

TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

PROGRAMME SPECIFICATION

KEY FACTS

Programme	BA (Hons) Musical Theatre Performance
Awarding Institution	City University London
Teaching Institution	Trinity Laban Conservatoire of Music and Dance
Type of Study	3 years - Full Time
UK Credits	360
ECTS	180

OUTLINE

Summary Description

The BA (Hons) Musical Theatre Performance is delivered full-time over three academic years in common with the BA (Hons) Contemporary Dance degree at Trinity Laban.¹ Delivery is mostly face-to-face, usually in whole group or smaller groups with some individual teaching (singing lessons) and tutorials; some modules include delivery by online distance learning. Learning contexts include classroom-based knowledge development, individual tutorials, skills workshops, rehearsals, performances, independent study and evaluation.

The programme has a credit value of 360 credits (120 credits per year of study) and assumes an indicative 1200 student learning hours per year.

The BA (Hons) Musical Theatre Performance programme is designed to enable you to develop the skills, attributes and knowledge necessary for a career as a creative entrepreneur and artist (singer-actor-dancer) in the Musical Theatre industry.

The programme comprises three years of full-time study, made up of Skills and Techniques classes, Performance Projects, development of learning knowledge and academic skills, industry knowledge and self-marketing skills, and a Research Project. The programme enables you to develop and consolidate relevant skills and attributes progressively over time through a structured series of developmental explorations, tasks and challenges. Your personal, creative and professional development is informed by reflecting on and learning from your successes and failures in a positive, highly supportive learning environment that encourages creative risk taking, adventure, discovery and the pursuit of excellence.

¹ This differs from the other undergraduate programme within the Faculty of Music, the BMus (Hons) Performance/Composition/Jazz degree which is 4 years in common with other such conservatoire undergraduate degrees, however the 3-year model is the sector standard for undergraduate musical theatre study due in most respects to the patterns of employment in the musical theatre industry.

Programme Overview

Year 1 (Level 4)		Year 2 (Level 5)		Year 3 (Level 6)		
Skills and Techniques (75 credits)	Performance Projects 1 (15 Credits)	Skills and Techniques 2 (40 Credits)		Professional Performer 1 (30 Credits)	Creative Futures (30 Credits)	Professional Performer 2 (30 Credits)
		Performance Projects 2 (40 Credits)				
		Creative Entrepreneur (20 Credits)		Creative Research Project (30 Credits)		
Creative Artist (20 Credits)		Creative Pathways (10 Credits)				
Creative Learning (10 Credits)		Creative Research (10 Credits)				

The programme works broadly along industry lines in terms of the working week being in the region of 35 hours during weekdays, with performances in the evenings and some Saturdays, including matinees. The credit envelope for each module has been calculated with this workload in mind, acknowledging that substantial self-directed study is required of the Musical Theatre performer (e.g. song/line learning etc.), and that not all performers will be called for all rehearsals throughout a rehearsal period: there is thus some independent time embedded within the rehearsal time as well as that stated in module descriptors.

What will I be expected to achieve?

The programme is designed to:

- Support and guide your development in preparation for a career initially as performers in the professional Musical Theatre industry;
- Empower you to operate as creative entrepreneurs;
- Foster the development of graduates able to make and perform Musical Theatre works that reflect, interrogate and/or enrich society;
- Enable you to value, have confidence in, articulate and execute your own artistic choices;
- Support your development as an independent learner able to recognise and realise your own intellectual, creative and practical potential;
- Facilitate your learning from professional Musical Theatre practitioners;
- Enable you to understand the range of creative roles within Musical Theatre and how these might inform future employability;
- Nurture your collaborative and leadership skills.

Particular emphasis is given to:

- providing learning opportunities for you within industry-relevant project-based contexts;
- supporting your individual development as a unique creative artist;
- enabling your constant pursuit of excellence.

All of the modules in Parts One, Two and Three are core and mandatory.

On successful completion of the programme, you should normally have achieved the following learning outcomes:

PROGRAMME LEARNING OUTCOMES

The programme is designed to enable you to achieve certain skills levels and competencies progressively, working towards the achievement of all the Level 6 learning outcomes. While you will all develop at different speeds, achieving improvements at different times and to varying degrees, broadly speaking, by the end of each year/part, you should have achieved the following:

By the end of Level 4/Year 1 you should have a broad range of relevant knowledge and understanding of your subject, able to recognise a range of solutions to problems. You will have sufficient understanding and command of your practical skills to be able to perform with a degree of confidence, to recognise your own strengths and weaknesses, and to develop appropriate learning strategies to develop and extend these.

By the end of Level 5/Year 2 you should have consolidated and extended what you learned at Level 4, now evidencing more fully developed critical and analytical skills. You will be better able to evidence individual ability to analyse problems, to appraise a variety of sources, assessing their relative merits, and to recognise the potential of a range of solutions to problems, providing a coherent rationale for your choices. You will be more assured in your practical skills, applying a developed technical competence and proficiency to your work.

By the end of Level 6/Year 3 you should be able to operate independently, not only sourcing, analysing and questioning relevant information, but also taking a high degree of ownership of your own learning process, assimilating and synthesising gained knowledge, skills and experience into an increasingly confident and authoritative professional identity. Your practical skills will be more advanced, more confident, with a higher degree of grounded technical underpinning.

Below is a more detailed breakdown of the skills and attributes you should achieve at each level:

COGNITIVE (KNOWLEDGE AND UNDERSTANDING)			
	Level 4 (Year 1)	Level 5 (Year 2)	Level 6 (Year 3)
A1	Know how to transform script and score into live performance	Understand how to transform a broad range of creative ideas into live performance	Create, develop and execute exciting live performances to a professional standard
A2	Recognise appropriate repertoire, interpretation and techniques used in performance	Understand how relevant repertoire is informed by technique and performance styles	Source and select repertoire that serves individual and industry needs
A3	Recognise the importance of the contextual detail and research on performance texts	Understand how contextual detail and research informs performer choices	Use contextual detail and research to create informed work
A4	Identify areas of interest relevant to own career and life goals	Know how to align own career and life goals in-line with industry expectations	Plan strategically for a career in the industry that realises own career and life goals
A5	Recognise and reflect on own learning strategies	Review, evaluate and learn from own and others' experience	Strategise learning on the basis of experience

A6	Recognise research that informs practice	Analyse and critique research that informs practice	Complete self-determined independent research that informs practice
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SUBJECT SPECIFIC*			
	Level 4 (Year 1)	Level 5 (Year 2)	Level 6 (Year 3)
B1	Perform to at least ATCL standard	Perform at above ATCL standard	Perform at no less than LTCL standard
B2	Work in a variety of performance styles and contexts	Engage positively with a variety of demanding performance styles and contexts	Retain creative identity within differing performance styles and contexts.
B3	Recognise the variety of roles involved in making musical theatre	Understand the differences between roles involved in making musical theatre	Incorporate potential roles into career-plans
B4	Apply skills to meet the demands of performance	Adapt and develop skills to meet the demands of performance	Take individual responsibility for self-directed skills development
B5	Engage confidently with texts	Analyse and interpret texts with assurance	Interpret and synthesise texts into new texts
B6	Recognise and understand relevant vocabularies	Use relevant vocabularies with confidence	Make sophisticated and nuanced use of relevant vocabularies
B7	Recognise individual interpretative skills based on instinct and some insight	Value individual interpretative skills based on instinct and some insight	Utilise individual interpretative skills grounded in research, instinct and flair.
B8	Recognise professional protocols and industry practices	Work to professional protocols and industry practices	Uphold and promote professional protocols and industry practices

* See "Musical Theatre Performance Skills" below for more detail

VALUES AND ATTITUDES / TRANSFERABLE SKILLS			
	Level 4 (Year 1)	Level 5 (Year 2)	Level 6 (Year 3)
C1	Recognise relevant professional expectations and responsibilities	Understand relevant professional expectations and responsibilities	Fulfil relevant professional expectations and responsibilities
C2	Respect and value the work and practice of others	Respect, value and learn from the work and practice of others	Be a model of good practice in respecting, valuing and learning from others
C3	Apply appropriate skills of organisation and presentation	Analyse, select and apply appropriate skills of organisation, communication and presentation	Apply skills of leadership organisation, communication and presentation at a professional level
C4	Participate effectively in collaborative and team settings	Make a positive contribution to collaborative and team settings	Take a lead role in collaborative and team settings
C5	Manage time effectively, meet deadlines and deliver as contracted	Work independently, meet deadlines and deliver as contracted	Work autonomously to a professional standard
E4	Understand the learning process	Analyse learning process and learn from own/others experience	Strategise learning on the basis of experience

Musical Theatre Performance Skills: Singing, Acting and Dancing

Further to the Subject-specific skills described above, by the end of the programme (i.e. Level 6) -

When **singing and/or speaking** in Musical Theatre, you should be able to:

- produce a well-placed, consistent sound throughout your vocal range
- use resonance, pitch, tonal quality, articulation and dynamics appropriately
- produce a clear and audible sound with dynamic range, based on effective anatomical alignment, breath control and support
- adapt the vocal tone and quality as appropriate to meet the demands of the character, song, speech or dialogue
- act through the song, staying in character while singing and communicating the meaning, intention and emotional content of the song throughout
- sustain harmony lines and adapt vocal tone to blend appropriately in choral/ensemble singing

When **acting** in Musical Theatre, you should be able to:

- deliver a detailed, believable characterisation with vocal, physical and emotional truth
- communicate thoughts and feelings to the audience with clarity and sensitivity
- reveal character, intention and narrative through confident and incisive interpretation
- embody style, form of writing and directorial intention within the performance
- react to and interact with other characters in keeping with the style of the production
- respond sensitively and generously to fellow actors in performance

When **dancing** in Musical Theatre, you should be able to:

- retain and reproduce complex combinations accurately and in the directed style
- show a controlled use of anatomical alignment and placement
- execute sustained movement sequences consolidating strength, balance, co-ordination, flexibility and control with accuracy, safety and technical fluency
- work competently, confidently and sensitively in partnering skills and group work with an awareness of health and safety good practice
- show clarity of timing and a sensitive response to music and phrasing

General criteria for oral presentations

Evidence of:

- Research relying on a range of sources
- Selection and discussion of ideas relevant to the topic
- Logical and coherent presentation of the content
- Discursive, analytical and critical approach
- Ability to engage the audience/communicate the material
- Effective use of demonstration and/or audio-visual aids
- Preparation for and organisation of the presentation including working within the time limit

General criteria for written work

Evidence of:

- Research relying on a range of sources
- Following the format for referencing and bibliography
- Selection and discussion of ideas relevant to the topic
- Logical structure
- Coherence of the argument
- Discursive, analytical and critical approach

- Clarity of written English; grammar, spelling, use of appropriate style

How will I learn?

Learning takes place through a blend of tuition, experiential learning and personal study, using an integrated learning model within a variety of formal, informal and student-determined settings. Group and individual practical skills-development sessions form the core training in Musical Theatre singing, acting and dancing. Group lectures and seminars enable a more interrogatory approach to learning in which you will be able to apply and adapt your knowledge, analytical and reflective skills. Workshops enable a flexibility of response that facilitates your integration of practical and intellectual approaches to learning, reflecting on and improving practical outcomes as they are achieved within a creative setting; the use of professional practitioners in these and rehearsal settings exposes you to different views and approaches current within the industry.

Informal and student-determined learning settings currently include: students' own individual (and sometimes group) voice/acting/dance practice; further research into aspects of the programme of particular individual interest; rolling programme-related discussions on networking web-sites such as Facebook; the institution's Virtual Learning Environment (Moodle); student-led dance classes and mini Musical Theatre projects; student led warm-ups and preparation for classes.

The majority of formal learning takes place within group settings in which there is a high degree of collaboration, supporting each other's learning, and strong sense of team working towards a shared goal.

The teaching, learning and assessment strategies used on the BA (Hons) Musical Theatre Performance are based on the notion that Musical Theatre performance students learn most effectively by doing, by thinking about what and why they are doing, by applying and adapting learning in relevant creative contexts, and by reflecting on, interrogating and evaluating that learning with a view to determining the success of their efforts and developing as a creative artist as a consequence.

Focused research and reflective practice are part of the normal working life of the professional Musical Theatre performer-maker: much of the operation of the programme is thus embedded in real world models of professional practice. All performance outcomes are project-based and project-focused, as is typically the case of the professional Musical Theatre performer. Traditional separations between research and practice are considered unhelpful to the student learner: all purposeful and considered work-based activities contribute to and assist in the creation of high quality performers and performances.

Taught sessions are underpinned by the expectation that the tutor explicitly models good practice in his/her preparation and delivery of stimulating learning experiences. Creative practitioners are likewise encouraged to articulate and explain their creative process in order that you gain insight into non-performer roles.

How will I be assessed?

Assessment Overview

The assessment methods deployed on the programme mirror the industry where possible. All assessments are designed to measure achievement relative to explicit criteria, appropriate to the intended learning outcomes. You will frequently get informal “in the moment” feedback on achievement within class, and broader informal feedback as to progress more generally in tutorials. A brief summary of assessment methods includes -

- practical skills development: assessed through in-class tasks, end-of-session showings of work, and ultimately through the application of relevant skills within the performance projects.
- reflective and evaluative skills: assessed through written and verbal analyses of your own and others’ performance work; song, script and text analysis, and post-performance group de-briefing discussions.
- knowledge and understanding: assessed through written work, presentations, and in-class discussions.

Teaching and assessment strategies provide you with a structured set of challenging relevant experiences that enable you to learn effectively, to use that learning to grow and develop both as a person and a creative artist. These strategies also provide the means by which you can progressively take responsibility for your own learning and development. Assessment modes will be used that are appropriate to the task set. Marking criteria will be used, copies of which you will have in advance of undertaking the assignment. Numeric marks will be recorded for calculation purposes, but only letter grades will be issued.

The high degree of collaboration and co-dependency that are key features of Musical Theatre performance require that the assessment of in-performance components of your work be monitored carefully. Distinct assessment criteria for singing, acting and dancing elements are articulated. The intention in project-based work is to arrive at a holistic performance mark (rather than separate skill-specific marks) closely informed by the generic marking criteria that takes account of your integration of separate skills into a complete performance.

Two internal Trinity Laban assessors will undertake the formal assessment of performance projects; one is usually the Programme Leader, plus one additional Specialist Advisor, typically a highly experienced and appropriately skilled practitioner working in the Musical Theatre industry. The use of a Specialist Advisor at all levels of assessment ensures that this assessment format is broadly in keeping with major performance assessment protocols on the BMus degree programme.

Assessment modes include:

- in-performance (including audition and rehearsal)
- oral presentations
- lecture demonstrations
- written articles, programme notes, proposals
- peer and self-reflection
- viva voce

What is needed to pass?

You need to achieve a minimum of a grade D- (40%) to pass each module, as articulated in the relevant Grade Descriptors. The grade will reflect the extent to which student work has met both the general and module-specific assessment criteria. There are provisions to apply for compensation for a “missed” pass under certain defined circumstances, and similarly there are provisions to retrieve a failure: further details can be found in the Assessment Regulations (section 7).

You need to achieve a pass in all Year 1 modules in order to pass Part 1 (FHEQ Level 4).

You need to achieve a pass in all Year 2 modules in order to pass Part 2 (FHEQ Level 5).

You need to achieve a pass in all Year 3 modules in order to pass Part 3 (FHEQ Level 6).

What degree can I get?

This programme leads to one of three possible awards:

- On successful completion of all FHEQ Level 4 modules, the Certificate of Higher Education, (CertHE);
- On successful completion of all FHEQ Level 4 and 5 modules, the Diploma and Higher Education, (DipHE); and,
- On completion of the 360 credits at FHEQ Levels 4, 5 and 6, the BA (Hons) Musical Theatre Performance degree.

The minimum percentage in the overall aggregate of FHEQ Level 4 modules for recommendation for the CertHE award shall normally be:

- With Distinction minimum 70%
- With Merit minimum 60%
- Without classification minimum 40%

The minimum percentage in the overall aggregate of FHEQ Level 4 and 5 modules for recommendation for the DipHE award shall normally be:

- With Distinction minimum 70%
- With Merit minimum 60%
- Without classification minimum 40%

The minimum percentage in the overall aggregate of FHEQ Level 4, 5 and 6 modules for recommendation for the BA (Hons) Musical Theatre Performance award shall normally be:

- Class 1 minimum 70%
- Class 2 upper division minimum 60%
- Class 2 lower division minimum 50%
- Class 3 minimum 40%

CONTENT

How do I Pass?

Structure of the Programme

PART 1: Year 1	FHEQ Level 4-120 credits
PART 2: Year 2	FHEQ Level 5-120 credits
PART 3: Year 3	FHEQ Level 6-120 credits

You must achieve a minimum of a PASS overall at the end of Part 1 (Year 1) in order to progress to Part 2 (Year 2).

You must achieve a minimum of a PASS overall at the end of Part 2 (Year 2) in order to progress to Part 3 (Year 3).

The relative weighting of Years 2 and 3 within Part 2 is as follows:

Year 2	20%
Year 3	80%

Core (compulsory) Modules

PART 1: Year 1

MT401	Skills and Techniques 1	75 credits
MT402	Performance Projects 1	15 credits
MT403	Creative Learning	10 credits
MT404	The Creative Artist	20 credits

PART 2: Year 2

MT501	Skills and Techniques 2	40 credits
MT502	Performance Projects 2	40 credits
MT503	Creative Pathways	10 credits
MT504	The Creative Entrepreneur	20 credits
MT506	Creative Research	10 Credits

PART 2: Year 3

MT601	The Professional Performer1	30 credits
MT602	The Professional Performer 2	30 credits
MT603	Creative Futures	30 credits
MT604	Creative Research Project	30 credits

Absence / Re-sits of performance work in collaborative co-dependent examination settings

Musical Theatre performances take place in-group settings under elaborate and complex performance conditions that are hard to replicate at another time. Assessment strategies are in place on the BA (Hons) Musical Theatre Performance programme to address issues arising out of this. Normally each project will have multiple performances; typically the first performance will be assessed as the “examination”. If you miss the first scheduled performance through illness or similar mitigating circumstance you may be able to still take part in subsequent performances were deemed appropriate, in this case your first performance being taken as the exam. Should you fail the in-performance component of a module, the assessment board will determine an appropriate solo re-sit opportunity based on the parameters, content and context of the original performance.

LEVEL 6 GRADING DESCRIPTORS

At level 6 you should develop the higher-level skills of synthesis and evaluation, while enhancing the skills gained at previous levels and broadening further your knowledge base to a level befitting a graduate. You will be expected to:

- generate independent ideas and solutions to problems;
- develop and argue rationales for decisions you have taken;
- evaluate your own and others’ work;
- take a leading role within groups; and
- plan and guide the work of others.

Grading descriptors enable the application of quantitative judgments (grades and percentages) about your work in order to benchmark achievement against clearly stated levels of expectation. Feedback will indicate the letter grade level of achievement, along with detailed feedback as to what was achieved and how this might be improved upon. Numeric grades will be recorded for calculation purposes only and will not normally be shared with students. The numeric grades will enable the calculation of module grades (subject to weighting of elements therein) and consequent calculation of degree classification overall.

ASSESSMENT DESCRIPTORS

Assessment components have specific assessment criteria, which you should refer to in the first instance. All assessment components have these common criteria, weighted as expressed under each module/component specification.

1. Relationship of Assessment Descriptors to Learning Outcomes

All assessed modules and components of modules within the programme have an attached set of Learning Outcomes articulated in the Module Specifications. The learning outcomes are categorised into three elements: knowledge and understanding, Skills, and values and attitudes. The phrase used to describe the outcomes is understood to be prefaced with a statement like ‘At the end of this module, you will be able to...’ and as such draws attention to the skills and abilities acquired in the course of your period of study. You must be able to show that you can do what the learning outcomes state, and the level at which you meet/exceed those outcomes forms the basis for the grade awarded through application of the criteria/grade descriptors.

2. General criteria

- Evidence of extensive research and competence in demonstrating how this has informed the final work for assessment.

- Capacity to develop ideas from initial reflections to resolution; logical progression of stages in the creative, physical or scientific process; justification of line of enquiry in relation to specific project.
- Evidence of reasoning for the selection of methodology and research design, and capacity to articulate the relation of this to the original intentions for the component.
- Fitness for purpose of solutions and methodologies for projects and assessment components. Evidence that negotiated criteria are fulfilled; research design or methodology provides an adequate critical framework for the component as a whole.
- Evidence of comprehensive consideration of the task at hand, including developing an independent point of view specific to written and oral presentations.
- Collection and presentation of evidence in an explicit way that demonstrates awareness of implications, context and coherence in the framework of complex subject matter; systematic extension of initial ideas or stimulus; complementary use of ideas, practices and assessment tasks.
- Clarity of presentation of concepts, themes, ideas, historical and contemporary referents that have informed a critical practice or enquiry; communication of complex concepts to others; reflection and evaluation of the process, the methods and the work produced as a whole; ability to respond to critical feedback.

GRADING DESCRIPTORS

First Class **The overall impression of work awarded a first class grade of any kind is excellent.**
A*, A+, A, A-
70% - 100%

A* 80%+ Outstanding work in all respects; work of an exceptionally high standard

Work of outstanding quality in respect of: insightfulness, rigor, coherence and complexity. Work must demonstrate evidence of considerable independent investigation and substantial and imaginative development of the theme well beyond the parameters of coursework. There must be clarity and maturity of expression, excellence in presentation and an active engagement with the uncertainty, ambiguity and limits of knowledge. There should be a very high level of refinement of skills.

A+, A, A- Excellent in most respects

70-79% Work demonstrating excellence in respect of: insightfulness, rigour, coherence & complexity. Work must demonstrate insight and evidence of independent research and imaginative development of the theme beyond the parameters of coursework. There must be a high level of refinement of skills. There must be clarity and maturity of expression, excellence in presentation.

A+ (77-79%): the work will be clearly outstanding in three or more aspects of the common criteria but may have flaws in other areas.

A (74-76%): the work will be clearly outstanding in at least two aspects of the common criteria but may have flaws in other areas.

A- (70-73%): the work will be clearly outstanding in at least one aspect of the common criteria but may have flaws in other areas.

Second Class, **Generally very good work; accomplished. As a general guide, the work will be above average on the whole, although there may be some respects in which it falls to an average standard.**

Upper (2i)
B+, B, B-
60-69% **Generally very good. Work must demonstrate evidence of competent research and some degree of development beyond the parameters of coursework and a degree of rigour and coherence. Consistency and competence in addressing the Task. Communication must be focused, demonstrating a logical development of material. A competent level of skills must be evidenced. There must be clarity of expression and presentation.**

B+ (67-69%): the work will conform to the criteria above for the Merit category

B (64-66%): the majority, but not all of the work, will conform to the criteria above for this category

B- (60-63%): half of the work conforms to the criteria above for this category, and the overall impression is that the work is accomplished in what it has achieved.

Second Class, Lower (2ii)

Generally good work; sound, competent. Generally the work will be average on the whole, although there may be some respects in which it falls below average standard.

**C+, C, C-
50-59%**

Good work with a reasonable degree of competence in execution and mode of presentation. An overall sense of clarity regarding manipulation and development of material leading to a coherent whole. The nature of the Task has been understood and the brief followed. There is creative engagement with the Task and response is conventional and acceptable in relation to the Task. There will be evidence of the student's understanding of how their involvement in process might have been improved. Average work, adequately prepared. Work is undistinguished but fundamentally sound.

C+ (57-59%): Satisfactory work, but with a number of significant errors or omissions; adequate. Generally the work will be adequate on the whole, although there may be some respects in which it falls to an unacceptable standard.

C 54-56% Satisfactory and adequate work which shows a basic approach and treatment of the Task with limited research undertaken; relevant skills have been employed, development is perceivable albeit superficial and insubstantial. Response to Task is primarily imitative/descriptive/illustrative. Artistic/intellectual choices have been made within a narrow expressive band, which is personally safe. There is an intermittent sense of investment of the intellect/imagination. There is an adequate focus/direction of effort.

C- (50-53%): half of the work conforms to the criteria above for this category, and the overall impression is that the work is undistinguished but fundamentally sound.

the work will conform to the criteria above for this category

the majority, but not all of the work, will conform to the criteria above for this category

Third Class

D+ 47-49% D 44-46% D- 40-43%

D+, D, D-

the work will conform to the criteria above for this category

40-49%

the majority, but not all the work, will conform to the criteria above for this category

Half of the work conforms to the criteria above for this category, and the overall impression is that the work has only adequately succeeded in fulfilling the assessment requirements.

Fail E
30% - 39%

An inadequate or restricted response to the Task; some serious errors or omissions. Generally the overall impression is that the student has not achieved what they were asked to do. However, a mark in this range signifies that with revisions and/or amendments the work could reach an adequate standard.

There is little evidence of commitment to and understanding of the Task and an unfocussed approach limits achievement; insubstantial and superficial development in response to the Task and sporadic attention to presentation. Evidence suggests that the work lacks planning and research. There is minimal evidence of manipulation and development of the material; very limited creative engagement with the Task and inconsistent organisation. There is a lack of refinement of skills applicable to the Task.

Fail F
(under 30%)

Work of a very poor standard; unacceptable; many serious errors and/or omissions.

There is very little or no evidence of commitment to or understanding of the Task; superficial, unfocussed work with negligible content. Very little evidence of manipulation and development of the material and extremely limited creative engagement with the Task; there is substantial misreading of the intentions of the Task; evidence that the student does not understand how their involvement in process might have been improved; little or no organisation; approach to and treatment of Task is extremely superficial; incapacity to produce work at a basic level e.g. that which is imitative/illustrative. Incapacity to discern the demands of the Task and significant lack of refinement of skills.

A grade Z of 0% will be awarded for non-submission, plagiarism or other instances of academic malpractice detected (see 6 below).

Where a fail (F) or fail by non-submission or academic malpractice (Z) has been redeemed through resubmission, fail redeemed (FR) or zero redeemed (ZR) will be awarded. FR and ZR equal a minimal pass mark of 40%.

Grading scale

You will be graded in accordance with the starred/plus/minus fifteen point scale A* - F, of which A* is the highest and F is the lowest. This alpha scale extrapolates to a percentage scale for the purpose of calculating your Overall Aggregate for the degree award.

In the calculation of the Overall Aggregate the mean in the mark bank is taken as the mark to go forward to the Aggregate.

Grading Awarded to student	Extrapolation to % grade	Degree Classification
A*	80+	First Class (1 st)
A+	77-79	
A	74-76	
A-	70-73	
B+	67-69	Second Class, Upper Division (2i)
B	64-66	
B-	60-63	
C+	57-59	Second Class, Lower Division (2ii)
C	54-56	
C-	50-53	
D+	47-49	Third Class
D	44-46	
D-	40-43	
E	30-39	Fail
F	Under 30	Fail
Z	0	Non Submission or academic malpractice
FR/ZR	40	Borderline Pass

Careers

This programme is intended to enable students to prepare themselves for entry into the musical theatre industry. Graduates of the current BA (Hons) Musical Theatre: Performance and the previous FDA Musical Theatre: Performance degrees and 1 year BA (Hons) top up have gone on to destinations including:

Cats (Tour)
Cool Rider (West End)
Sister Act (Wales)
Hairspray (Leicester Curve)
Waterloo Road (BBC TV)
Shrek The Musical (Sweden)
Crazy for You (Sweden)
Meet The Makenzies (London LiveTV)
A Christmas Carol (Tour)
A Beautiful Game (Union)
South Pacific (Kilworth House)
Cruise Ships (Various)
Fings Ain't What They Used to Be (Kings Head)

Musical Starnights (Germany)
Little Shop of Horrors (Manchester Fringe)
Spelling Bee (Catford)
From Up Here (Theatre Lapis)
The Pink Floyd Show (Russia)
Lipstick on Your Collar (Tour)
Dance Teacher/Administrator
Lucy in the Sky (Ravensbourne College)
Edinburgh Festival
The Gift (Dominion Theatre)
TIE tours UK and South Africa
Further Musical Theatre training e.g. Royal Academy of Music, Royal Conservatoire of Scotland, ArtsEd, etc.
Teacher training (Secondary – Drama & Primary)

Trinity Laban alumni can now be found across the music and arts professions, within the UK and overseas. Further information can be found at <http://www.trinitylaban.ac.uk/alumni/meet-our-alumni/our-graduates>.

Careers Support at Trinity Laban

Trinity Laban's courses all include extensive preparation for a professional career in the performing arts. In addition, our Careers Coordinator, Juliet Ingram, organises talks and events, and is available for individual consultations to help you explore career options and choices and develop skills relevant to the job application process. Guidance is impartial and confidential and you are entitled to help both while you are studying and once you have graduated (for up to two years following graduation). You are encouraged to talk through their career ideas at an early stage in order that they can maximise opportunities to gain experience relevant to their career intentions.

Bookable careers guidance interviews take place each week; appointments can be arranged by phone, email or in person with the Careers Coordinator, Juliet Ingram (Email: J.Ingram@trinitylaban.ac.uk; tel: 020 8305 4414). During an individual consultation the Careers Coordinator can offer you:

- Support in analysing your career ideas and exploring other options
- Advice on finding part-time employment during your studies, including strategies for finding Musical Theatre, music and dance teaching opportunities
- Advice on the job application process - CVs, covering letters, application forms and interviews
- Support with looking for scholarship support and making scholarship applications
- Guidance for those thinking about changing course or career direction
- Support to help you move yourself forward after your studies

The careers noticeboard has useful information and job opportunities and is updated regularly. In addition, you can access careers information on the Trinity Laban intranet portal including information about:

- where to find details of job vacancies and internships
- working in Musical Theatre, dance and music education
- self-employment and setting up a small business
- further training and post-graduate study
- possible sources of scholarship support
- sources of careers support for students with disabilities

- sources of careers information relevant to international students
- taking a gap year or volunteering

Information about job vacancies, voluntary opportunities, internships and training courses is circulated to students on a regular basis. Trinity Laban aims to deliver inclusive, high quality careers education, information, advice and guidance, enabling all students to realise their potential and respecting each individual whatever their race, nationality, gender, age, family circumstances, sexual orientation, disability, religion, belief or social background. Information about additional careers support provided to disabled students and international students is also available.

Professional Standards

The Careers Adviser offers advice in good faith on the basis of the best information available to her. Students using this service must take the responsibility for their own decisions based on such advice. The Careers Adviser abides by professional ethical codes expressed in the following documents:

Trinity Laban Equality and Diversity Code of Practice

The Association of Graduate Careers Advisory Services (AGCAS) Code of Practice on guidance

<http://www.agcas.org.uk/assets/download?file=36&parent=27>

Principles of Coherent IAG Service Delivery

<http://www.agcas.org.uk/assets/download?file=60&parent=50>

The Quality Assurance Agency for Higher Education Code of Practice on Career Education, Information and Guidance (CEIG)

<http://www.qaa.ac.uk/academicinfrastructure/codeOfPractice/section8/default.asp>

The AGCAS Equal Opportunities policy

<http://www.agcas.org.uk/assets/download?file=37&parent=28>

STUDY ABROAD/WORK PLACEMENTS

Study Abroad

Opportunities to study abroad for short periods are theoretically possible, through the ERASMUS exchange programme, normally only during year 2.

Work placements

Students will be required to undertake a self-determined work placement as part of The Creative Artist module. Students are actively encouraged to seek and take up external performance opportunities that do not compromise their ability to attend and complete all parts of the programme as planned.

ACCREDITATION AND PROFESSIONAL RECOGNITION

There are no plans to seek further external accreditation for the programme. This is in light of the outcome of an institutional review of the relevance of potential partners such as the CDET.