DEPARTMENT CONTACTS

The Musical Theatre Office is located in room 145 in the York Gate Building.

Bjorn Dobbelaere, Head of Musical Theatre
Tel: 020 7873 7483 | Mob: 07946 107 928 | Email: b.dobbelaere@ram.ac.uk

Louise Shephard, Programme Leader
Tel: 020 7873 7483 | Mob: 07976 613 533 | Email: l.shephard@ram.ac.uk

Sophie Kelland, Musical Theatre Programme Administrator
Tel: 020 7873 7483 | Mob: 07548 658 716 | Email: s.kelland@ram.ac.uk

Gillian Schofield, Musical Theatre Events Manager
Please contact by email: g.schofield@ram.ac.uk

POSTGRADUATE CONTACTS

Professor Neil Heyde, Head of Postgraduate Programmes
Room: G81 | Ext.: 452 | Email: n.heyde@ram.ac.uk

Harry Blake, Postgraduate Tutor
Room: 278 | Ext.: 358 | Email: h.blake@ram.ac.uk
Drop-in times: Monday 12-1pm

KEY DATES

<table>
<thead>
<tr>
<th>Term</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autumn term</td>
<td>Monday 14&lt;sup&gt;th&lt;/sup&gt; September - Friday 27&lt;sup&gt;th&lt;/sup&gt; November 2015 (Enrolment week Mon 7&lt;sup&gt;th&lt;/sup&gt; - Sun 13&lt;sup&gt;th&lt;/sup&gt; Sept 2015)</td>
</tr>
<tr>
<td>Spring term</td>
<td>Monday 4&lt;sup&gt;th&lt;/sup&gt; January - Friday 18&lt;sup&gt;th&lt;/sup&gt; March 2016</td>
</tr>
<tr>
<td>Agents’ Showcase</td>
<td>Tuesday 22&lt;sup&gt;nd&lt;/sup&gt; March (1.00pm and 7.30pm)</td>
</tr>
<tr>
<td>Summer term</td>
<td>Monday 18&lt;sup&gt;th&lt;/sup&gt; April - Sunday 10&lt;sup&gt;th&lt;/sup&gt; July 2016</td>
</tr>
<tr>
<td>Summer productions</td>
<td>Tuesday 5&lt;sup&gt;th&lt;/sup&gt; July - Sunday 10&lt;sup&gt;th&lt;/sup&gt; July 2016</td>
</tr>
</tbody>
</table>

Please note that these dates may be subject to change, you will be notified of any changes as soon as we become aware of them.
Welcome to the Royal Academy, and to the Musical Theatre Department! We are delighted to have you on our Programme, and our teachers and coaches are looking forward to working with you for what will be a roller coaster of learning new skills, expanding on existing ones, building repertoire, and generally pushing you way beyond what you felt was possible before you were accepted. By way of introduction to our core members of staff:

Teaching Staff
Dylan Brown (Acting)
Amy Cudden (Acting & Acting for film)
Bjorn Dobbelaere (Sight reading)
George Hall (History of Musical Theatre)
Sam Kenyon (LRAM)
Olga Masleinnikova (Devising and Movement for Actors)
Ian McCraken (Stage combat)
Jeremy Sams (Music and Drama)
Mia Soteriou (Acting)
Anne Marie Speed (Spoken Word)
James Spilling (Choral)
Karl Stevens (Dance)
Tim Sutton (Song for Theatre)

Singing Teachers
Ross Campbell
Kevin Fountain
Ann James
Mary King
Louise Shephard
James Spilling

MD Programme Tutors
Christopher Austin
Tim Sutton
Mark Warman
David White

Repertoire Coaches
Stuart Barr
Tom Brady
Sam Kenyon
Jon Laird
Louise Shephard
David White
INTRODUCTION

The Programme has been designed to prepare and train you as performers and musical directors for a career in musical theatre. Expect the staff to be rigorous and have high standards in all areas. We do take the responsibility of helping you to achieve your goals very seriously. The primary focus of each term:

Term 1 - Redefine you
Term 2 - Challenge you
Term 3 - Present you

The handbook tells you what is expected of you as students and what you can expect from us. It may look a bit formidable, but it aims to cover everything and anything you need to know.

What we expect of you:

We don't like to see this as a set of rules but a set of expectations for any professional performer and musical director in theatre. They provide the framework for your future in the profession. They are based on the principles of care, understanding and respect. Please care for the community of your department, the spaces that allow you to do good work and the fabric of this historical building.

Everyone here is passionate about helping you fulfil your ambitions and teaches to the highest standard. They are dedicated to safeguarding the future of the musical theatre profession. Everyone here works hard to ensure that this happens. Please go out of your way to be helpful.

Respect each other, the profession you are about to enter, your tutors, the staff, the audience, the composers and writers whose work you are responsible for and finally yourself. Know this respect comes from care and understanding.

1. Be on time. If you are late or absent you will not be able to take part in the work.
2. Wear the appropriate clothing for the class you’re attending.
3. Attend every day. This is so there is no disruption to teaching and rehearsal processes for you and everyone else. Normally you will not be allowed to be absent for any reason except for compassionate leave, for which permission must be sought in advance. You can attend hospital appointments for ongoing treatment but permission must be sought in advance. We expect you to organise routine medical appointments and visits to the theatre and concerts out of class time.
4. If you are feeling unwell you are still expected to attend class. If you are physically unable to attend class:
   (a) Email the office before 8.30am on each day you’re ill.
   (b) Bring a note from your GP after you attend an appointment.
   (c) You cannot come in for part of the day, for instance afternoon rehearsals, if you have been too ill to attend in the morning.
   (d) If you become ill during the day you just tell your tutor and notify the office.
(e) Do not undertake any amateur or professional work or external classes during the Programme without a discussion with your head of department, Bjorn Dobberlaere, or, in his absence, Louise Shephard, your programme leader.

Stage Management: We ask Musical Theatre students to be responsible for the tidiness of the Dance Studio, G51 and the corridor during and at the end of the day. Two students will be assigned as “stage managers” to share the responsibility for making sure rooms are set up before classes according to the teachers’ needs and encouraging all students to clear up after themselves! The two students will be paid 2 hours per week for these duties. However, their job is to organise and oversee this, not to clear up after everyone else. The stage managers will not necessarily be the last to leave in the evening and it is important that those who are, leave the rooms tidy for the following morning. If you are interested in taking this job on, please see Sophie Kelland during enrolment week.

The Head of Musical Theatre holds surgeries for any student who wishes to discuss any aspect of the Programme or their work. For further details, please see information on the noticeboard once term has started.

PROGRAMME YEARPLAN

Term 1:
- Thursday 10th, Saturday 12th, Sunday 13th September, Thursday 17th & Friday 18th 2015 - Jeremy Sams/Jon laird: music & drama and how they go together
- Monday 14th September 2015 - project 1 (and all classes begin)
- Sunday 20th September 2915 - Anne Marie Speed: voice workshop
- Monday 19th October 2015 - project 2
- Monday 16th November 2015 - concert rehearsals
- Friday 27th November 2015 - end of term 1
- Saturday 28th November 2015 - concert performance

Term 2:
- Monday 4th January 2016 - project 3 & new writing project
- Friday 19th February 2016 - showcase rehearsals
- Tuesday 22nd March 2016 - industry showcase performance

Term 3:
- Monday 18th April 2016 - cabaret project
- Monday 23rd May 2016 - summer show rehearsals
- Monday 27th June 2016 - tech week
- Monday 4th July 2016 - performance week

NB Due to the building work going on some classes, singing lessons and coaching will be rescheduled on Sundays. During the lead-up to and performances of the summer shows you will be required to work weekends as well as evenings.
CLASSES (compulsory for all performer students; MD students to attend as their timetable permits)

<table>
<thead>
<tr>
<th>Element of programme</th>
<th>Teacher(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Karl Stevens</td>
</tr>
<tr>
<td>Acting</td>
<td>Dylan Brown</td>
</tr>
<tr>
<td>Bringing text to life (Acting)</td>
<td>Dylan Brown</td>
</tr>
<tr>
<td>Spoken Word (Voice/Speech)</td>
<td>Anne-Marie Speed</td>
</tr>
<tr>
<td>Spoken Word (Text)</td>
<td>Anne-Marie Speed</td>
</tr>
<tr>
<td>Devising and Movement for Actors</td>
<td>Olga Masleinnikova</td>
</tr>
<tr>
<td>Integration of Acting and Singing</td>
<td>Jeremy Sams, Louise Shephard &amp; Bjorn Dobbelaere plus guest tutors</td>
</tr>
<tr>
<td>History of Musical Theatre</td>
<td>George Hall</td>
</tr>
<tr>
<td>Song as Theatre</td>
<td>Tim Sutton</td>
</tr>
<tr>
<td>Sight-reading</td>
<td>Bjorn Dobbelaere - MD students not required</td>
</tr>
<tr>
<td>Choral Singing</td>
<td>James Spilling</td>
</tr>
<tr>
<td>Acting For Screen</td>
<td>Amy Cudden</td>
</tr>
<tr>
<td>Monologue Tutorials</td>
<td>Mia Soteriou</td>
</tr>
</tbody>
</table>
### PROJECT REHEARSALS (all students to attend)

<table>
<thead>
<tr>
<th>Element of programme</th>
<th>Director(s)</th>
<th>Hours per week</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music and Drama and how they go together</strong></td>
<td>Jeremy Sams (with Louise Shephard, &amp; Jon Laird)</td>
<td>Up to 40 hours</td>
<td>Week 1</td>
</tr>
<tr>
<td><strong>First Project</strong></td>
<td>Mia Soteriou, Dylan Brown</td>
<td>10 hrs per week</td>
<td>Weeks 1-4, culminating in showings on Tues 6th Oct &amp; crits Fri 9th and Mon 12th Oct</td>
</tr>
<tr>
<td><strong>Second Project</strong></td>
<td>Mia Soteriou, Dylan Brown</td>
<td>10 hrs per week</td>
<td>Weeks 6-9, culminating in showings &amp; crits on Fri 13th Nov</td>
</tr>
<tr>
<td><strong>Choral Concert (public concert)</strong></td>
<td>James Spilling</td>
<td>Up to 13 hrs per week, plus tech and dress rehearsals</td>
<td>Weeks 9-11 Performance at St Marys’ on Sat 28th Nov</td>
</tr>
</tbody>
</table>

**NB** Mon 30th Nov 2015 - Sun 3rd Jan 2016 (weeks 12-16) Christmas holidays

- New writing workshops | TBC in term 2 | 3 hrs per week | Week 17-20 |
- **Third Project Musicals** | TBC in term 2 | 10 hrs per week | Weeks 17-23, culminating in showings in week 23 |
- **Showcase** | Tom Brady (MD), Louise Shephard (Director), TBC (Choreographer) | 13 hrs per week | Weeks 24-28, culminating in Agents Showcase on Tues 22nd March |

**NB** Fri 25th March - Sun 17th April 2015 (weeks 29-31) Easter holidays

- **Cabaret Project** | Student-led project, overseen by George Hall | 13 hrs per week | Weeks 32-34, culminating in showings on 5th May |
- **“Specials” week** | A series of workshops & masterclasses with visiting professionals | TBC | Week 5 & Week 35 |

### Summer Shows
- **Auditions**
- **Music Calls**
- **Rehearsals**
- **Tech Week**
- **Performance Week**

| Creative teams TBC | 13+ hrs/wk full-time | Week 36 (16th May) Week 37 (23rd May) Weeks 38-41 (30th May-20th June) Week 42 (27th Jun) Week 43 (4th July) |
DRESS CODE & CLASS ETIQUETTE

DRESS CODE

1. FOR DANCE/MOVEMENT CLASSES & STAGE COMBAT

Leotards, footless leggings, all in one footless leotards, jogging pants, T-shirts, vests, etc.

FOOT WEAR: The classical dance class requires ballet shoes (ideally canvas split sole shoes). If these are not available, please try soft leather jazz shoes for the centre work and socks for the work at the barre.

For the Repertoire class, ladies should dance in either heels or New Yorker shoes (these shoes should be rubbered at the ball of the foot and the heel) Men are invited to wear black character/ Oxford shoes, or black formal shoes (these should be rubbered at the sole and heel) Ladies and gentlemen may wear either jazz trainers or jazz shoes for this lesson if you do not possess any heels/shoes.

The jazz class requires, ideally, jazz shoes/trainers. Normal sports shoes are fine for the cardio aspects of the class. The warm-up, stretches and more static technical exercises, may be demonstrated in stocking feet if you don't have any jazz shoes. Please be sure to change back into your jazz shoes/trainers for the travelling exercises or routine. If you wish, you may dance in bare feet, in foot thongs or in normal trainers depending on the theme of the routine.

The dance floor in the studio is slippery on occasions and we want to keep you free of any potential injuries. Please do not wear socks (unless they are rubberised) to dance more demanding jumps or travelling sequences. If you don't have the appropriate foot wear for this work you will not be allowed to participate.

Dance & Stage Combat are demanding physical disciplines. The tutors will speak to you about safety at the beginning of your Programme. If you have a past or existing medical condition please inform your tutor. You may have to provide a medical certificate from your doctor to say that you are fit to take the Programme. Students may be excluded from a class if they do not take the precautionary measures advised by their tutor (e.g. wearing knee supports).

2. FOR ACTING CLASSES

Female students: A plain white shirt. A black practice skirt for rehearsals. This is a simple, black, ankle length, full skirt, preferably in a fabric with some weight. Character shoes. These are available from dance wear stockists.

Male students: A plain white shirt. A pair of black trousers. A pair of black hard soled shoes for rehearsals. These are the kind of shoes you'd wear with a suit. Not trainers or walking boots etc.
CLASS ETIQUETTE

In order to keep the smooth running of the Programme, tutors and students should uphold the following regulations in respect of classroom etiquette:

- Any damage that happens must be reported to the office and put right / mended etc.
- Hair must be tied back for movement classes
- Jewellery must not be worn in movement classes
- Chewing gum is not allowed in class
- Eating or drinking is not allowed in class or during a rehearsal. Water bottles can be brought into the classrooms.
- Make sure mats and chairs/tables are put away at the end of a class. Props and furniture must be put or taken away.

Preparation
You are expected to have done the necessary preparation for the class. If you have not prepared sufficiently you will be unable to take part. You may be given small parts if it’s felt that the general standard of your work is unacceptable.

Punctuality
Classes begin and finish on time. Once the class has begun you cannot go in. Wait for a break. It will be at the discretion of the tutor how you join the class.

Recording classes
You are encouraged to record your singing lessons and coaching sessions. Please ask your tutor before doing so.

Personal Hygiene
Be considerate and aware of your personal hygiene at all times as the nature of the course is very physically demanding. The Academy has showers on the ground floor next to that Dance Studio which you will have regular access to. Please make sure you leave the showers in the same way you would like to find them. Towels can be left to dry, but have to be laundered regularly along with your dance kit.
LEARNING AND TEACHING

The programme uses a range of teaching methods to ensure that students’ learning processes are stimulating, challenging, diverse and complementary. The principal modes of teaching are described below:

- **One-to-one and group classes for Principal Study.** Regular one-to-one tuition (singing lessons, voice tutorials and repertoire coaching) and group classes (acting, dance, movement, voice, choral, Song as Theatre, History of Musical Theatre and sight-reading) given by an eminent practitioner/teacher underpins the core aims of the programme. It enshrines the ‘master/apprentice’ culture that is the defining feature of specialist training at conservatoires worldwide. One-to-one tuition and group classes are designed to enable students to develop key professional disciplines: technique, interpretation skills, repertoire building, programme/portfolio building; audition techniques, and so on. It is the principal means by which students learn the processes through which reflective, critical and informed attitudes to performance are developed.

- **Integration classes** provide a bridge between one-to-one tuition to masterclasses, and public performances. They allow students to explore work-in-progress and receive informal feedback from departmental staff, guest lecturers, and from their peers. They are designed to enable students to gain insights into technical and interpretative issues, and to develop their critical faculties in relation to their own creative processes and performances, and those of others. This work will vary from character studies to improvisation techniques and everything in-between.

- **Masterclasses** provide students with opportunities to present work to a leading visiting artist, in a closed (open only to other students and departmental staff), as well as in an open setting (open to other students, departmental staff and members of the public). Masterclasses complement one-to-one tuition by widening the range of interpretative judgment to which the students are subject. They are designed to expose students to the very highest international professional standards and provide additional high-profile performance opportunities.

- **Directed Ensemble Projects** is the means by which small or large groups of performers receive tuition and training in preparation for internal (closed) and external (public) performances. Rehearsals and performances in large ensembles are designed to develop: (i) an ability to work co-operatively; (ii). a sense of professional discipline and rigor; (iii) the particular technical and artistic skills of ensemble performance; (iv) knowledge of the repertoire. All students participate in devised work (e.g. cabaret development) as part of the programme of study. Devised work is mostly student-directed, with periodic coaching by a member of staff. This mode of study is designed to develop: (i) ability to work autonomously; (ii) ability to solve interpretative and technical issues to the end of developing coherent performances; (iii) knowledge of the repertoire.

- **Academic supervisions** provide the opportunity for academic staff to develop, monitor, and critique work on the Professional Portfolio, and to provide specialist input where applicable.
Assessment is continuous, and so is the informal feedback. Each internal project showing is assessed by four staff members, and is followed by an open “crits” session, with the three directors and Head of Department and programme leader and if applicable, the Music Supervisor. Public performances are assessed by a panel which includes a Specialist External Assessor.

At the end of the programme, class reports are completed by the teachers, and these together with assessed projects, public performances and a Professional Portfolio make up the assessed components of the award of MA in Musical Theatre Performance. A successful award is classified as pass, merit or distinction, and is ratified by the MA in Musical Theatre Performance Examination Board which meets at the end of the academic year. Assessed components are listed below.

Agent Showcase
This is the primary assessment method for the Principal Study component. It enables students to demonstrate their achievements in relation to a broad range of the intended learning outcomes, including those concerned with technical and interpretative skills, communication and presentational skills; as such it is the ‘acid test’ of their summative achievement as creative performers during the programme.

Final Show
The principal aim of the assessment is to provide an opportunity for students to demonstrate skills in rehearsing and performing working with a theatre director, orchestra and conductor with full production values (and communicating - communicating - in character - with a large audience, working with set-design, costumes and props, etc.).

Professional Development Activity Profile
The principal aim of assessment here is to ensure students understand the requirements of the profession. The various assessment strategies are designed to complement the summative assessments of Singing, Acting, Spoken Word, Integration of Singing and Acting, Dance, Internal Projects, and Competitions, and to represent the full range of Principal Study skills required in the profession. Faculty Activity is also vital to the monitoring the development of key and transferable skills.

Professional Portfolio
The portfolio provides an opportunity to assess the full range of a student’s activities during their period of study and their reflections on the roles and significance of individual components. The assessment focuses on communication self-management skills and the extent to which students can demonstrate their process of preparation for the profession. Students will receive their grading bands for lessons and classes, internal projects and public performances at the graduation ceremony. The Professional Portfolio element of the programme carries a mandatory pass in order for students to be eligible for the award of MA.

Final Awards
The final award of MA will be classified as Pass, Merit or Distinction.
### PROGRAMME STRUCTURE AND CONTENT

The programme is 180 credits, broken down as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>80</td>
</tr>
<tr>
<td>Professional Development Activity</td>
<td>60</td>
</tr>
<tr>
<td>Professional Portfolio</td>
<td>40</td>
</tr>
</tbody>
</table>

**Principal Study (Performance components)**

<table>
<thead>
<tr>
<th>Credit Value</th>
<th>140 credits (80 Individual, 60 Professional Development Activity)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary Assessment</td>
<td>Agent Showcase and Final Show</td>
</tr>
<tr>
<td>Summative Assessment</td>
<td>75% of final award</td>
</tr>
<tr>
<td></td>
<td>Final Show (33.3% of mark)</td>
</tr>
<tr>
<td></td>
<td>Agent Showcase(66.6% of mark)</td>
</tr>
</tbody>
</table>

**Teaching Delivery**

- 1:1 lessons
- Department classes

**Formative Assessment**

Professional Development Activity Profile

This will be built from formative assessment of the following:
- Singing
- Acting
- Spoken Word
- Integration of Singing and Acting
- Dance
- Internal Projects
- Competitions

**Professional Portfolio**

<table>
<thead>
<tr>
<th>Credit Value</th>
<th>40 credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summative Assessment</td>
<td>25%</td>
</tr>
<tr>
<td>Format of Assessment</td>
<td>Holistic assessment of final portfolio submission.</td>
</tr>
</tbody>
</table>

**Teaching Delivery**

**Core:**
- Professional Development Activity
  - Singing
  - Acting
  - Spoken Word
  - Singing and Acting
  - Dance
  - Internal Projects
  - Competitions

**Supervision:**
- Group and individual sessions with a member of the PG Tutor team.
### Individual tuition (Performers’ Programme)

<table>
<thead>
<tr>
<th>Element of programme</th>
<th>Teacher(s)</th>
<th>Time per week</th>
<th>No of weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual singing lesson</td>
<td>Individual teacher</td>
<td>60 mins per week</td>
<td>over 25 weeks</td>
</tr>
<tr>
<td>Individual repertoire coaching session</td>
<td>Individual coach (NB allocation of coaches usually changes at the beginning of the spring term)</td>
<td>40 mins per week</td>
<td>over 25 weeks</td>
</tr>
<tr>
<td>Individual spoken voice tutorial</td>
<td>Individual teacher</td>
<td>20 mins per week</td>
<td>over 25 weeks</td>
</tr>
</tbody>
</table>

### Individual tuition (MD Programme)

<table>
<thead>
<tr>
<th>Element of programme</th>
<th>Teacher(s)</th>
<th>Time per week</th>
<th>No of weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual MD lesson</td>
<td>Mark Warman</td>
<td>1 hour per week</td>
<td>over 30 weeks</td>
</tr>
<tr>
<td>Individual MD lesson</td>
<td>David White</td>
<td>1 hour per week</td>
<td>over 25 weeks</td>
</tr>
<tr>
<td>Individual MD lesson</td>
<td>Chris Austin Tim Sutton</td>
<td>1 hour per week</td>
<td>over 25 weeks</td>
</tr>
<tr>
<td>Individual singing lesson</td>
<td>Individual teacher</td>
<td>30 mins per week</td>
<td>over 25 weeks</td>
</tr>
</tbody>
</table>

**NB** Sometimes the MD tutors will choose to teach both students together so instead of a one-hour individual lesson, there may be a two-hour small group class. Because of the tutors’ external commitments, lessons may not be take place weekly but may be taught in blocks.
These are the criteria by which your summative performance assessments will be marked.

<table>
<thead>
<tr>
<th>Class</th>
<th>Grade(%)</th>
<th>DESCRIPTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Distinction</td>
<td>90-100</td>
<td>Performance which combines striking originality with authority in all matters of technical and artistic delivery, which is consistently inspiring and engaging, and has the highest presentational values.</td>
</tr>
<tr>
<td>Mid Distinction</td>
<td>80-89</td>
<td>Performance of exceptional accomplishment, outstanding in both musical and technical delivery, with a strongly individual artistic voice, and exceptional presentational values.</td>
</tr>
<tr>
<td>Low Distinction</td>
<td>70-79</td>
<td>Fluent and highly accomplished performance marked by technical excellence and by consistently stylish music making that demonstrates an excellent level of musical understanding and communicates a very high level of engagement coupled with excellent presentational values.</td>
</tr>
<tr>
<td>Merit</td>
<td>60-69</td>
<td>Accomplished performance demonstrating a high level of technical proficiency and musical understanding throughout. The performance is consistently fluent, though it may contain rare, unobtrusive slips, and it is consistently communicative, demonstrating very strong presentational values.</td>
</tr>
<tr>
<td>High Pass</td>
<td>50-59</td>
<td>Good performance consistently showing technical competence and coherent musical understanding. Artistic intentions are clear but the music making may not sustain the same level of imaginative engagement throughout, and presentational values are good.</td>
</tr>
<tr>
<td>Low Pass</td>
<td>40-49</td>
<td>Performance consistently showing adequate technical competence and a fair level of musical understanding. The performance will be mostly fluent, but it may lack imagination, and presentational values are adequate but lack flair.</td>
</tr>
<tr>
<td>Fail</td>
<td>0-39</td>
<td>Inadequate music making, characterised by technical deficiencies which markedly compromise the performance and/or by a consistent lack of demonstrable musical understanding, and in which the music-making is sometimes uncommunicative and presentational values are unsatisfactory.</td>
</tr>
</tbody>
</table>

Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.
These are the criteria by which your Professional Portfolio will be marked.

<table>
<thead>
<tr>
<th>Class</th>
<th>Grade(%)</th>
<th>DESCRIPTORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Distinction</td>
<td>90-100</td>
<td>Work which combines striking originality with critical and creative authority, and which demonstrates outstanding command of context and presentation</td>
</tr>
<tr>
<td>Mid Distinction</td>
<td>80-89</td>
<td>Work of exceptional accomplishment, demonstrating outstanding critical understanding of the exercise and an individually creative and authoritative response.</td>
</tr>
<tr>
<td>Low Distinction</td>
<td>70-79</td>
<td>Highly accomplished work demonstrating a developed critical understanding of the exercise and an individually creative response.</td>
</tr>
<tr>
<td>Merit</td>
<td>60-69</td>
<td>Accomplished work, demonstrating a good critical understanding of the exercise and a creative response.</td>
</tr>
<tr>
<td>High Pass</td>
<td>50-59</td>
<td>Good work, demonstrating a sound critical understanding of the exercise and a considered response. Organization/presentation should be competent.</td>
</tr>
<tr>
<td>Low Pass</td>
<td>40-49</td>
<td>Work demonstrating an adequate level of critical understanding of the exercise, but which lacks a creative or considered response. Organization/presentation may have deficiencies.</td>
</tr>
<tr>
<td>Fail</td>
<td>0-39</td>
<td>Inadequate work, lacking demonstration of critical understanding of the exercise and/or having serious deficiencies of organization/presentation.</td>
</tr>
</tbody>
</table>

Marks of 39%, 49%, 59% and 69% are permissible and should not be rounded up.
PROFESSIONAL PORTFOLIO

INTRODUCTION

The Professional Portfolio is a collection of materials compiled over the duration of your studies, including a list of the activities and events in which you have been involved and a range of professional documents. It is developed in close consultation with your Tutor and should be tailored to your specific professional requirements. As a whole, the contents of the portfolio will communicate your individual artistic profile and reflect on your ongoing development as a performer. As a postgraduate student we expect that you will take significant responsibility for the direction of your studies - in consultation with your Principal Study teacher, Head of Study and Tutor. Your Department sets specific requirements that you need to be able to meet in order to graduate (covered in the departmental handbooks). The Professional Portfolio, on the other hand, provides an open framework in which we encourage you to use your time at the Academy to concentrate on the work that is most important to your individual development. By producing a creative portfolio you will ensure that you receive credit in your final degree profile for the full range of your musical activities during your period of study - including external engagements.

You will keep a detailed record of the work you have done and generate appropriate professional documents (cv, biographies, etc.) for which you should seek suitable professional feedback from your Tutor and other Academy staff, as well as any external contacts. You are also expected to reflect critically on your career and personal development needs. Your portfolio should not include anything that does not relate directly to your ongoing professional and personal development. It may help to think of it as a process rather than a product, although there will be aspects of it that you will use again in the future. Ideally, the portfolio should not simply be a ‘response’ to your work here but should actively be used to focus and direct your studies - and also to challenge yourself.

The date for submission of your Portfolio is May 15th, 2016.

CONTENT

The content requirements set out below are only a starting point. We would like to encourage you to think as creatively as possible about what to include and how to include it. You will be scheduled a number of compulsory supervision meetings over the course of the year and should use these to ask for advice about how to make the portfolio work best for you. You can also request additional time with your Tutor if you need it. If there are any components outlined below that you feel are inappropriate for your individual case please discuss alternative strategies with your Tutor.

1. LOG BOOK

Outline expectations, pinpointing areas of strength and weakness, forecast of expected development - 200 words
a. **Personal notes on classes, projects and productions**

Written daily or at least weekly, your personal notes should log your progress in a particular discipline. From these personal notes, you will make a selection of instances to be elaborated on and incorporated in your portfolio, as follows:

1. Critical Reflection on 3 singing lessons, 3 acting sessions, 3 integration sessions and 3 dance or movement sessions, equally spread over the year - 150 words per session.
2. Critical Reflection on 1 master class as active participant - 150 words.
3. Critical Reflection on 1 group project - 150 words.
4. Artefact with Critical Reflection, either Toni V Fell Competition submission or Student Devised Cabaret - 150 words.

These reflections must show that you can think critically about the work - so it needs to include not only what you have been taught, but how this will affect your approach to your work in that particular area. You should also write about how it will affect your approach to other areas of work.

Here are some examples of the sorts of questions you should be thinking about. You will probably find it useful to break your notes down into three sections - description, evaluation, action:

**Notes on classes and 1:1 tuition**

<table>
<thead>
<tr>
<th>Description</th>
<th>Evaluation</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Write the date, subject and tutor</td>
<td>How did you feel about how the class went?</td>
<td>What action is to be taken?</td>
</tr>
<tr>
<td>What did you do in today’s class?</td>
<td>What did you find easy, difficult or challenging?</td>
<td></td>
</tr>
<tr>
<td>What specific areas did you work on?</td>
<td>Why?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Are there any connections you can make with other classes?</td>
<td></td>
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</tbody>
</table>

Here are some examples of the sorts of questions you should be thinking about. You will probably find it useful to break your notes down into three sections - description, evaluation, action:
Notes on Projects and Productions

i. Information and reflection on the content of rehearsals and the rehearsal process
Your response to the rehearsal process.

ii. Process of Development
This section looks at what sources of information you used to make decisions about your character (including all areas such as vocal decisions, physical decisions, costumes, props etc.).

Describe and analyse the experimental activities you undertook in the development of your character (including all areas such as vocal decisions, physical decisions, costumes, props etc.). Evaluate what worked, what did not, and what was discarded during the development process.

Supporting material - designs, drawings, reference material etc.

b. Outcome of project

This is an evaluation of all aspects of the project, including:
- an evaluation of the strengths and weaknesses of the final performances and your role in them.
- an assessment of your own learning process and how your experience of the project will affect your work in future.

2. PROFESSIONAL DOCUMENTS

Provide a varied selection of professional documents that you think you need or have actually used. These should include:

- CV and Headshot.
- Biography for use in: programmes; CD booklets; websites etc. (250 words maximum).
- Hard copy and URL of any professional web-presence (Spotlight, Website, SoundCloud, etc.).
- Audition Repertoire List: Core Repertoire (10 contrasting songs with written research -150 words per song).
- Recording/Showreel submitted in hard copy and URL link where applicable.

CONCLUSION
Summary of achievements with reflection on/compared to introduction, and including an outline of action points regarding the immediate and mid- to long term professional future - 300 words.

ASSESSMENT

The Professional Portfolio is assessed holistically, with reference to your full institutional profile. In marking the portfolio itself we will refer to the generic academic assessment criteria in relation to the following areas:

- Professional integrity (the extent to which the included items reflect your achievements, aspirations, musical ideals and development needs)
- Clarity of communication and presentation
- Initiative and creativity (as appropriate) in response to professional and personal development commentaries
- Quality of perception

We expect you to demonstrate why you have undertaken certain activities, and how they have been useful (or why you hope they will become useful) to your professional and personal development. As your assessors will often not have direct experience of much of your creative work, the presentation of what you have done (and its ongoing relevance) is an essential part of the work itself. A critical part of the assessment lies in gauging the development of the relationship between the professional and personal aspects of your profile. Credit will be given for creative responses to the exercise.

PORTFOLIO SUPERVISION CLASSES AND TUTORIALS

You will be scheduled up to four supervision meetings with your Tutor, in a combination of small groups and one-to-one sessions. A full schedule will be published on AIR and added to your ASIMUT calendar: it is your responsibility to check this to find out when you are required to attend.

Portfolio supervisions are compulsory and we expect that you will make these a priority. In the event of an irresolvable clash, please arrange a swap with another student and inform your Tutor.

PRODUCTIONS

Our internal spring productions and our public summer productions are all directed by external industry specialists. This is a time for you - and us - to assess how you can apply your newly learnt skills and craft in an environment that is led by someone whom you have not necessarily worked with before.

Here are some guidelines that will help you with director’s notes:

1. General Points
At the start of rehearsals directors’ notes will generally be concerned with characters and interpretation. Always listen carefully to see if they add to or modify your own interpretation. It is usual that at this stage the director will know more about how your character fits into the world of the play as they see it.

LISTEN, and if necessary question, so that you are clear what they mean. Avoid saying ‘I don’t agree’. Be open to new ideas.

Towards the end of rehearsals directors’ notes tend to be more specific: about where to stand, sit down, get up etc., lines that are not clear. They may even re-block a scene or add something completely new. Remember that this is a sensitive time for both parties - you may just have got on top of the previous directions and now there is something else to worry about. They may see that an idea is not working or that the scene needs something extra. Again, LISTEN, don’t react. Maybe it will help. How can you make it work? Show the director that you can make it work not that you can’t. Directors will be able to see if their idea is working or not and they will usually be open about this.

2. Pit-falls
If the director gives you line readings ie tells you how to say a line it can be frustrating. Again don’t react. Say the lines as directed, go away and make that inflexion your own. Ask yourself why this is happening. Do you really know what you are saying? Do you know what you are asking? Are you playing the action? Do you really care about the answer - work with the other actor. What if they give you a different answer? How does that change your next action? Don’t just think about your next line. Be in the moment. Watch their body language. You will know the answer often before they speak.

3. How internal and external specialists fit into your development as a performer
Remember that there is a difference between your core tutors and external directors. Whilst both are inspirational and may share similar experiences and CV’s, the MT department employs them in the different roles because they can bring the following:

<table>
<thead>
<tr>
<th>CORE TUTORS, with the focus on:</th>
<th>EXTERNAL STAFF, with the focus on:</th>
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<tbody>
<tr>
<td>Inspiration</td>
<td>Knowledgeable</td>
</tr>
<tr>
<td>Being supportive</td>
<td>Representative of the industry</td>
</tr>
<tr>
<td>Having a long term vision for you</td>
<td>Having experience</td>
</tr>
<tr>
<td>Ongoing care about the students they teach</td>
<td>Care about the industry they represent</td>
</tr>
<tr>
<td>Having high expectations and make high demands of you, as you are a reference to how successful they are as a tutor</td>
<td>Having high expectations of the final presentation of the project they lead, and will have high expectations and make high demands of you, in the context of making the project a success</td>
</tr>
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In other words: do not expect external directors to behave like core tutors.
4. Casting
Casting for the musical projects and productions is done by Bjorn and Louise and in consultation with the teaching staff. We try to be as fair as possible, but consideration is always given to those who are working hard, and to individual student development. It is inevitable that all students will play small parts at some stage on the Programme. However, being allocated a small part should not be taken as a comment on your ability or focus and commitment unless your head of department specifically tells you so. In the final summer shows, casting will be done according to the professional requirements of the production and/or the director.

5. Performance etiquette
It is important to observe standard theatrical practices. No performing students may go Front of House (FOH) after the half (35 minutes before the performance begins). No performing students may go FOH in costume at any time, unless dictated by the production. Smoking in costume is also not allowed. No visitors, friends or family are allowed backstage at any time.

GENERAL INFORMATION

If you have any comments or criticisms about anything relating to your Programme, please talk to Bjorn or Louise. If, as a group, you have any comments or criticisms about your Programme, please nominate two students to talk to Bjorn. If you feel dissatisfied with the outcome, you can contact your postgraduate personal tutor. (Is this right?) At the end of each year you are invited to give anonymous written feedback on all elements of the Programme.

FILM AND RECORDED WORK
All material recorded during the Programme remains the property of the royal academy of music and may not be used privately or professionally without permission from the department. We reserve the right to use material on our website.

THE SHOWCASE
It is inevitably a stressful time as you prepare to present your work to Agents and Casting Directors in London. By the time of your Showcase you will have received a good deal of guidance in all aspects of the craft and be fully capable of producing work of the highest standard. It is important that you seize this opportunity and enjoy taking the responsibility of developing your future career.

PERFORMANCES
You will receive constant feedback on your work in performance as a group, most likely from your project leader, Bjorn and/or Louise. You will be expected to think carefully what general feedback refers to you - it is better to start from a position that accepts that general feedback does refer to you rather than vice versa. Singing technical challenges should be picked up by you and your individual singing teacher and coach, and with Bjorn and Louise who will liaise with all of your tutors. If you are in any way unsure of whether general feedback refers to you, do of course ask your Tutors for clarification but it is important that you are specific in the questions that you ask. Making sure you are not simply asking “What did you
think of my performance?”. It is important that you accept that your development is best measured through class work and projects rather than in performances where the challenges are so particular.

**VOICE SPECIALISTS**
We may refer you for specialist vocal support. Our expert practitioners often used are:
- John Rubin: an Ear Nose and Throat specialist
- Ed Blake: Physiotherapist
- Jacob Liebermann, MA, DO: Registered Osteopath & Psychotherapist, Specialist in the Management of Vocal Crisis

**JOBS**
We do not encourage you to get a job during term-time (because you will have a lot of preparation to do in the evenings and at weekends) and lots of our current students recommend working in the holidays instead if at all possible.

**PUBLIC PERFORMANCES**
Christmas Concert - Saturday 28 November 2015
Industry Showcase - Wednesday 23 March 2016
Summer Shows - Tuesday 5 - Sunday 10 July 2016

**COMPETITIONS**
White Competition 14/01/2016
Hammond competition 03/03/2016
Toni V Fell Prize 13/05/2016

External Competitions
Students sometimes get the opportunity to enter external competitions, specifically the Stephen Sondheim Society Student Performer of the Year Competition (SSSSPOTY) the AESS/Toni Fell Competition, and the Lotte Lenya Competition. Academy students/graduates have won all of these competitions in past years.

**MASTERCLASSES AND WORKSHOPS BY VISITING PROFESSIONALS**
These will be arranged at specific times during the year (usually on a Thursday evening but occasionally at other times). Some workshops are arranged for every student to take part. Others are by invitation according to the needs of the workshop.

**ATTENDANCE AND PUNCTUALITY**
Attendance at all lessons, classes and rehearsals is compulsory.
Sign-in: You must be signed in, changed, and ready to work each morning by 8.30am.

Procedure for reporting illness or unavoidable absence: Students are expected to email the Musical Theatre office (s.kelland@ram.ac.uk) by 8.30am. It is not acceptable to email or to send a message via another student. One-to-one lessons that are missed as a result of illness will not normally be made up, unless you provide a doctor’s note.

Leave of Absence: Please note that this is a full-time Programme, and leave of absence is not normally given. You are not permitted to take time off for professional work. For exceptional circumstances, there is a form available from the office, which needs to be signed by the Head of Musical Theatre, and all teachers and directors with whom you would be working that day. The completed form needs to be returned to the Programme Administrator before the date on which you will be absent (NB as some teachers will only be in the Academy one day each week, you should plan ahead and give yourself enough time to get permission in advance.)

MUSICAL THEATRE DEPARTMENT LIBRARY AND OFFICE

Musical Theatre Library is situated in the cupboards opposite the Musical Theatre Office. The key for the cupboards is kept in the office. Students may borrow items from the Musical Theatre Library for a day. Books must be signed out on the relevant sheet and returned the same or the next working day (e.g. books borrowed on Tuesday must be returned by the end of the day on Wednesday, and books borrowed on Friday may be returned on Monday). A fine of 50p per item per day is imposed for late return of items.

Please note that there are many more scores in the general library. Make sure you borrow relevant music at times when the office is open to avoid frustration!

Musical Theatre Office:
The office is located in room 145 (on the first floor of the York Gate building). The telephone number is 020 7873 7483. Office hours are 9.30am-5pm; it may be open later if Louise, Bjorn or Sophie are working, but the office will be closed when they are all away from their desks.

The office is open to students at the following times:

Mondays 09:30-17.00
Tuesdays 09:30-17.00
Wednesdays 09:30-17.00
Thursdays 09:30-17.00
Fridays 09:30-17.00

The office may also be closed at other times for meetings.

COMMUNICATION AND CONTACT DETAILS
**ASIMUT** Your daily/weekly/termly timetable will be available via ASIMUT. You will be trained in how to use this system during enrolment week.

**Notice board** (outside Dance Studio): Please check this board regularly.

**Email** We will communicate with you via your @ram email address. Please make sure you get this up and running during enrolment week and thereafter check it at least once a day. IT will be able to configure your phone/laptop/tablet to receive your ram emails. If there are changes to your timetable on ASIMUT you will receive an email to inform you of them.

**AIR** This is the Academy Intranet Resource. You can find lots of useful information about all aspects of Academy life on this site. You will get an IT log-in during enrolment week and should check AIR regularly during your time at the Academy.

**Address, Email & Telephone Numbers:** We need to keep up to date with any changes so please tell the Company Coordinator and the Registry immediately you change your contact number or email address, or you move house.

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**BOOKING PRACTICE SPACE**

You can book practice room space using ASIMUT. Rooms that are not required for teaching will be become available for student practice twice a week. From 8.00am on Wednesdays you can book rooms for the following Thursday to Sunday; from 2.00pm on Sundays you can book rooms for the following Monday to Wednesday.

It is a disciplinary offence to book two or more spaces concurrently in ASIMUT. Any student shown by the ASIMUT usage statistics to be misusing the system in this way will be liable to a disciplinary penalty, ranging from a temporary ban from the room booking system to temporary suspension of the studentship, depending on the severity of the case. Penalties will be determined by the Programme Management Team and communicated to students by their Programme Tutor.

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**ENROLMENT WEEK**

Enrolment Week: This is specifically for meetings with the Principal, Registry staff, Postgraduate Tutor and Students’ Union President, and to allow you to enrol, get your student ID card and RAM email address, have your audiometric test, organise a locker etc, so that everything is ready to go on the first day of Week One. Musical Theatre Students have a separate timetable for that week. Please ensure that you complete enrolment etc during that week, as there is no time to do it once the programme has started.

Enrolment and Student ID cards: Enrolment will take place in the Concert Room during Enrolment Week. As part of this process you will be able to collect your Student ID card which allows access to the Cross Keys Building, and you will also be given a log-in for the Academy’s computers, ASIMUT timetabling system, and intranet (AIR). You will also get a PIN for printing and photocopying, which needs
to be paid for. You can buy printing credit in the main library or from IT on the 3rd floor of York Gate.

**Lockers:** These are situated outside G46 (The Dance Studio on the Ground Floor of York Gate). Once you have enrolled and have your Student ID card, go to the General Office who will take a deposit (can be a cheque) of £10 from you in exchange for a key. (The deposit will be returned when you bring the key back at the end of the Programme). General Office opening hours are Mon-Fri 9.00am-5.00pm.

Please do not leave things on top of the lockers or on the seats under the notice board in the corridor - it looks untidy and also is not secure. In 2013 three students had items stolen from the corridor including a bag containing a phone, a wallet and cards. There are cupboards which double as seats underneath the Musical Theatre notice board. These cupboards are for storing props etc, not students’ personal items.

**Funding:** Please make sure that you have completed the funding form and bring it to the office during enrolment week if you have not already sent it back. Individuals or organisations who have sponsored you to come on the programme are entitled to two comps for shows. These do not have to come out of your allotted allocation but you should give the Company Coordinator/Events Manager as much notice as possible of your sponsors’ requirements.

Those of you who have received funding as a result of recommendation by the department, are required to do a certain number of hours administrative work (e.g. overseeing the library, sorting music or helping out prior to performances).

**LRAM**

The LRAM teaching qualification is an optional adjunct to the Musical Theatre programme, and requires attendance at seminars, classes, the writing of essays, teaching practice sessions and the submission of a portfolio. There is also an additional fee of £300 for this Programme.

If you are interested in taking this Programme, you should attend the LRAM information session during the autumn term. Information about the LRAM will be circulated to all students via email in the first weeks of the academic year.

For further information, please see the LRAM Handbook, which is available on AIR.

**SPECIAL CIRCUMSTANCES COMMITTEE**

The Special Circumstances Committee considers applications from students in the Special Circumstances Regulations, for the following reasons:

- extenuating circumstances which may have affected student performance in assessments
• extensions to deadlines for the submission of work for assessment
• the deferral of assessments
• appeals against penalty marks where the reasons were beyond your control.

You must submit a completed application form no later than 10 working days from the imposition of a penalty mark; 10 working days before the published deadline for submission of academic work, or 10 working days before the published date of an assessment†.

Please note that retrospective extensions and waiving of lateness penalties will not be permitted except in very serious cases and where you have provided evidence to explain why you were unable to submit within the required timeframe.

1. Applications must be signed by you and your Tutor and be accompanied by supporting evidence before it is submitted to the Academic Secretary. If the form is missing either signature, it will be returned to your pigeon hole.
2. If your form requires medical evidence to be provided, you will be given a deadline to provide this. If you do not meet this deadline without good reason then your application will be dismissed.
3. If you are citing a medical issue, you must provide relevant evidence from a medical practitioner which confirms the relevant timescales and a formal diagnosis. A letter which merely states that you visited the practice will not be accepted.
4. SCC will normally consider cases on a weekly basis during the term (on a Wednesday afternoon) and, when deemed appropriate, information from the student’s Tutor, the Concerts Department or any other Academy department shall be sought prior to the meeting.
5. SCC will either accept or reject the application and agree any particulars in relation to extensions or penalties as appropriate. When applications are rejected, a full explanation will be given.
6. Students will normally be informed of the outcome within two working days of the meeting by the Chair of the Committee via Academy email* and their Tutor and other relevant members of staff (i.e. Module Leaders) copied in.
7. The case outcomes are circulated, normally within 2 working days of the meeting, to representatives from the Registry so that a note of the outcome can be placed on the student file.
8. Students have the right of appeal against decisions of the Special Circumstances Committee; via the Academic Appeals Procedure (see the Regulations).

* All correspondence documenting the outcome of applications will be copied to the relevant Registry staff, relevant Tutor and any Module Leaders/other administrative staff concerned.

†If you are making an application for a deferral of an assessment due to unforeseen circumstances such as illness on the day of the assessment, you must provide an application with supporting medical evidence within five working days of the assessment taking place.

Please see the guidelines on AIR for further information on making applications.
We are presuming that a lot of the material and suggestions listed here you are already familiar with - if not, then please use the list below as a guide to what we are expecting you to immerse yourself in. It's really important you see as much musical theatre as you can, professional, fringe, college productions and amateur productions, (for better or for worse, you will see the piece). It's important you are up to date with what is going on in the West End, at the National Theatre, at good fringe theatres and with regional theatres. See as much as possible. Read as much as possible. If you have dyslexia and want to discuss individual needs please get in touch with us.

1. Listen to as much Stephen Sondheim and Rodgers and Hammerstein as you can before you begin the course. They are the major innovators of Musical Theatre

2. It’s worth listening to as broad a range of theatrical music and singers as possible. Here is a (by no means exhaustive) list of MT composers worth exploring:

   **Composers**

   **Singers/Actors**
   Gwen Verdon, Mary Martin, Patti LuPone, Carol Burnett, Sutton Foster, Donna Murphy, Gertrude Lawrence, Betty Buckley, Barbra Streisand, Carol Channing, Audra McDonald, Julie London, Barbara Cook, Kelli O’Hara, Lauren Kennedy, Victoria Clarke, Bernadette Peters, Elaine Stritch, Ethel Merman, Sierra Boggess, Jenna Russell, Imelda Staunton, Liza Minnelli, Kate Baldwin, Raul Esparza, Michael Cerveris, Matthew Broderick, Michael Rupert, Norbert Leo Butz, Nathan Lane, Stephen Pasquale, Daniel Evans, Simon Russell Beale, Mandy Patinkin, Jonathan Groff, Matthew Morrison.

3. Dip into the world of Opera - for example, Mozart’s ‘Magic Flute’, Verdi’s ‘Otello’, Wagner’s ‘Tristan and Isolde’, John Adams’ ‘Nixon in China’ and Puccini’s ‘La Boheme. If you have never been to the opera, try to go to at least one production.
4. Theatre - Please see at least three professional companies between now and next September. If possible, try to see something by;
   • A large company at The National Theatre or in the West End or a No.1 Tour
   • A repertory company (Sheffield Crucible, The Watermill at Newbury, Leicester Haymarket, Chichester Festival Theatre)
   • And a smaller London theatre or London fringe venue (Southwark playhouse, Menier Chocolate factory, St James Theatre, The Union, The Finborough, Theatre 503, The Old Red Lion, The Landor, Jermyn Street Theatre)

5. Podcasts/Web - It’s also worth having a look at these podcasts from the American Theatre Wing (you can download these for free from itunes):
   • Unexpectedly Theatre
   • Composers and Lyricists
   • The Next Generation
   • Listen to Jeremy Sams interview here. He discusses the musical Amour, musical theatre and RAM - http://traffic.libsyn.com/musicaltalk/mt_ep_0446.mp3
   • Check out Tim Sutton's podcast 'Voice of the Musical' (also on itunes)
   • And these websites
     o talkinbroadway.com/allthatchat
     o Talkinbroadway.com
     o Broadwayworld.com

6. Listen to a selection of material on Radio 3 or 4, for instance:
   • Front Row (arts review) Weekdays, 7.15-7.45pm
   • The Verb (showcases new writing) Fridays, 10.00 - 10.45pm
   • Night Waves (arts review) Mondays - Thursdays, 10 - 10.45pm
   • Radio 4 Classic Serial Sundays, 3 - 4pm
   • Book at Bedtime Weekdays, 10.45 - 11pm
   • Afternoon Play Weekdays, 2.15 - 3pm
   • The Saturday Play Saturdays, 2.30 - 3.30pm
   • Radio 3 Drama on 3 Sundays, 8 - 9.30pm (times may vary)
   • Radio 4 Extra is worth checking out

   For students for whom English is not the first language, BBC Radio 4 can provide a useful guide to usage and pronunciation.

7. TV Sky Arts BBC 4 - Please also look out for films of musicals and plays, Musicals by Sondheim, any of the big 1940/50’s musicals (e.g. Guys and Dolls, Carousel, etc.), plays by Noel Coward, Terence Rattigan, Oscar Wilde and others are well worth watching and/or recording.

8. Film - We have a list of recommended films that will give you a general background to the development of acting styles. Please ask us for the full list.
   • City of God
   • Spirit of the Beehive
   • Wild Strawberries
   • In the Mood for Love
• Wings of Desire
• Belle de Jour
• Jules et Jim
• Cyrano de Bergerac
• Life is Beautiful
• All About My Mother (....)

9. Galleries - Please try to visit major art and fashion galleries, especially the National Portrait Gallery in London and the Victoria and Albert Museum. Explore designers such as Alexander McQueen. And also visit your local art gallery and one or two of the major cutting edge galleries.

• V&A’s Department of Theatre & Performance collection pages: http://www.vam.ac.uk/page/t/theatre-and-performance/
• V&A NVAP recordings: http://www.vam.ac.uk/content/articles/t/nvap/
• V&A channel for NVAP highlights: http://www.vam.ac.uk/channel/people/theatre/west_end_theatre_highlights_2010/
• Kate Dorney & Jill Evans talk about recording live performance and displaying and curating live performance: http://www.theatrevoice.com/?s=dorney

10. Circus/contemporary dance companies - A visit to the circus and dance companies such as Gecko & Frantic assembly would provide good background to your movement classes.

11. Books - These 3 books are highly recommended reads for performers and creatives (or anyone who wants a birds-eye view of the creatives processes and the history of musical theatre)

Anything Goes: A History of American Musical Theatre
Ethan Mordden
Publisher: OUP USA
Publication date: 31 Oct 2013
ISBN-10: 0199892830

Ted Chapin: Everything was Possible (birds-eye view of Sondheim's creative process)
Publisher: Applause Theatre Book Publishers
Publication date: 1 Sep 2005
ISBN-10: 1557836531

Song of Spider-Man: The Inside Story of the Most Controversial Musical in Broadway History
Glen Bergerc
Publisher: Simon & Schuster
Publication date: 20 Nov 2013
ISBN-10: 1451684576  

12. Technical books on acting and voice and movement and arranging and rhyming. These books are highly recommended by your skills teachers. Please dip into them in preparation for your training. (A more extensive reading list will be available via the royal academy library facilities).

**ACTING**
- A Dream of Passion by Lee Strasberg
- The Art Of Acting by Stella Adler
- The Actor and the Target by Declan Donnellan

**VOICE**
- The Actor Speaks by Patsy Rodenberg (Methuen)
- Bounce by Matthew Syed

**MOVEMENT**
- Looking at Dances by Valerie Preston-Dunlop

**MUSICAL DIRECTORS / COMPOSERS**
- Sounds and Scores by Henry Mancini
- The Songwriter's Rhyming Dictionary by Sammy Cahn
- The Grammar of Conducting - Max Rudolph