## Module Descriptors for MA Actor-Musicianship

<table>
<thead>
<tr>
<th>Title</th>
<th>Approaches to Performance: the skills of Actor-Musicianship</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>MAAMU701</td>
</tr>
<tr>
<td>Credit rating</td>
<td>30</td>
</tr>
<tr>
<td>Level</td>
<td>7</td>
</tr>
<tr>
<td>Indicative contact hours</td>
<td>180</td>
</tr>
<tr>
<td>Pre-requisite modules</td>
<td>None</td>
</tr>
<tr>
<td>Co-requisite modules</td>
<td></td>
</tr>
<tr>
<td>School responsible</td>
<td>School of Performance</td>
</tr>
<tr>
<td>Member of staff responsible</td>
<td>Jeremy Harrison</td>
</tr>
<tr>
<td>ECT*</td>
<td>15</td>
</tr>
<tr>
<td>Notional hours of Learning**</td>
<td>300</td>
</tr>
</tbody>
</table>

### 2. Brief description of the module

This module focusses on the training of the actor-musician as ensemble-performer. It is taught through practical class-work, workshops and seminar discussion. Attention will be given to individual disciplines such as voice, movement, acting and music-making, but the emphasis will be on the exploration of where these disciplines intersect and overlap.

The module explores the interdisciplinarity of the actor-musician by offering exercises and approaches to theatre-making that enable the integration of music-making and instrumental playing in the creation of performance.

### 3. Module aims

This module has its foundation in the unique approach to training actor-musicians developed over the last 17 years on Rose Bruford College’s ground-breaking undergraduate course. This approach challenges the usual conservatoire model of siloing skills into discrete disciplines, by offering approaches that blend, complement and augment. The dual skill-set of the actor-musician is treated as a singular discipline, with approaches to acting informed by musical sensitivities, and music-making enhanced by the use of the actor’s imagination. Key to this exploration is the notion of the ‘musicality of the theatre’ as David Roesner defines it, a recognition of the ‘intrinsic affinity of the stage to music’¹. This core notion unlocks both a way of thinking and of training the performer. An approach which offers a means of connecting the dual skills of the actor-musician and of enabling each skill to help in the development of the other.

The module, in line with the aims of the course as a whole, will focus on live performance, but with an understanding that this may and indeed should include the use of digital technologies and multi-media where appropriate. The module will also introduce approaches to the creation and devising of performance in response to audience, place and space.

4. Intended learning outcomes

On successful completion of this module you will be assessed to the extent that you:

1. Demonstrate originality and initiative in the personal application of techniques and knowledge to create theatre performance that integrates music and the actor’s imagination;
[LO1]

2. Maintain high levels of immersion, innovation and critical engagement with the creative dynamics and practices offered by the module;
[LO1, LO3]

3. Work independently and with originality within the framework of interdisciplinary ensemble practice;
[LO4, LO8]

4. Critically evaluate current research and practice relevant to your field of activity and evaluate methodologies for the creation of original music-theatre performance;
[LO3, LO7]

5. Articulate and embody complex and nuanced ideas and knowledge;
[LO6]

6. Work with confidence and acceptance of new challenges, ideas and perspectives.
[LO3, LO4, LO8]

5. Learning and teaching processes

The module is designed to develop working methods that encourage responsibility for independent learning, self-evaluation and collaboration. The programme adopts a holistic and experiential approach to learning and teaching. This module is practice-based and predominantly taught through workshops, seminars, technical classes, rehearsal, master classes, performances and writing. E-learning is included through use of online facilities, library resources, journals and video material.

6. Assessment
Assessment in this module is through continuous assessment of class activity and practical work in the form of etudes or scratch performances. All of the assessment tasks undertaken in the taught modules link directly to the learning outcomes outlined for the final module.

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical classes and workshops</td>
<td>Continual assessment</td>
<td>50%</td>
</tr>
<tr>
<td>Practical performance outputs</td>
<td>Performance of Etudes/Scenes 20 minutes max.</td>
<td>50%</td>
</tr>
</tbody>
</table>

7. Indicative bibliography

Required Reading:


Further Reading:


<table>
<thead>
<tr>
<th>Title</th>
<th>Performative Writing/Vade Mecum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>MA702</td>
</tr>
</tbody>
</table>
2. Brief description of the module

Performative Writing provides the theoretical and academic underpinning for the developing practice explored across all modules. The module offers a particular lens through which to enhance, deepen and inform your understanding of theatre as an historical, and contemporary cultural and social phenomenon. In particular you will explore different modes of research and reflection through; practice as research, the study of subject-specific literature and performance, verbal discourse and developmental and critical modes of writing.

Active research is a fundamental principle engendering the evolution of one’s own practice and professional aesthetic. London offers not only a wealth of international theatre work, but also opportunities to work with and participate in workshops, events, performances, seminars and symposiums in related fields. An important strand of the module is the Vade Mecum - the development of your personal book of creative and critical output through the programme. It is an essential tool for your creation and reflection and will feed directly into the exploration and development of areas for your independent specialist projects. Seminars will be led by professional writers, practitioners and specialists, supporting you as you explore different modes and registers of writing and thinking; writing as doing; writing as free exploration; writing as performance, poetic writing, critical writing, writing for performance. In addition you will be engaged in practice as research and research as practice as you test and develop your own sense of yourself as performer/actor and theatre-maker. You will be given the opportunity to present your written work in public either through performance or reading sessions. Feedback is through group and individual tutorial. The module is aligned with particular regard to redefining and challenging dominant Eurocentric models and assumptions regarding theatre practice, in particular ethical and social considerations, and discourse with other non-European cultural performance practices.

3. Module aims

This module places the activity of writing as a purposeful multifarious practice for the creation and generation of materials pertinent to performance, and the exploration and
reimagining of performance in relation to self and the development of one's own unique artistic and philosophical language.

4. Intended learning outcomes

On successful completion of this module you will be assessed to the extent that you:

1. Place the activity of writing as a purposeful multifarious practice for the creation and generation of materials pertinent to performance, and the exploration and reimagining of performance in relation to self and the development of one's own unique artistic and philosophical language. [LO5, LO7]

2. Utilise writing across registers and styles as a conscious tool of professional practice [LO2, LO5]

3. Integrate writing with body and vocally based performance practice with a view to stimulate new thinking, new practice, new ideas and possibilities, new perspectives, new doing. [LO3, LO5]

4. Analyse, synthesise, and evaluate and edit, ideas, concepts, structures and diverse materials for publication and performance. [LO5, LO7, LO8]

5. Position yourself and your practice in a broad historical and cultural field of activity. [LO2, LO3, LO5]

6. Critically engage with contemporary debates, concepts and discourses relevant to practice within the field. [LO5, LO6]

7. Demonstrate the ability to organise and present authoritatively complex information, concepts and ideas in written and oral forms. [LO5 LO6]

5. Learning and teaching processes

The module is taught through workshops, writing groups, performative writing events, seminars, tutorials, master classes, visits and practical seminars

6. Assessment

- Seminar presentation focussing on areas of Research Project.

- A structured and edited performance/presentation of your personal outputs from the module which could take the form of readings, performative writings, installations or performative work.

- Vade Mecum is your own artist’s book. The term literally translated means ‘go with me’ and it is the creating space through which the module is defined and where the writing, reading, thinking, exploring, creativity and recording happens. It is a companion to your journey throughout the
programme not a place where you merely record or reflect but a source for your discussions, ideas, reflection, creative impulses, imagination, collections of research materials.

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar Presentation</td>
<td>45 minutes</td>
<td>20%</td>
</tr>
<tr>
<td>Performative Writing/Practice presentation</td>
<td>20 mins</td>
<td>40%</td>
</tr>
<tr>
<td>Vade Mecum submission</td>
<td></td>
<td>40%</td>
</tr>
</tbody>
</table>

7. Indicative bibliography


<table>
<thead>
<tr>
<th>Title</th>
<th>Actor-Musicianship in Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>MAAMU703</td>
</tr>
<tr>
<td>Credit rating</td>
<td>60</td>
</tr>
<tr>
<td>Level</td>
<td>7</td>
</tr>
</tbody>
</table>
2. Brief description of the module
This module further develops and extends practical approaches to theatre-making informed by the presence of the actor-musician. Students will explore a range of theatre-making processes including devising and the adaptation of extant material, culminating in the development of a summative piece of public performance work.

Central to this investigation will be an examination of how actor-musician focussed theatre-making processes respond to audience, place and space.

3. Module Aims
This module builds on the skills and approaches developed in MAAMU701, by offering opportunities for students to apply them in the development and performance of project work. The work will be led or supervised by tutors and industry professionals, but will emphasise the need for independence, innovation and experimentation.

The module will introduce a range of interdisciplinary performance contexts and approaches, whilst continuing to deepen and expand knowledge and experience in the integration of music-making in performance. The module further strengthens the connection between the actor’s imagination and musical sensitivity, extending this inquiry into the exploration of form, dramaturgy and theatre-making skills.

The module will involve collaboration with students from other postgraduate programmes including MA Theatre for Young Audiences and with industry professionals and students from a range of courses, including some undergraduate programmes.

4. Intended learning outcomes
Upon successful completion of this module you will be assessed to the extent that you:

1. Develop and deepen your own practice and knowledge as an actor-musician performer and theatre-maker, with an overview of the social, political, and cultural significance of music-theatre practice and its impact on audience; [LO1, LO2, LO3]
2. Build, enhance and take ownership over your own practice as an innovative and empowered member of an ensemble or collaborative team. [LO4, LO8]

3. Articulate critical awareness of issues and sensitivities inherent in working collaboratively and making and performing interdisciplinary theatre. [LO3]

4. Work effectively and successfully through collaborative interdisciplinary practice. [LO1, LO2, LO8]

5. Demonstrate originality and initiative in your personal application of interdisciplinary techniques and knowledge to create and perform music-theatre. [LO1, LO2, LO3]

6. Make effective use of research and inter-disciplinary performance languages to create coherent and original music-theatre. [LO1, LO2, LO3]

7. Contextualise and synthesise the interface between study-based research with theatre making and performance experience. [LO3]

5. Learning and teaching processes

Preparations for making, planning and organisation of productions, research in context, talks and lectures, field trips, own independent practice research. Dissemination of research gathered and how to use and apply this as stimulus, source and resource for the rehearsal period and subsequent performance making.

6. Assessment

Assessment will include continuous assessment of processes and approaches as they are applied to the development of performance, and summative outcomes evidenced in the performance itself. Critical and reflective skills will be further evidenced through seminar presentation, designed to offer access to the research and artistic journey that has underpinned the creation of the finished piece.

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar presentation</td>
<td>30 mins</td>
<td>20%</td>
</tr>
<tr>
<td>Continuous assessment of practice</td>
<td></td>
<td>40%</td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td>40%</td>
</tr>
</tbody>
</table>

7. Indicative bibliography

Required Reading:
Further Reading:


Students will also be directed towards learning resources appropriate to the research required for rehearsal and performance. These may be in the form of theatre anthropology, music, history, dance, texts, productions, exhibitions, archives and website.

| Title                  | Final Independent Project |
1. Brief description of the module

The final module facilitates the creation of your original Artwork. This may be a performance; a conceptual paper; a multi-dimensional proposition of a project that you have developed and will pitch to professional organisations; it may be the practical articulation of your own practice, or a model and vision for your future organisation. It could be a book or a proposition for a PhD; it may be the presentation of your Research and Development for a theatre production, or the creation of a show reel, professional portfolio, and material for audition. It will be the culmination and distillation of the practice and vision you have developed over the course of your studies and reflect the integrity and originality of your practice. Your final project can be understood as the proposition launches you into the professional world.

2. Documentation

Drawing on the style, aesthetics and mediums you have developed within your Vade Mecum this module supports you to create a document that captures and articulates your final practical project. The document will be a parallel construction alongside and in relation to your practice. This material reflects on and reveals the process of creation: its force, questions, what was left behind, the unexpected discoveries, the drive that enlivened it and its failures and is considered as much an artistic gesture as the scenic piece. The ‘spectator’ or employer will able to ‘read’ the scenic piece without needing any additional explanation. The choice of medium, register and technology deployed in the creation of the documentation lies within the agency of individual students.

3. Module aims
To provide the impetus, infrastructure and critical environment to support individual students as they undertake the development of their research, planning, vision and experience into the realization of a model of viable professional enterprise.

4. Intended learning outcomes.

Upon successful completion of the module you will be assessed to the extent that you:

1. Develop the ability to work independently and utilise research and experience towards the development of fully realised personal projects. [LO5, LO7]

2. Create viable models of professional practice that offer the potential to enhance social and artistic value within your chosen professional field. [LO3, LO5, LO6]

3. Work effectively across mediums and technologies [LO6]

4. Design, document, structure and organise artistic models of practice. [LO6, LO7, LO8]

5. Utilise and synthesise diverse stimuli, source material, and experience and skills into coherent artistic propositions. [LO1, LO2, LO3, LO4]

6. Create original forms for the documentation and presentation of work. [LO6, LO7, LO8]

5. Learning and teaching processes

The module is designed as the culmination of the programme and the working methodologies and practices that have been assimilated and acquired.

Learning and teaching is focused on supporting independent self-determined learning and student-led research, creation and presentation. Students will be assigned a supervisor/mentor to support and advise on their journey through this module.

6. Assessment

All of the assessment tasks undertaken in the programme link directly to the learning outcomes outlined for the final module. The final independent project is the culmination of your studies, praxis and research informed by your vision and ambition for your future career. The final work is individually assessed although it could manifest as an individual or group project.

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weighting within module (if relevant)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Project</td>
<td>1 hour</td>
<td>60%</td>
</tr>
<tr>
<td>---------------</td>
<td>--------</td>
<td>-----</td>
</tr>
<tr>
<td>Documentation/writing about practice</td>
<td>6000 words</td>
<td>40%</td>
</tr>
</tbody>
</table>

7. Indicative bibliography


