will help you to navigate through some of the most iconic pieces of the dance performance scene, as for instance *Kontakthot* and *Rosas danst Rosas*. Throughout a series of workshops and lectures you will encounter the composition techniques and styles of choreographed theatre, which have concentrated on shaping bodies on stage. Indicative examples of practitioners and choreographers might include Merce Cunningham, Pina Bausch, DV8, Ultima Vez or De Keersmaeker. Such an exploration will allow you to develop an awareness of the body in performance, the stylistic peculiarities of dance theatre, and their associated theories.

You will be expected to read and discuss some of the main writings examining this field and bring a critical approach to class discussions; at the same time, such key texts will act as the inspiration for the exercises and practical research explored in the module.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum, as for instance *Production 4* and *Performance Showcase*. Also, it will intellectually benefit modules such as *Major Project* and all essay-based Level 6 modules.

Year 4: Undergraduate Major Project

The Undergraduate Major Project represents the culmination of study in the Music and Performing Arts courses and allows

students to engage in a substantial piece of individual research and/or creative work, focused on a topic relevant to their specific course. The project topic will be assessed for suitability to ensure sufficient academic challenge and satisfactory supervision by an academic member of staff. The chosen topic will require the student to identify/formulate problems and issues, conduct literature reviews, evaluate information, investigate and adopt suitable development methodologies, determine solutions, develop hardware, software and/or media artefacts as appropriate, develop a performance, process data, critically appraise and present their finding using a variety of media. Regular meetings with the project supervisor should take place, so that the project is closely monitored and steered in the right direction. You will be expected to display, in both your preparatory and your finished work, an advanced understanding of the methods, techniques, materials and processes available to your chosen media.

Year 4: Performance Showcase

Beginning from pre-existing musical theatre productions, performances or play-texts, students will be engaged in processes of adaptation, creative reworking, re-interpretation and retelling of this material. With guidance from a staff director in first part of the module, students will work towards turning their ideas for adaptation of this material into the creation of increasingly new and devised work for public performance. The first part of the course will involve the negotiation and collation of materials for adaptation, alongside practical exploration of various methodologies of devising through workshops and exercises. Students will also be introduced to the work of various performance and theatre practitioners and companies who utilise devising in their creative process, in order to examine strategies for inventing their own original devised performance.

Students will then engage in a production process, led by a member of staff. They will develop, rehearse, design, market and realise a piece of devised performance drawn from the initial stimuli of pre-existing material. This work will be created as a whole group to be presented to an external audience; the ensemble will take increasing control of their own creative decisions as the rehearsal process goes forward. At this stage, students are expected to demonstrate self-discipline, professionalism and full commitment to additional rehearsal sessions as their show moves towards production. Learning outcomes for the module will be assessed at the end of the trimester. The course aims to offer students a creative, project-based opportunity to synthesise and develop skills and understandings acquired elsewhere on the programme.

Optional Modules

(Subject to availability)

Year 2: Dance 2: Jazz and Street Dance

Dance 2: Jazz and Street Dance will offer you the opportunity to explore, create and perform in a choreographic production based on 20th-century popular/commercial dance styles. These will include jazz and street dance, with an attention to related styles, which may include Lindy Hop, Charleston, Hip Hop and Breaking. Classes and rehearsals will be tutor-led, and will culminate in a final, assessed performance.

As part of the module and performance process, and with the aid of the tutor-choreographer, you must agree effective methods of rehearsing, choreography-making and team working. Similarly, you should demonstrate a willingness to participate in all aspects of the choreographic production and collaborate with peer students as well as the tutor-choreographer. This module will allow you to gain a robust insight into the most popular dancing styles and choreographical techniques of musical theatre and applied performing arts. This module will support your stylistic stage presence and motion, and will contribute to your overall comprehension of the body within dramatic, musico-theatrical and performing arts representations.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum, as for instance *Production 1, 2, 3* and *Performance Showcase*.

Year 2: A Module from the Anglia Language Programme

Year 3: Acting Through Song

Acting Through Song focuses on interdisciplinary work across drama, music/voice and movement. As part of this module you will explore, from both a theoretical and practical perspective, the works of some of the principal musical theatre practitioners of the twentieth-century. These include Rodgers and Hammerstein, Sondheim, Herman, Lloyd Webber and Kander and Ebb. You will engage in academic analysis as well as performance of sequences from these authors, gaining a deeper insight in these their styles and peculiarities.

You are expected to draw on and develop a wide range of principles and methodologies to create imaginative and original work while taking into consideration the musical theatre languages of the above composers. Your collaborative and performance skills will be further developed through the presentation of new practices, contexts and ideas that you adapt and respond to with flexibility and creativity. This module aims to strengthen your artistic development as a practitioner in the field of musical theatre. This will be underpinned by theoretical understandings and practical performance to strengthen your awareness of the principal styles practiced in the field. A key feature of the module is the workshop-based approach, which emphasises 'learning through doing', integrating ideas with creative exploration. Alongside this, some sessions will be lecture-based, and will be dedicated to the theoretical exploration of the above authors and styles.

You need to be disciplined and committed in your approach to participation in the workshops and discussions. Assessment will consist of a live performance and an oral presentation.

This module supports and enhances other practical modules that you will encounter as part of the course's curriculum, specifically *Production 4*, *Performance Showcase* and *Major Project*.

Year 3: Community Theatre

This is a project based module that will give you direct experience of working as a performer/facilitator within the local community. This will increase your awareness of employability contexts, develop your ability to work with and for vulnerable groups, and hone a wide range of transferable skills. Working as an applied theatre company, you will be set a brief to design and deliver a performance project for an outside organisation, such as a local charity, museum, Sheltered Housing Unit, school or health care provider.

Practical workshops and seminar style teaching will introduce you to the given context, the ethical and practical challenges related to it, and a range of performance styles and methodologies appropriate to successfully meeting the project brief. You will then engage in a collaborative process to devise and deliver a performance off-site.

This module will offer you direct engagement with the local arts community, such as children's theatre companies at the Junction, primary or secondary schools, or local charities. The preparation of your project will develop your awareness of the ethical, practical and creative issues that must be considered when making performance for specific target audiences and in off-site locations. This module will also enable you to form meaningful links with local arts venues, service providers and community groups. You can explore the diverse career opportunities within this field, while gaining real-world experience in Community Theatre.

Year 3: Professional Theatre Practice 1

Entry to this module requires Course Leader approval. Please be aware that the roles available for professional supervision will vary; you must pick a reserve module in case the role you wish to pursue cannot be offered.

This module is designed to accommodate specialist training under professional supervision in defined area of theatre production. The type of work undertaken will be driven by the staffing requirements of a particular theatre or studio placement. Indicative areas of work may include developing technical skills in lighting, sound, video or specialist software, stage design, stage management, wardrobe and make-up, theatre management or marketing. You will work under the supervision of professional staff to understand the demands of each role and to gain practical skills specific to your defined aspect of theatre production.

This is a module dependent on experiential learning and you must demonstrate a professional attitude to co-operation with the theatre staff under whose supervision you will work. You will be expected to be flexible in adapting to the jobs assigned to you and be willing to work during the particular hours that may be necessary in your role. Your hours will increase during production weeks; you must demonstrate your professionalism as a responsible, reliable and competent member of the production team at this time.

Year 3: New Media Performance

This module will introduce students to recent innovations in contemporary theatre and performance through a practical and theoretical consideration of new technologies and forms of information exchange available to theatre-makers at the start of the twenty-first century. Students will examine the technological interventions that give rise to mediatised performance and new methods of its dissemination. These ideas will be explored in practice through the use of technologies of sound, music and video to produce a piece of mediatised performance. Students will be expected to engage with the interfaces between live performance, digital technologies, social networking sites, mass participatory sites of video performance, online arts marketing and experimental film-making. This module also seeks to inform and guide students in the production of mediatised performance that may be used as a multi-media element within live theatre practice. Selected multi-media practitioners will be studied as they produce, react to and question the value of such technologies in performance.

Year 3: Performing Shakespeare

This module introduces students to the field of contemporary performance theory and practice in relation to Shakespeare. This

will include study of a range of twentieth and twenty-first century critical and directorial interpretations of plays by Shakespeare in the theatre and on film. Part of the focus of the module will encompass issues that continue to be contested today, such as power, sexuality, gender, justice, morality, religion and war. This will be supplemented by the study of directorial strategies and creative responses to Shakespeare's plays that follow a variety of practical approaches to acting and performance. Exploration will focus on the ways in which critics, directors and actors generate meanings from Shakespeare's plays, drawing on the details of primary texts, secondary criticism and examples of contemporary creative responses to the plays.

Year 3: Principles of Dramatherapy

This module is an introduction to the theory and practice of dramatherapy, as practised by registered professionals in the UK. It does not train you to be a therapist, but will equip you with knowledge of the field and some introductory skills that are useful in considering dramatherapy as a vocation. The module will introduce you to the clinical field and inform you about the principles of dramatherapy and other related professions, such as work in applied theatre, teaching and nursing.

You will be taught through experiential workshops, which will be linked to theoretical seminars and also a possible field trip. Audio-visual presentations will enable clinical work to be viewed in process. Through these activities you will be able to evaluate, develop and analyse your potential in this discipline and explore the application of arts media to therapeutic situations.

The knowledge gained on this module can be applied in other modules; it may involve improvisation, role-play or performance, and can contribute to a basic understanding of groups and how they function.

Year 3: Music Theatre Relationships

This module aims to provide you with an understanding and contextualisation of the main relationships between music and theatre. Through a number of selected instances, the module will explore the historical and cultural development of music theatre from the early forms of opera to twentieth century musical theatre works. You will reflect on and investigate different forms of music theatre, musico-theatrical genres and interdisciplinary relationships. The music theatre forms you will look at may include *recitativo*, *ritomello*-song, *opera buffa* and *seria*, *Musikdrama*, rock opera, choreographed music theatre, popular music theatre, and postmodern music theatre; genres that define different and often contrasting music theatre relationships. Similarly, you will explore relevant composers and practitioners such as Bernstein, Sondheim, Lloyd Webber, Monteverdi, Mozart and Wagner, among others. Understanding the contextual development of these practices, why they emerged and what they were responding to, will enable you to contextualise key moments of performance and reflect on current practices more fully.

For each music theatre example, we will examine relevant scores, librettos and critical writing, to see changes in form and conventions in performance practice. Material will be encountered through weekly group seminars.

The theoretical topics explored in this module will support and enhance your understanding of the practices you will encounter as part of the course's curriculum.

Year 3: Physical Theatre

This module focuses on physical theatre techniques as developed by key practitioners and companies. Indicative key figures and topics include Jacques Lecoq at the International Theatre School in Paris, experiments in dance theatre by Pina Bausch, the plays and performances of Complicité or Steven Berkoff and the techniques taught by Frantic Assembly. The main focus of weekly workshop sessions will be practical engagement with physical methodologies for creating original performative work. These methods may include improvisation exercises, development of mime and gestural languages, experiments with neutral and expressive masks, 'non-human' movements, multi-role playing, clowning, chair duets, 'pedestrian' dance and the analysis of play-texts for their potential transformation into physical theatre performances.

These topics provide only a starting point for your creativity and not a training technique that necessarily produces interesting results. The movement of the body through space, and what this might be made to mean, will be a central concern in this module. This is a deceptively simple proposition, but the development of physical precision, rhythm and disciplined ensemble performance is a labour-intensive task. You will be expected to be self-critical and able to develop your own physical work towards increasing clarity and complexity.

Weekly sessions are collaborative in nature and you must be prepared to play a full part in the exercises undertaken. It is essential to wear suitable clothing to these sessions to enable you to 'play', according to Lecoq's meaning of that term, which includes maintaining discipline in your work.

Year 4: Solo Showreel

This module offers you the opportunity to explore the creative and technical applications of showreel-making, as you design, create and perform in film footage aimed at career promotion. The term showreel is here intended as a form and format in which you can embed your own performative and creative work on video. You can work toward, for instance, filmed monologues, a brief music video, choreographic routines, sequences of theatre or music-theatre performance, or other Drama and Performing Arts applications to be agreed with the module tutor.

As part of the module, you should consider choice of repertoire, performing for the camera, storyboard making, video-shooting techniques and locations, and video editing. Although the showreels will aim at promoting solo work, the production process leading to the final outcomes might include small group work, within which you act as a mini film crew and explore different production roles.

You must demonstrate a willingness to participate in all aspects of the production and efficiently collaborate towards shared goals. As the module focuses on practical and creative work, it requires professional conduct from all students. This will be measured according to a high level of concentration within sessions, a willingness to take directions from the tutor, and an efficient and professional ethic of group working. Similarly, your engagement will be measured according to the preparation shown in class following the independent tasks the tutor will set on a weekly basis.

This module supports and enhances students' future career, allowing them to generate tangible material to be used for future promotion and employability.

Year 4: Workshop Facilitation

This module will encourage you to examine and explore the processes involved in teaching and leading participatory workshops in drama and the performing arts. You will gain practical experience and skills, which can be applied as practicing professionals in educational, professional and community contexts. This module equips you with theoretical and methodological knowledge relevant to a workshop leader and will enable you to practice and develop confidence in delivering effective and well-prepared sessions. Topic areas may include philosophies of education, the sociological and psychological elements of arts pedagogy and the variety of contexts for drama and performing arts workshop education. You will be expected to reflect on the responsibilities of leadership in creative contexts and develop enhanced skills for future employability. You will develop skills in independent learning, research and communication of process and product throughout the module.

As part of the module, students might be invited to identify a work placement as workshop facilitators. This element can be undertaken either in 'sandwich' mode during the trimester or in a 'block' during the Easter vacation. The nature of the student's involvement in the work placement should contribute to ongoing reflection as well as the final, assessed workshop facilitation.

Year 4: Contemporary Texts

This module will focus on contemporary drama, theatre and/or performance produced in the 21st century. You will explore, in practice, potential new stagings of the pieces selected, while considering their original reception and production. In the absence of substantial critical evaluation of such recent performances, you will be expected to develop and defend your own independent and evidence-based judgements concerning this work. You will also be asked to conduct internet searches to access available review notices in newspapers or periodicals and to research any relevant recent scholarly articles or chapters. You will encounter a range of performance pieces, such as authored play-texts, and techniques used by contemporary devising, dance theatre, music theatre and physical theatre companies, as appropriate.

Year 4: Musical Theatre Studies

Through a structured series of lectures, seminars and presentations, students will engage in critical analysis of selected works of musical theatre with the aim of developing an understanding of the complex interplay of disciplines – music, text, vocalisation, scenography, dance – that is particular to the genre. In this respect, a range of methodologies will be introduced and applied through the detailed examination of selected exemplars. The writing principles and dramaturgy of musicals will also be explored in order to open up the possibility to create new pieces of work. The activities of the module will seek to develop students' critical abilities and will encourage a questioning approach to the reception and creation of musicals. Works studied will be drawn from various examples of the musical theatre repertoire, and wherever possible, delivery of the module will be supported by guest lectures from experts in related fields and by visits to relevant concerts, theatre productions, exhibitions and talks.

Year 4: Directing

Entry to this module is restricted and requires the approval of the Course Leader. You are asked to submit a portfolio outlining your ideas for a first-year production for approval in advance. Please also choose a reserve module as the number of directing positions is limited.

The *Directing* module encourages you to develop key skills involved in leading and directing theatrical projects and performance. You will engage with different directorial and creative leadership approaches through workshops, seminar discussion and practical experimentation. Skills in directing and leading will be developed with reference to different forms of text. These will be used as the basis to explore a range of directorial approaches and to demonstrate the ways in which appropriate strategies may be tailored to the demands of different rehearsal methodologies. In addition, you will practically explore the planning and leading of workshops and rehearsals, and consider the management of production processes.

As part of your directorial processes, you will be offered the chance to collaborate with students from Level 4, who will contribute to your directorial vision and respond to your directorial instructions. Such a collaboration will be supervised by your tutor.

This supports and enhances the practical module 'Production 1', in which you will have the opportunity to work in collaboration with first-year students.

Year 4: Site-Specific and Immersive Theatre

This module focuses on significant developments in contemporary theatre through detailed analysis and exploration of site-specific and immersive practices. You will be asked to consider place and space as theoretical concepts and to explore the influence of performance space on audience reception and on your own creative practices. You will engage with a range of theoretical perspectives from theatre historians, performance scholars, philosophers and cultural geographers and with a range

of performance practices such as site-specific, promenade, immersive, digital and applied theatre.

You will be taught through seminar discussion and reading group sessions, and a number of practice based workshops, off-site visits and theatre trips. These activities will allow you to develop a sophisticated understanding of the contemporary theatre context into which you will soon be graduating and working towards the assessment will allow you to imagine your own creative input to that context.

Year 4: Postmodernism

This module offers an interdisciplinary perspective on postmodernism, addressing twentieth century works that explore some of the fundamental concepts underpinning postmodern practices. These include, for instance, the themes of the unfinished, of the incomplete, and of openness. Instances will be drawn from both the performing and non-performing arts, highlighting conceptual and pragmatic connections in an interdisciplinary way.

The delivery of this module will include both lectures and workshops. Through the lectures, the above ideas will be discussed in conjunction with examples selected from theatre, music theatre, opera, literature and the visual arts. Examples might include works that develop non-linear structures, multinarrative, open forms, and incomplete and juxtaposed narratives. Indicative examples of practitioners might include Pirandello, Beckett, Berio, Crumb, Calvino, Borges, Zizek and Eco, among others. At the same time, you will encounter some of the principal philosophical and interdisciplinary concepts that have informed these postmodern practices. The themes discussed in this module will enable you to reflect on and critically approach both the meaning and structure of a number of works, which have originated across the last century and in different countries. From this perspective, this module can be highly informative for your Major Project, and it can provide a strong theoretical insight for your Performance Showcase module.

Progressively, such reflections will inform you to move toward brief devised projects that will take place as part of practical workshops. In these projects, you will interpret and elaborate the themes of unfinished-ness, incompleteness, and openness, as discussed in class. The devised projects have to demonstrate an ability to put the topics explored during the module into practice, and may incorporate movement, spoken and acted text, visual art, music and sound design. Also, they will have to take into consideration the interdisciplinary ideas explored in class.

This module supports and enhances other modules that the students will encounter as part of their third year of study, particularly the Major Project and Performance Showcase.

Year 4: Provocations

This module will explore a range of contemporary performance and live art practices that are challenging, often controversial and sometimes disturbing. You will examine how the body can be explicitly staged in performance art and also the ways in which it can be a vehicle for expressing identity positions that are marginalised within dominant western culture. As such, you will encounter contemporary performance practices that articulate racial, gender, transgender, queer, disabled and refugee identity positions. You will be asked to consider the ethical implications of this practice, its relationship to its audience and its effectiveness as a strategy of resistance to mainstream stereotypes. Indicative content may include the extremism of live art by Franko B, Ron Athey, Kira O'Reilly and Marina Abramovic; activist interventions by Richard Dedemonici and Reverend Billy and the Church of Stop Shopping; representations of race in Brett Bailey's Exhibit B; queer identities in Split Britches' Belle Reprieve; transgender performance by Heather Cassils and the representation of disability in dance works by Bill Shannon.

Seminars will explore the relationships between performance, the body and identity through a combination of videos, web material, reviews, interviews and critical essays from major theorists in the field. The practitioners you will study may deploy shock-tactics in the delivery of their work; you will be expected to be intellectually curious, ask questions about this work and be open to new ideas, practices and processes.