



Royal Conservatoire
of Scotland

**BACHELOR OF ARTS (MUSICAL THEATRE)
PROGRAMME HANDBOOK
2019/20**

Equality and Diversity Statement

The Royal Conservatoire of Scotland welcomes a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual. We are committed to promoting equality in all of our activities and aim to provide a vibrant performing, learning, teaching, working and research environment that respects the diversity of students and staff, enabling them to achieve their full potential, contribute fully and to derive maximum benefit and enjoyment from their involvement in the life of the Conservatoire and beyond.

We are committed to equality of opportunity both as an education institution and as an employer. Equality of opportunity means striving to ensure that no student or member of staff receives less favourable treatment on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religion or belief, sex and actual or perceived sexual orientation.

Inclusive. Dynamic. Committed.

Contents

Programme Aims and Learning Outcomes.....	5
The Programme and the Conservatoire’s Generic Aims, Learning Outcomes and Graduate Attributes	6
Overview of Programme	8
Programme Learning Outcomes	9
Details of the Programme Structure	10
Credit Allocation for Core and Choice Modules	10
Core Modules.....	10
Options Modules.....	10
Module Descriptors.....	11
SHE Level 1	11
SHE Level 2	34
SHE Level 3	57
One Conservatoire Defined and the Curriculum Principles	73
Aims and Learning Outcomes for each SHE Level	75
SHE Level One Certificate of Higher Education.....	75
SHE Level Two Diploma of Higher Education.....	76
SHE Level Three Degree	77
KEY FEATURES OF STUDENT LEARNING	78
The Achievement of Generic Aims, Learning Outcomes and Graduate Attributes	79
Personal Development Planning	79
Policy Principles.....	79
The Programme’s Approach to PDP.....	80
The Student Contract.....	80
Assessment: Philosophy and Practice	81
Introduction	81
Underlying Principles of Assessment.....	81
Assessment Modes.....	82
The Programme’s Overall Approach to Assessment	82
Feedback Modes	83

Definitions and Descriptions	83
Forms of Feedback: Formative	83
Forms of Feedback: Summative	84
Common Assessment Scale	85
Extensions to Deadlines	85
Arrangements for Work-Based Learning	95
Programme Specific Arrangements for the Management of Work-Based Learning	95
Module Equivalences in a Professional Context	95
GENERAL INFORMATION	96
Independent Study	96
The Working Week	96
Timetabling, Performances Venues, Studios and Rehearsal Bookings	97
Reporting Absence	97
Communication	97
Lockers	97
Programme Meetings	98
Programme Committees	98
Programme Materials and Associated Costs	99
Rehearsals, Acting & Performance Classes	99
Dance Classes	100
Projects and Performances	100
Costs	101

Programme Aims and Learning Outcomes

Graduate attributes articulate the potential range of abilities, knowledge, skills, insights and personal qualities that will be facilitated through study at the Conservatoire. The Royal Conservatoire of Scotland graduates are specialist arts practitioners and, in general, should be highly skilled, effective and confident people. Our graduate attributes firstly encapsulate our Curriculum Principles and then develop those principles in the context of the wide range of transferable skills that are developed in the course of the unique educational experience offered by the Conservatoire.

The Royal Conservatoire of Scotland graduate:

- Should be an excellent and reflective arts practitioner who leads, creates, achieves and innovates. Conservatoire graduates should understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.
- Should have the creative attitudes and skills needed for collaborative learning and should have sophisticated skills in leading, building and working in teams. He or she should be adaptable and confident and should be used to taking risks and working positively with ambiguity and unpredictability.
- Should take responsibility for managing and evaluating their own learning and be resourceful, independent and effective in their approach to managing their life and work.
- Should have insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice and be able to respond quickly to a fast changing and dynamic world. Conservatoire graduates should have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
- Should use theoretical understanding to inform practice and practice to inform theory and combine sophisticated aesthetic and emotional intelligence, integrity and insight with the ability to think analytically and critically.
- Should be equipped to make a contribution in the world, as an artist, educator, advocate and active citizen and use highly developed skills to communicate a profound appreciation of how her/his artistic discipline connects with the world.

The Programme and the Conservatoire's Generic Aims, Learning Outcomes and Graduate Attributes

The BA Musical Theatre is a vocational degree providing a three year full-time programme for entrants intending to perform professionally. In general terms the programme aims to develop a student's skills as a performer and reflective practitioner towards the furtherance of their own professional development. In so doing, the programme embraces the Conservatoire's general aims and learning outcomes – with each being given an appropriate (and varying) emphasis in the context of the programme's unequivocal vocational and professional focus.

The structure of the programme therefore encourages students to develop broad-based and systematic understandings of the theories, values and key professional issues within the field, and to further develop their practical skills towards becoming a 'quadruple' threat, professional performer. The programme is specifically designed to train the next generation of creative artists for the musical theatre and related industries.

Within the framework established by the Conservatoire, the programme will place particular emphasis on:

- The development of skills to communicate effectively through text, song, music and dance using a continuous sequence of believable physical, verbal and psychological actions.
- The development of the individual creative artist who is also a generous and collaborative ensemble member.
- The development of acting skills to handle the stylistic demands of a variety of styles within the genre. This requires a wide range of characterization skills using vocal, physical, intellectual and emotional means of communication.
- The development of a secure singing technique in order that the main voice qualities used in musical theatre may be studied and used in performance.
- The development of a technical accuracy and fluency in the performance and written conventions of music in relation to the student's instrument of choice.
- The development of skills in the major dance forms of ballet, jazz, contemporary and tap and the use of the body effectively and safely to communicate emotion, form and narrative.
- The development of confidence and generosity in collaboration through a compelling emphasis on ensemble work and through engagement with other disciplines and professionals.
- The development of reflective and autonomous practice through an emphasis on insightful personal growth as a performer.

This set of aims informs the entire operation of the programme. In particular, they are translated into the criteria for admission, in the learning outcomes of individual modules of study and in the criteria for assessment, which lead to the award of the degree.

Naturally, there will be a changing emphasis on each of these aspects of the programme as a student progresses through its three levels. Given our absolute focus on the needs of the individual student, emphasis will also vary from student to student – all moderated and agreed through the Student Contract. All of that will culminate in praxis which, for graduates of the BA Musical Theatre programme will, primarily, be evident through, and evidenced by, the art and craft of performing at a professional level.

Overview of Programme

The BA Musical Theatre programme is a practical, vocational programme. Throughout the three years, the student is provided with the knowledge, skills and understanding required to realise his/her potential as a multi-disciplinary artist specialising in the field of musical theatre and related forms. The programme centres around the key disciplines found in musical theatre – acting, singing, dance and music – and combines these with the entrepreneurial skills required to sustain a portfolio career.

Main areas of study over the three years are:

- Skills (Acting, Voice [spoken and sung], Dance, Music);
- Critical and Contextual Studies;
- Artist in Development (Personal Development Planning, Reflective Practice, Skill Synthesis, Professional Practice);
- Level One is a foundation year focusing on the establishment of a sound skill base in all disciplines;
- Level Two is a year of development, synthesis and exploration in which the student is encouraged to expand their skill set and creative ambition;
- Level Three focuses on performance and practical engagement with professional opportunities and expectations.

LO No.	Programme Learning Outcomes		
	Level 1	Level 2	Level 3
1	Apply emerging technical skills to develop, express and communicate character and narrative effectively through text, song, music and dance.	Integrate secure technical skills to develop, express and communicate character and narrative convincingly through text, song, music and dance in a range of multi-disciplinary performance contexts.	Synthesize a range of highly developed and sophisticated technical skills to develop, express and communicate character and narrative convincingly through text, song, music and dance in a range of multi-disciplinary performance contexts.
2	Inform technical expertise through an understanding of and investigation into its theoretical context, evidenced through on-line reflection.	Inform the development of technical skills through a growing understanding of and research into, their theoretical context.	Take informed risks based on self-awareness, research, analysis, technical awareness and reflection.
3	Demonstrate the potential to work both autonomously and collaboratively in a multi-disciplinary environment.	Demonstrate the ability to work both autonomously and collaboratively.	Work effectively as a creative and imaginative collaborative artist with the capacity to lead and to be led.
4	Manage their learning and personal development in a way which sustains them as aspiring performers.	Manage personal development and learning in a way which sustains the student as an analytical, critical and reflective emerging artist.	Manage their independent learning and personal and professional development in a way, which will sustain them as analytical and reflective performers.
5	Demonstrate the foundation of self-confidence, resourcefulness, empathy, emotional intelligence and self discipline required to develop as an aspiring performer.	Demonstrate the self-confidence, resourcefulness, empathy, emotional intelligence, resilience and self discipline required to develop as an aspiring professional performer.	Demonstrate the high level of self-confidence, resourcefulness, empathy, emotional intelligence, resilience, generosity, and self-discipline required of a professional performer.
6	Demonstrate a basic understanding of research through practical application.	Demonstrate a developing understanding of research and investigation techniques through practical application.	Evaluate through on-line reflection, the consolidation of an independent arts practice.

Details of the Programme Structure

Credit Allocation for Core and Choice Modules

Conservatoire credit allocation framework

	Core credits		Options credits
Level One	120	<i>Staff led</i>	
Level Two	100	<i>Staff supported</i>	20
Level Three	100	<i>Staff supervised</i>	20
Level Four	90	<i>Staff supervised</i>	30

Core Modules

Core Modules are central to the aims and Learning Outcomes of the programme of study and therefore are compulsory and must be taken and passed in order for a student to be eligible for a specific named award.

There are a fixed number of credits for the Core column at each level of study.

Options Modules

Options Modules offer breadth of choice for students, contribute to the tailoring of the individual student's skills and enhance employability.

Options Modules provide students with opportunities to enrich and enhance their learning in their discipline or in a related area and can be 10 or 20 credits. They may be exclusive to a particular programme, or may be shared with another programme. Options Modules offered exclusively to a particular programme will be taken at the SHE level for which they are designed.

The Options Modules menu will include modules which do not 'belong' to any particular programme or modules which 'belong' to a particular programme but which may be available to students on any programme.

Options Modules may be taken at Levels Two, Three and Four (where available) as detailed in the table above.



Royal Conservatoire *of* Scotland

Module Descriptors
SHE Level 1

Module Title	Learning to Collaborate			
Brief Description	This module introduces methods for practical collaboration with other artists. During lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In workshops you will apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other artforms and practices in the conservatoire, with a view to developing new collaborative work and ideas.			
Level	SCQF 7			
Credit Rating	10 SCQF Credits / 5 ECTS credits			
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: Year 1 of all Undergraduate Conservatoire programmes			
Pre-requisites	N/A			
Co-requisites	N/A			
Anti-Requisites	N/A			
Maximum number of Students	All Year One	Minimum number of Students		
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		2	4	8
Workshops		2	4	8
Facilitated Learning – Intensive Options Week		18	1	18
Directed Learning – Intensive Options Week		20	1	20
Independent Study		5.75	8	46
Total Notional Student Effort				100
Module Co-ordinator	TBC			
Module Aims	<ul style="list-style-type: none"> • To interrogate collaboration as a core skill for the contemporary artist • To explore a range of collaborative methods • To develop a meaningful understanding of the diverse range of skills and practices within the RCS community • To model a best practice approach to working collaboratively • To make a short piece of practical collaborative work 			

	<ul style="list-style-type: none"> To propose a collaborative project to realise in Level 2
Module Content	<p>This module will include:</p> <ul style="list-style-type: none"> A module briefing session <p>Lectures</p> <ul style="list-style-type: none"> Four lectures by visiting artists and practitioners around the four key learning questions: <p><i>What is collaboration?</i> <i>How can we collaborate?</i> <i>What are our resources?</i> <i>What can we achieve together?</i></p> <p>Workshops</p> <ul style="list-style-type: none"> Four facilitated practical workshops which explore the four key questions in cross disciplinary groups <p>Facilitated/Directed Learning in Independent Learning Week</p> <ul style="list-style-type: none"> Facilitated practical workshops each morning Classroom sharing of short pieces of practical collaborative work from the sub-groups on the final morning of the week <p>Independent Learning</p> <ul style="list-style-type: none"> Development of proposals for pitching cross discipline collaborations for level 2 Independent attendance at a range of performance events at RCS during the remainder of the academic year Facilitate each other to observe class work from other disciplines during the remainder of the academic year
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Collaborate with students from different disciplines in small groups
LO2	Plan a collaborative project for level 2
Assessment 1 Type and Weighting	<p>You will be assessed through:</p> <p>Classroom sharing of collaborative work (LO1) PASS/FAIL</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> An understanding of the personal and professional qualities required for successful collaboration An ability to offer ideas and to actively respond to the ideas of others An ability to develop a bespoke collaborative method in a small group
Assessment 2 Type and Weighting	<p>You will be assessed through:</p> <p>Written proposal for a collaborative project at level 2 (LO2) PASS/FAIL</p>

Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • A clear proposal demonstrating a theoretical and practical understanding of the implications of cross disciplinary work • Evidence of how the proposal may enhance the student's own skills and practice • Evidence of creativity, innovation and challenge 			
Alignment of Assessment and Learning Outcome				
		Assessment 1	Assessment 2	
	LO1	x		
	LO2		x	
Feedback	<ul style="list-style-type: none"> • Pass/Fail result • Formative feedback from staff and peers 			
Recommended Resources	<ul style="list-style-type: none"> • Library • Moodle • Online internet-based • You Tube 			
Other Relevant Details	<p><u>Indicative Reading List:</u></p> <ul style="list-style-type: none"> • Bicât, T. and Baldwin, C. (2002). <i>Devised and collaborative theatre</i>. Marlborough: The Crowood Press Ltd. • Graham, S. and Hoggett, S. (2014). <i>The Frantic Assembly Book of Devising Theatre</i>. Hoboken: Taylor and Francis. • Govan, E., Nicholson, H. and Normington, K. (2008). <i>Making a performance</i>. London: Routledge. • John-Steiner, V. (2006). <i>Creative collaboration</i>. Oxford: Oxford University Press. • Kiernander, A. (2008). <i>Ariane Mnouchkine and the Théâtre du Soleil</i>. Cambridge: Cambridge University Press. • Landy, L. and Jamieson, E. (2000). <i>Devising dance and music</i>. Sunderland: University of Sunderland Press. • Miell, D. and Littleton, K. (2004). <i>Collaborative creativity</i>. London: Free Association Books. • Waincott, R. and Fletcher, K. (2003). <i>Theatre</i>. Upper Saddle River, NJ: Pearson Education. • Williams, D. (1999). <i>Collaborative Theatre: the Théâtre du Soleil sourcebook</i>. London: Routledge. <p>NB: The titles in this list appear to be theatre focused. However, it is their emphasis on inter-disciplinary work which makes them best suited for consideration</p>			
Next Steps	<p>This module is a foundation for all future creative collaborations, whether mono- disciplinary or inter-disciplinary.</p> <p>It is the pre-requisite for collaborative projects in level 2.</p>			

Module Title	Acting 1		
Brief Description	This module is designed to provide a foundation in realistic acting for the stage. This will include an examination of the self and others and the means of communicating thoughts, feelings and behaviours. Students will develop scenes for created characters developed through observation and imagination. A variety of practitioners techniques will be explored throughout the module.		
SCQF Level	Level 7		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	None		
Co-requisites	None		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	5	24	120
Performance	2	1	2
Tutorials	0.25	4	1
Independent Study			77
Total Notional Student Effort			200
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Provide a foundation in realistic acting for stage. • Establish a professional working practice to include engagement in the process and practicality of autonomous learning and collaborative practice. • Introduce safe working practice. 		

Module Content	<ul style="list-style-type: none"> • Listening, Observation, exploration and analysis of self, others, relationships, group dynamics and atmospheres. • Introduction to Stanislavsky system including exploration and analysis of senses, memory, emotion, imagination, tempo rhythm, physical transformation and embodiment. • Creation of characters through observation and text. • Introduction to textual analysis
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Access, analyse and communicate inner thoughts, feelings and behaviours as appropriate.
Assessment 2, Type and Weighting	Demonstrate the foundations of autonomous learning and collaborative practice.
LO3	Create character and build relationships in imaginary and given circumstances in classroom work and performance.
LO4	Analyse text through practical application
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> □ 70% (LO1, LO2, LO3, LO4) • Continuous Observation T1, T2, T3
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to creatively explore and apply the practical classwork. • An imaginative and detailed approach to the creation of character. • Generosity when collaborating with others in the creation and development of scenes, including receptiveness to peer feedback and demonstrating the potential to work autonomously. • The ability to apply the basics of Stanislavsky theory through practical application in scene work.
Other Relevant Details	
Next Steps	Acting 2

Module Title	Critical and Contextual Studies 1		
Brief Description	<p>This module provides an introduction to musical theatre history and its most significant contributors.</p> <p>Theatre history is examined in relation to its social and historical context. Students are encouraged to relate academic learning and research to their own developing practice.</p>		
SCQF Level	Level 7		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	None		
Co-requisites	All other modules in BA MT SCQF Level 7		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Seminars	2	19	38
Tutorials	0.25	2	0.5
Directed Study	0.5	1	0.5
Independent Study			61
Total Notional Student Effort			100
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Introduce historical background of live performance and contextualize its relevance to current practice. • Introduce a theoretical and critical knowledge of musical theatre creatives who have significantly contributed to the evolution of the genre. • Identify and establish academic research skills and introduce technology based learning to facilitate self-management. • Introduce skills relating to the collation of evidence and public presentation. 		

Module Content	<ul style="list-style-type: none"> • Historical Theatre Timeline including key periods of development. • Seminars in Musical Theatre History including; significant creative contributors, key periods of development and their historical, social and political context, projections for future of the genre. • Use of ITC tools to aid in the gathering, identifying and presenting of information. • Group research project and presentation relating to development of genre and relevance to current practice.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Apply basic information gathering and analysis skills to develop your knowledge and understanding of theatre history and factors influencing development.
LO2	Evidence a growing knowledge of musical theatre history and its key creative contributors.
LO3	Work autonomously and collaboratively to develop a range of analysis, critical evaluation, documentation and presentation skills, and make a group presentation using IT systems.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> □ 70% (LO1, LO2, LO3) • Continuous Observation T1 and T2
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Focused and active engagement with seminars. • Significant, researched contribution to group discussion. • Evidence of information gathering, analysis and presentation of research with clear ability to critically evaluate the material.
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> □ 30% (LO1, LO2, LO3) Presentation

Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • The ability to work collaboratively as a group. • The ability to contextualise theatre history and form research based opinion. • The ability to understand the relationship between the arts, its historical context and implications for your future practice. • Presentation of research in a clear logical and appropriate manner. 														
Alignment of Assessment and Learning Outcome	<table border="1" data-bbox="676 542 1187 658"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td>x</td> </tr> <tr> <td>LO2</td> <td>x</td> <td>x</td> </tr> <tr> <td>LO3</td> <td>x</td> <td>x</td> </tr> </tbody> </table>				Assessment 1	Assessment 2	LO1	x	x	LO2	x	x	LO3	x	x
	Assessment 1	Assessment 2													
LO1	x	x													
LO2	x	x													
LO3	x	x													
Feedback	<ul style="list-style-type: none"> • Formative feedback/feed forward will be given by your tutor/s on a continuous basis within the classroom environment. • Formative feedback and mark for contribution to and presentation of group research. 														
Recommended Resources	<ul style="list-style-type: none"> • See Module Briefing for required/recommended reading 														
Other Relevant Details	Some research will coincide with Artist in Development 1 & Acting 1														
Next Steps															

Module Title (Module amended 13/12/2017)	The Artist in Development 1		
Brief Description	<p>This module is designed to deepen the students understanding of themselves and their artistic potential whilst equipping them with the required skills to take ownership of their continued development.</p> <p>This is achieved through practical engagement with the disciplines that form their chosen practice alongside seminars in personal development planning and reflective practice.</p>		
SCQF Level	Level 7		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	None		
Co-requisites	All other modules in BA MT SCQF Level 7		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	3	24	72
Workshops	2	6	12
Seminars	2	5	10
Tutorials	0.5	3	1.5
Independent Study			104.5
Total Notional Student Effort			200
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Introduce the student to artistic possibilities across the music theatre spectrum through practical engagement with a cross section of theatrical performance modes. • Provide a safe environment in which the student can explore their creative potential and synthesize inter-disciplinary skills. 		

	<ul style="list-style-type: none"> • Introduce the skills associated with self-evaluation and planning through completion of a Personal Development Plan. • Enable the student to reflect on their development and that of their individual arts practice through the nurture of technology based documentation.
Module Content	<ul style="list-style-type: none"> • Inter-disciplinary performance labs facilitating the exploration of artistic potential, improving knowledge base of industry repertoire and promoting the synthesis of developing skills. • Practical workshops, including with contemporary theatre companies and practitioners introducing the scale of artistic possibility within the creative industries. • Seminars in personal development planning & reflective practice including modes of documentation.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate an awareness of yourself as an artist and articulate your plans for development using appropriate documentation.
LO2	Apply the skills associated with reflection to your developing arts practice.
LO3	Identify and explore key areas of skill development in a practical or performance context.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail (LO1, LO2, LO3) • Continuous Observation of Working Process T1, T2, T3.
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Professional, robust and energised engagement across learning modes. • Effective application of personal development planning in a practical context. • A willingness to explore artistic potential in a creative and intellectually responsible way.

	<ul style="list-style-type: none"> • The ability to evaluate performance skills and identify areas of required development. • Receptiveness to tutor and peer feedback that is reflected on and explored in a practical context. • Professional standards of timekeeping and attendance. 												
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail (LO1, LO3) Reflective Summative Statement. Personal Development Plans. 												
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Completion and tri-annual review of a Personal Development Plan identifying goals and evidencing the ability to self-manage and evaluate personal development. • A 1500 word statement summarising key learning moments throughout year one and across disciplines. 												
Alignment of Assessment and Learning Outcome													
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		Assessment 1	Assessment										
	LO1	x	x										
LO2	x												
LO3	x	x											
Feedback	<ul style="list-style-type: none"> • Formative feedback/feed forward will be given by your tutor/s on a continuous basis within the classroom environment. • Written feedback on summative statement and final PDP submission. 												
Recommended Resources	<ul style="list-style-type: none"> • See Module Briefing for required/recommended reading • For performance classes, individual play-texts and sheet music should be sourced by the student 												
Other Relevant Details	<p>Students will be expected to generate personal artistic reflection across modules in their Reflective Practice Journal</p>												
Next Steps	<p>Artist in Development 2</p>												

Module Title	Music 1		
Brief Description	<p>The Music module 1/2 is designed to support both the development of solo instrumental skills and depth of musicianship. This will be delivered in 4 sections:</p> <ul style="list-style-type: none"> • Choir • Theoretical Musicianship • Practical Musicianship • Instrumental Lesson <p>The main aim is to develop the technical and creative skills needed as a solo instrumentalist. This will be explored through 1-1 instrumental lessons and group performance sessions where the focus is on technical grounding and creative thought. Choir, theory and piano lab classes are designed to allow each student to advance their individual level of musicianship through specific workshops in keyboard skills, knowledge and understanding of theory, aural skills and sight-singing skills.</p>		
SCQF Level	Level 7		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	None		
Co-requisites	All other modules in BA MT SCQF Level 7		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Choir/Sight-singing	2	24	48
Practical Musicianship	1	24	24
Theory	2	24	48
1:1 lessons	0.5	20	10
Practical Examination (Instrumental)	2	1	2

Independent Study			67.5
Tutorials	0.25	2	0.5

Total Notional Student Effort	200
Module Co-ordinator	Lecturer in Musical Theatre
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Develop the student's understanding of music theory and terminology • Develop both sight-singing and ensemble singing skills and to integrate terminology into practice • Integrate the theory of music with keyboard skills • Develop practical skills in a musical instrument.
Module Content	<p>The module will cover:</p> <ul style="list-style-type: none"> • Music theory and terminology • Sight-singing and ensemble singing skills • Harmony and compositional studies • Instrumental Lessons
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Evidence a knowledge and understanding of music theory and terminology
LO2	Work autonomously to develop an instrumental ability and confidence in performance
LO3	Work collaboratively to demonstrate a practical application of sight-singing and awareness of ensemble skills
LO4	Evidence an integrated awareness of theory and practice through keyboard skills
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 30% (LO2) • Performance
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Technical accuracy and fluency • Evidence of effective musical expression that includes dynamic control, phrasing, articulation and a level of stylistic accuracy • An ability to communicate creatively as a solo musician
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 70% (LO1, LO3, LO4) • Continuous Observation

Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • An understanding of music theory and terminology in theory class • An accurate awareness of musical detail and ability to collaborate in a vocal ensemble in choir class • An appropriate level of keyboard skills underpinned by theory in piano lab • Collaboration through discussion and evaluation of practice in piano lab • An ability to work autonomously and apply appropriate practice skills 		
Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1		x
	LO2	x	
	LO3		x
	LO4		x
Feedback	Formative feedback will be given in the following ways: <ul style="list-style-type: none"> • Oral assessment in response to your work given by the tutor/s on a continual basis within the classroom environment. • Individual feedback/feed forward tutorials delivered at the end of Terms 1 & 2 Summative feedback will be given in the following ways: <ul style="list-style-type: none"> • An overall module grade awarded at the end of Term 2. 		
Recommended Resources	<ul style="list-style-type: none"> • See Module Briefing for required/recommended reading 		
Other Relevant Details	Musical Instruments and Insurance: <ul style="list-style-type: none"> • <i>It is your responsibility to ensure that your musical instruments are fully insured against loss or damage whilst on the RCS premises</i> 		
Next Steps	Music 2		

Module Title	Dance 1		
Brief Description	This module introduces new skills and develops existing skills across a range of dance techniques relevant to musical theatre. It includes body conditioning to enable development of an individualized fitness regime.		
SCQF Level	Level 7		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	None		
Co-requisites	All other modules in BA MT SCQF Level 7		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	6	24	144
Workshops	Exam - 3	1	3
Tutorials	0.25	2	0.5
Independent Study			52.5
Total Notional Student Effort			200
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Develop an understanding of core stability, flexibility, strength, balance, weight transference and breathing techniques in various dance styles. • Develop an understanding of a variety of choreographic styles through the application of learned techniques to evidence an understanding of expressive performance. • Develop the body through a regular regime of body conditioning, fitness programmes and technical exercises. • Promote the use of reflection as a catalyst for personal and artistic development. 		

Module Content	<ul style="list-style-type: none"> • Technical classes to develop core skills in a variety of dance styles. • Exploration of different styles of dance relevant to musical theatre. • Development of a personal fitness regime relevant to the individual needs of the student • Exploration of the use of expression and dynamics in movement.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the ability to apply technical knowledge within dance practice.
LO2	Explore through practical application the various styles of dance relevant to musical theatre.
LO3	Demonstrate the ability to work autonomously and collaboratively whilst maintaining a safe and healthy understanding of the body.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 70% (LO1, LO2, LO3) • Continuous observation of working practice T1 and T2
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A solid foundation in the core technical skills of dance. • Evidence of an emerging ability to express through physicality, movement and a range of dynamics. • The ability to synthesize style • An understanding of the body and application of a healthy daily program to explore personal fitness, relaxation, and focus. • Demonstration of professional practice
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> ☐ 30% (LO1) Performance
Assessment Criteria for Assessment 2	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • A solid foundation in the core technical skills of dance.

	<ul style="list-style-type: none"> • Integration of technique into performance practice with evidence of synthesis of a range of styles. • Evidence of the foundations of performance and character through movement 												
<p>Alignment of Assessment and Learning Outcomes</p>	<table border="1" data-bbox="687 376 1129 600"> <thead> <tr> <th data-bbox="687 376 826 488"></th> <th data-bbox="826 376 976 488">Mode 1</th> <th data-bbox="976 376 1129 488">Mode 2</th> </tr> </thead> <tbody> <tr> <td data-bbox="687 488 826 524">LO1</td> <td data-bbox="826 488 976 524">X</td> <td data-bbox="976 488 1129 524">X</td> </tr> <tr> <td data-bbox="687 524 826 560">LO2</td> <td data-bbox="826 524 976 560">X</td> <td data-bbox="976 524 1129 560">X</td> </tr> <tr> <td data-bbox="687 560 826 600">LO3</td> <td data-bbox="826 560 976 600">X</td> <td data-bbox="976 560 1129 600"></td> </tr> </tbody> </table>		Mode 1	Mode 2	LO1	X	X	LO2	X	X	LO3	X	
	Mode 1	Mode 2											
LO1	X	X											
LO2	X	X											
LO3	X												
<p>Feedback</p>	<p>The student will receive feedback through the following modes, all of which inform reflection and development.</p> <ul style="list-style-type: none"> • Oral feedback from staff and peers arising continuously through the working process. • Evaluative oral feedback and discussion shared in the one to one tutorials. • Module grade on completion of the module. 												
<p>Recommended Resources</p>	<ul style="list-style-type: none"> • See Module Briefing for required/recommended reading 												
<p>Other Relevant Details</p>													
<p>Next Steps</p>	<p>Dance 2</p>												

Module Title	Voice 1		
Brief Description	Voice 1 introduces technical voice skills, providing grounding for all spoken and sung voice work. Classes in spoken voice cover technique, textual analysis, phonetics and accents and dialects. Singing lessons provide an opportunity to establish core singing skills in relation to the varied styles required of a Musical Theatre performer. Repertoire coaching sessions support a rigorous preparation process. Reflection and Independent learning time are vital components which support, consolidate and develop classroom experiences.		
SCQF Level	Level 7		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	None		
Co-requisites	All other modules in BA MT SCQF Level 7		
Anti-Requisites	none		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	Varied	24	96
Lectures	4	2	8
1:1 lessons	1	14	14
Workshops	4	1	4
1:1 lessons	0.5	24	12
Tutorials	0.25	2	0.5
Independent Study			65.5
Total Notional Student Effort			200
Module Co-ordinator	Head of Voice/Lecturer in Voice		
Module Aims	This module is designed to:		

	<ul style="list-style-type: none"> • Provide a thorough grounding in key aspects of vocal theory and techniques, and develop the practical application of that knowledge • Facilitate the development of students as aspiring creative arts practitioners through voice and text in its various forms • Establish a secure, sustainable working practice through the development of an embodied voice • Establish a professional, collaborative and autonomous working practice in voice • Establish reflection in its various forms as a key part of the development of the learner
Module Content	<ul style="list-style-type: none"> • Theoretical and practical exploration of vocal anatomy and physiology, including key principles of vocal health • Technical foundation in core singing techniques and their articulation with the stylistic demands of musical theatre • Technical foundation in spoken voice, including the Nadine George Voice Work • Textual analysis and application for spoken text • Textual analysis in relation to the synthesis of lyric, acting and music in song • An introduction to phonetics and practical study of selected accents and dialects • Practical exploration and learning of song repertoire, consolidated by individual coaching sessions • Discussion, feedback and reflection contributing to daily practice and development of the autonomous learner and collaborative practitioner
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Apply learning from a variety of practical and theoretical settings, including discussion, feedback and reflection
LO2	Demonstrate a developed technical foundation in an embodied spoken and sung voice
LO3	Communicate text expressively through spoken and sung voice
LO4	Demonstrate a secure foundation in accent and dialect acquisition
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 70% (LO1, LO2) • Continuous Observation

<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Engagement in discussion, feedback and reflective processes, utilising the information to further personal development • Development in all aspects of vocal learning, evidenced through practical application of theory • Development in all technical aspects of an embodied spoken and sung voice 																						
<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 30% (LO3, LO4) • Presentation • Voice Exam 																						
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Informed and detailed textual analysis, communicated effectively through spoken voice • Through synthesis of lyric, acting and music, communicate effectively through sung voice • Confident speaking of accents/dialects and the synthesis of voice, text and character. 																						
<p>Alignment of Assessment and Learning Outcome</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 20%;"></th> <th style="width: 20%;">Assessment 1</th> <th style="width: 20%;">Assessment 2</th> <th style="width: 40%;"></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">x</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">x</td> <td></td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td style="text-align: center;">x</td> <td></td> </tr> <tr> <td>LO4</td> <td></td> <td style="text-align: center;">x</td> <td></td> </tr> </tbody> </table>				Assessment 1	Assessment 2		LO1	x			LO2	x			LO3		x		LO4		x	
	Assessment 1	Assessment 2																					
LO1	x																						
LO2	x																						
LO3		x																					
LO4		x																					
<p>Feedback</p>	<p>The student will receive feedback through the following modes, all of which inform reflection and development</p> <ul style="list-style-type: none"> • Oral feedback from staff and peers arising continuously during the working process • formal oral feedback tutorials • Module Grade on completion of module 																						
<p>Recommended Resources</p>	<ul style="list-style-type: none"> • See Module Briefing for required reading • Singing repertoire available from Whittaker Library <p>Recommended bibliography:</p>																						

	<ul style="list-style-type: none"> • George, N. (2005). My Life with Voice. <i>Voice and Speech Review</i>, 4(1), pp.33-42. • Haydn Rowles, J. and Sharpe, E. (2014). <i>How to Do Standard English Accents</i>. London: OBERON Books Ltd. • Kayes, G. (2004). <i>Singing and the actor</i>. A & C Black. • Soto-Morettini, D. (2006). <i>Popular singing</i>. London: A & C Black. <ul style="list-style-type: none"> • Articles from The Centre for Voice in Performance website. • <i>Phonetics for Actors</i> – resource created by Hilary Jones, member of The Centre for Voice in Performance <p>Recommended listening:</p> <ul style="list-style-type: none"> • Dyer, P (2007). <i>Access Accents: RP and General American</i>. [Audiobooks] • Meier, P <i>Accent Collection</i> [various] <p>VLE resources:</p> <ul style="list-style-type: none"> □ Additional course materials are available on Moodle including on-line Phonetics games and the CHAS interactive charts which complement the ‘Phonetics for Actors’ Handbook • MEDEA: www.medea.rcs.ac.uk Media e-learning Dialects of English for Actors. A Centre for Voice in Performance WordPress site designed to support and enhance dialect acquisition
<p>Other Relevant Details</p>	<ul style="list-style-type: none"> • Assessment processes will be transparent to the learner throughout the year • A Module Briefing Paper will be issued by the Module Co-ordinator • A Summative Assessment Briefing Paper will be issued by the Module Co-ordinator
<p>Next Steps</p>	<p>On successful completion of this module, you may consider taking the following modules:</p> <ul style="list-style-type: none"> • All closed core modules at SCQF Level 7 • Certain options modules



Royal Conservatoire *of* Scotland

Module Descriptors

SHE Level 2

Level Two in Outline - Integration

In Level Two, the process of synthesizing two or more disciplines begins. Students continue the development of skills but these are now combined through project work and the beginnings of performance, both for peers and in public. Entrepreneurial ideas are developed and the student is encouraged to think as a professional. The 20 Credits of options at this Level is key to the ongoing journey of the autonomous learner and allows for further specialism or diversification of study as appropriate to the learner.

Level Two Modules, Mapped to Programme Learning Outcomes

	Programme Learning Outcomes						
Module Title	Credits	1	2	3	4	5	6
Acting	10	x	x	x	x	x	
Dance	20	x	x	x	x	x	
Voice	20	x	x	x	x	x	
Performance	20	x	x	x	x	x	
Artist in Development	20	x	x	x	x	x	x
Music	10	x	x	x	x	x	
Options	20						

Module Title	Acting 2		
Brief Description	This module is designed to extend acting skills acquired in year 1 and develop a deeper understanding of the actor's process. This will be explored through work on a variety of texts and selected scenes.		
SCQF Level	Level 8		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All modules in BA MT SCQF Level 7		
Co-requisites	All other modules in BA MT SCQF Level 8		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	5	13	65
Performance	2	1	2
Tutorials	0.5	2	1
Independent Study			32
Total Notional Student Effort			100
Module Co-ordinator	Jane Hensey		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Extend the technical skills, knowledge and understanding acquired in Acting SHE Level 1 • Develop current standards of discipline within a professional working environment. • Enable the student to develop a deeper practical understanding of the actor's process. • Develop a creative approach and range of alternative strategies to building character through text through collaborative learning and practice. • Further strengthen autonomous reflective practice with a practical performance environment. 		

Module Content	<ul style="list-style-type: none"> • Independent rehearsal and classroom sharing of selected scenes in a non-musical theatre environment. • Development of textual analysis through exploration of selected scenes including the practical use of actioning to develop character and relationships. • Listening, observation, exploration and analysis of senses, memory, emotion, imagination, inner life and atmosphere and the practical application of these skills within a rehearsal environment. • Integration of vocal, physical and imaginative resources through application of character and narrative in rehearsal and classroom observed performance. • Exploration of the interrelationship of the actor and recorded media, determining the size of performance and appropriate application of movement, voice, emotion and focus of energy.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Evidence through rehearsal and performance of a growing range and depth of communication of inner thoughts, feelings and behaviours.
LO2	Work autonomously and collaboratively with scene partners.
LO3	Evidence a developing knowledge of a character journey through textual analysis and appropriate research and practically apply in rehearsal of text.
LO4	Demonstrate the ability to express the appropriate physical, vocal, emotional and psychological qualities required when acting for stage in rehearsal and performance.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 60% (LO1, LO2, LO3, LO4) • Continuous Observation
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to analyse and communicate a character's inner thoughts, feelings and behaviour in a rehearsal environment. • The ability to work autonomously. • The ability to work with generosity and sensitivity towards others.

Brief Description	<p>The module provides an in-depth knowledge of the contemporary musical theatre industry together with practical opportunity to explore related performance repertoire and an introduction to self-employment.</p> <p>This module continues the artists planned development and reflective practice work introduced in Artist in Development 1 through the introduction of theatrical context.</p>		
SCQF Level	Level 8		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All modules in BA MT SCQF Level 7		
Co-requisites	All other core modules in SCQF Level 8		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	3	21	63
Seminars	2	6	12
Directed Study	3	0.5	1.5
Workshops	3	3	9
Tutorials	0.5	3	1.5
Independent Study			113
Total Notional Student Effort			200
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Provide a safe performance platform in which to trial and obtain feedback on musical theatre repertoire for inclusion in a professional portfolio. 		

	<ul style="list-style-type: none"> • Support the student in identifying potential employment streams within musical theatre and related industries. • Introduce student to portfolio career management including arts employment opportunities outside of performance. • Detailed analysis of contemporary musical theatre landscape. • Introduce student to self-marketing within the creative industries. • Maintain and intensify artistic growth through continued professional development planning and reflective practice. • Promote intellectual responsibility in sustaining a performing arts career.
Module Content	<ul style="list-style-type: none"> • Repertoire performance labs; exploring appropriate material for inclusion in graduating portfolio, responding to professional direction/feedback, synthesising developing skills. • Directed study of active practitioners, industry professionals and production companies. • Seminars in Contemporary Musical Theatre Industry; culminating in research based group presentation. • Workshops in professional marketing, portfolio content, CV layout, and personal website design.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Evidence a growing range through a repertoire of industry specific songs and monologues.
LO2	Demonstrate an acute understanding of the contemporary musical theatre industry and the employment opportunities therein.
LO3	Identify appropriate professional portfolio content.
LO4	Further develop as a reflective practitioner through continued skill synthesis and deeper analysis of artistic practice.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail (LO1, LO2, LO3, LO4) • Continuous Observation T1, T2

<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Professional standards of timekeeping and attendance. • Evidence of developing technical skills in relation to a growth of understanding of their theatrical context. • Confident integration of technical skill in solo performance. • Timely completion of research tasks. • Practical application of developing research and investigation techniques. • The ability to work both autonomously and collaboratively in research and presentation tasks. 																	
<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail (LO2, LO3) • Reflective Summative Statement • Personal Development Plans 																	
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Detailed, written evidence of a continuous reflective practice, enhanced by industry understanding. • Completion and tri-annual review of a Personal Development Plan evidencing the ability to self-manage and evaluate personal development. • Appropriate selection and attendance of live performance. Informed by the individual's developing practice and evidenced through online critical reflection. 																	
<p>Alignment of Assessment and Learning Outcome</p>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> </tr> <tr> <td>LO2</td> <td>x</td> <td>x</td> </tr> <tr> <td>LO3</td> <td>x</td> <td>x</td> </tr> <tr> <td>LO4</td> <td>x</td> <td></td> </tr> </tbody> </table>				Assessment 1	Assessment 2	LO1	x		LO2	x	x	LO3	x	x	LO4	x	
	Assessment 1	Assessment 2																
LO1	x																	
LO2	x	x																
LO3	x	x																
LO4	x																	

<p>Feedback</p>	<ul style="list-style-type: none"> • Formative feedback/feed forward will be given by your tutors on a continuous basis within the classroom environment • Written feedback on summative statement and final PDP submission
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BA Musical Theatre Programme Handbook – 2019/20

Recommended Resources	<ul style="list-style-type: none">• See Module Briefing for required/recommended reading• Singing repertoire available from Whittaker Library
Other Relevant Details	
Next Steps	Artist in Development 3

Module Title	Music 2		
Brief Description	<p>The Music 2 module is designed to support both the development of ensemble instrumental skills and continued depth in musicianship. This will be delivered in 3 sections;</p> <ul style="list-style-type: none"> • Choir • Music Lab • Instrumental Lesson <p>The main aim is to further develop the technical and creative skills needed as a solo instrumentalist with a view to supporting each student's awareness of ensemble. This will be explored through 1-1 instrumental lessons and group performance labs where the focus is on generosity and flexibility in ensemble. Choir classes are designed to further develop sight-singing and ensemble singing skills while music lab sessions allow each student to explore their instrumental skill and ensemble.</p>		
SCQF Level	Level 8		
Credit Rating	10 SCQF Credits / 5 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All core modules in BA MT SCQF Level 7		
Co-requisites	All other core modules in SCQF Level 8		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops (Choir)	1	21	21
Workshops (Ensemble Class)	1	21	21
Workshops (Actor-musician)	3	3	9
1:1 lessons	0.5	14	7
Practical Examination (Ensemble Class)	3	1	3
Tutorials	0.25	2	0.5
Independent Study			38.5

Total Notional Student Effort	100
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Module Co-ordinator	Lecturer in Musical Theatre
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Further develop instrumental study with a view to supporting ensemble skills • Further develop instrumental and communication synthesis to underpin actor musician skills • Further develop vocal ensemble skills
Module Content	<p>This module should cover:</p> <ul style="list-style-type: none"> • Instrumental ensemble and communication skills • Instrumental lessons • Vocal ensemble skills
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Evidence a creative and refined clarity of communication as a solo musician
LO2	Evidence a generosity and creativity in communication through instrumental ensemble in a variety of roles and environments
LO3	Evidence a growing range and depth of vocal ensemble skill and a detailed awareness in response to musical direction
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 40% (LO2) • Performance
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • A growing range and depth of technical accuracy and musical detail • An ability to communicate effectively as a solo and ensemble musician • An ability to be generous as a solo and collaborative musician in a group environment
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 60% (LO1, LO3) • Continuous Observation
Assessment Criteria for Assessment 2	Assessors will look for:

	<ul style="list-style-type: none"> • An understanding of the varying dynamics of an instrumental ensemble and a flexibility and creativity in varying ensemble roles • An ability to collaborate in a vocal ensemble and respond to specific musical and stylistic direction in choir • A developed ability to respond creatively to musical direction and ability to incorporate direction into practice • An ability to work autonomously throughout research and practice skills 		
Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1		x
	LO2	x	
	LO3		x
Feedback	<p>Formative feedback will be given in the following ways:</p> <ul style="list-style-type: none"> • Oral assessment in response to your work given by the tutor/s on a continual basis within the classroom environment • Individual feedback/feed forward tutorials • Summative feedback will be given in the following ways: • An overall module grade awarded at the end of Term 3 		
Recommended Resources	<ul style="list-style-type: none"> • See Module Briefing for required/recommended reading • Specific resources may be suggested by the facilitator of each session 		
Other Relevant Details	<p>Musical Instruments and Insurance:</p> <p><i>It is your responsibility to ensure that your musical instruments are fully insured against loss or damage whilst on the RCS premises</i></p>		
Next Steps	Actor-Musician Project		

Module Title	Dance 2		
Brief Description	This module further deepens and develops existing skills across a range of dance techniques relevant to musical theatre. It includes body conditioning to enable development of an individualized fitness regime.		
SCQF Level	Level 8		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All core modules in BA MT SCQF Level 7		
Co-requisites	All other core modules in SCQF Level 8		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	6	21	126
Practical Exam	3	1	3
Independent Study			70.5
Tutorials	0.25	2	0.5
Total Notional Student Effort			200
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Further develop the technical skills in the core areas of dance relevant to musical theatre. • Further evidence a variety of choreographic styles through the application of learned techniques to evidence an understanding of expressive performance. • Prepare the student for current industry auditions. • Further develop and prepare the body for dance in Musical Theatre through a regular regime of body conditioning, fitness programmes and technical exercises whilst developing skills in relaxation, focus and professional practice. 		

	<ul style="list-style-type: none"> • Further develop an understanding of the assimilation of choreography and style in a performance context. • Promote the use of reflection as a catalyst for personal and artistic development
Module Content	<ul style="list-style-type: none"> • Advanced technical classes in various dance styles. • Further exploration of diverse repertoire from various historical and contemporary musical theatre genres. • Audition Technique relevant to the musical theatre Industry. • Further development of a personal fitness regime relevant to the individual needs of the student
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate a developed understanding of and ability to execute the technical requirements of the core skills of various dance styles.
LO2	Evidence an increased ability to synthesize style and technique in a variety of dance forms and show a greater range of movement and dynamics.
LO3	Demonstrate an increased ability to work autonomously, safely, ethically and collaboratively.
LO4	Execute choreographic combinations confidently whilst demonstrating an increased understanding of creative and expressive qualities of movement in performance.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 70% (LO1, LO2, LO3) • Continuous Observation of working practice T1, T2.
Assessment Criteria for Assessment 1	<p>In this assessment mode your assessors will be looking for:</p> <ul style="list-style-type: none"> • Further development of core dance skills. • Ability to combine dance steps into complex choreographed combinations demonstrating a developing understanding of the creative and expressive qualities of movement. • An understanding and ability in the synthesis of technique and style • Development of audition technique and professional practice relevant to musical theatre • Further development and demonstration of the ability to put into practice, a personal

	regime to meet the current demands of the musical theatre industry.		
Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • 30% (LO2, LO4) • Performance (Practical Exam) 		
Assessment Criteria for Assessment 2	In this assessment mode your assessors will be looking for: <ul style="list-style-type: none"> • An enhanced ability to recreate complex choreographic sequences. • An enhanced demonstration of the synthesis of technique, performance, and style in dance for musical theatre. • The ability to learn and perform unseen choreography in an audition-based context 		
Alignment of Assessment and Learning Outcomes		Assessment 1	Assessment 2
	LO1	X	
	LO2	X	X
	LO3	X	
	LO4		X
Feedback	The student will receive feedback through the following modes, all of which inform reflection and development. <ul style="list-style-type: none"> • Oral feedback from staff and peers arising continuously through the working process. • Evaluative oral feedback and discussion shared in the one to one tutorials. • Module grade on completion of the module. 		
Recommended Resources			
Other Relevant Details			
Next Steps	Artist in Development 3		

Module Title	Performance 2
Brief Description	<p>This module is designed to support the synthesis of skills through several carefully planned stages. The Performance 2 module will start in term 2 and will lead on from the initial integration work explored through each skills classes in term 1.</p> <ul style="list-style-type: none"> • Term 1 Skills Classes - Integration & Exploration • Term 2 Performance 2 - Company Scenes • Term 3 Performance 2 – Development of New Work <p>Performance 2 will then look to provide space and guidance for each student to explore the integration of skills and to challenge how this informs the rehearsal and performance process. The initial stage (the Company scenes component) will look to explore the challenge faced when integrating spoken and sung voice, dance and musicianship together. This will be achieved through the careful selection of pre-existing musical theatre scenes and should provide a variety of material and contexts for each student to experiment and explore. A full creative team will guide the process and each student will have the opportunity with both principle and ensemble roles in an open and safe environment.</p> <p>The year group will then embark on the creation and development of an original piece of theatre. A carefully chosen creative team will look to support this process; however the creation and development of the material is now handed over to the student group. This will allow each student to further explore the synthesis of each skill through a highly creative and autonomous process where all 4 strands will be used to devise, originate, and develop a piece of relevant theatre.</p> <p>These 3 stages should provide the space and support necessary to challenge the complexity of synthesizing skills together. The focus through all these sessions will be placed on how the skills can inform and complement each other and how these can be used to communicate with honesty and clarity.</p>
SCQF Level	Level 8

BA Musical Theatre Programme Handbook – 2019/20

Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All core modules in BA MT SCQF Level 7		
Co-requisites	All other core modules in SCQF Level 8		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	12	7	84
Directed Study	24	2	48
Performance	9	1	9
Tutorials	0.5	2	1
Independent Study			58
Total Notional Student Effort			200
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Develop and integrate the practical performance skills associated with musical theatre (Singing, Acting, Dance and Music). • Extend and refine the intellectual, practical and creative skills associated with the performance of a substantial section of musical theatre repertoire • Further strengthen autonomous and reflective practice within a practical performance environment. • Provide a wide range of alternative practices and viewpoints associated with musical theatre styles and the rehearsal techniques associated with them. 		

Module Content	<ul style="list-style-type: none"> • The exploration of rehearsal techniques from a variety of sections of musical theatre repertoire. • The performance of sections of musical theatre repertoire • Technique workshops to develop skill synthesis (acting, singing, dance and music) in a practical performance environment. • Independent Study associated with developing individual rehearsal processes.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Integrate the core disciplines associated with musical theatre including acting, singing, dance and music through the communication of character and narrative in performance.
LO2	Work autonomously and collaboratively in both rehearsal and performance.
LO3	Apply a range of technical processes associated with the development of core musical theatre skills in rehearsal and performance
LO4	Develop an understanding of research and its integration through practical application in rehearsal.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • <i>Pass/Fail</i> • Continuous Observation
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The potential to work autonomously. • Receptiveness to peer feedback. • Generosity when collaborating with scene partners and ensemble. • The ability to apply theory in practice. • The ability to use research skills in the definition of character and context. • The integration of core disciplines in rehearsal (singing, acting, dance and music) • Discipline and preparation in a professional rehearsal context.

Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • <i>Pass/Fail</i> • Performance
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Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • The potential to work autonomously. • Receptiveness to peer feedback. • Generosity when collaborating with scene partner • The ability to communicate a character's inner thoughts, feelings and behaviour in all aspects of musical theatre performance including acting, singing, dance and music. • the ability to integrate technique and imagination in performance. 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1		x
	LO2	x	x
	LO3	x	x
LO4	x		
Feedback	Formative feedback will be given in the following ways: <ul style="list-style-type: none"> • Instantaneous oral feedback from staff and peers arising continuously during the working process • Mutually constructed feedback and feed-forward delivered in one-to-one tutorials • Pass/Fail 		
Recommended Resources	<ul style="list-style-type: none"> • Specific resources may be suggested by the facilitator of each session 		
Other Relevant Details			
Next Steps	Performance 3		

Module Title	Voice 2		
Brief Description	<p>Voice 2 will consolidate and develop technical spoken and sung voice skills established in Voice 1. Skills in accents and dialects will also be developed.</p> <p>Classes in technical spoken voice and text are at a more advanced level, and include Shakespearean text workshops.</p> <p>Singing lessons will further develop core singing skills with increased focus on securing the specific skills required by the various styles of Musical Theatre.</p> <p>Repertoire coaching sessions support a rigorous singing preparation process.</p> <p>Integration of voice skills in rehearsal and performance is explored, developing the dramatic voice, integrating and empowering the use of all technical skills with creative choices.</p> <p>Reflection, Independent Learning and the development of Personal Practice continue to be vital components.</p>		
SCQF Level	Level 8		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All core modules in BA MT SCQF Level 7		
Co-requisites	All other core modules in SCQF Level 8		
Anti-Requisites	none		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	varied		76
Workshops	4	4	16
1:1 lessons	1	16	16
1:1 lessons	0.5	20	10
Supervised / Taught group activity (Integration: Performance 2 Term 2)	varied		20
Independent Study			61.5
Tutorials	0.25	2	0.5

Total Notional Student Effort	200
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Module Co-ordinator	Head of Voice/Lecturer in Voice
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Secure a safe and sustainable working practice through an embodied voice • Extend and enhance singing techniques • Develop the learner's professional, autonomous and collaborative working practice in voice • Enable the learner to integrate voice with core disciplines of acting, music and dance • Enhance dramatic text analysis and interpretation skills • Develop a broad expressive range in the voice
Module Content	<ul style="list-style-type: none"> • Extended development of an embodied spoken and sung voice • Extended exploration of sung voice qualities and their application to styles required by Musical Theatre • Deeper exploration of Nadine George Voice Work and its articulation with Classical and Contemporary texts, including in a series of Classical Text workshops. • Development of Personal Practice in Voice. • Integrating voice into text techniques in a Musical Theatre rehearsal and performance process • Expansion of solo song portfolio through independent research, supported by individual coaching sessions • Development of skills in accents and dialects.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Demonstrate the value of reflection and personal practice as a catalyst for learning and artistic and personal development
LO2	Demonstrate development in technical skills in sung and spoken voice
LO3	Through a broad range of texts, communicate meaning creatively and expressively through spoken and sung voice
LO4	Demonstrate a technically safe, embodied spoken and sung voice, capable of a broad range of expression, in presentation

Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 60% (LO1, LO2, LO3) Continuous Observation
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<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • A developing Personal Practice evidenced through applied learning, drawn from reflection, feedback and discussion processes • Development of a safe, embodied vocal technique in both spoken and sung voice • Development in interpretive skills over a broad range of texts for spoken and sung voice, communicated creatively and imaginatively 															
<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <input type="checkbox"/> 40% (LO4) • Presentation <p>Voice Exam</p>															
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • A technically secure, embodied spoken and sung voice • Detailed textual analysis and interpretation, realised through expressive and imaginative communication of meaning in spoken text and song • Technical flexibility in contrasting styles of Musical Theatre sung repertoire • Integration of voice with the core skills of acting, music and dance/movement, as appropriate 															
<p>Alignment of Assessment and Learning Outcome</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;"></th> <th style="width: 35%;">Assessment 1</th> <th style="width: 35%;">Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">x</td> <td style="text-align: center;">x</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">x</td> <td style="text-align: center;">x</td> </tr> <tr> <td>LO3</td> <td style="text-align: center;">x</td> <td style="text-align: center;">x</td> </tr> <tr> <td>LO4</td> <td></td> <td style="text-align: center;">x</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	x	x	LO2	x	x	LO3	x	x	LO4		x
	Assessment 1	Assessment 2														
LO1	x	x														
LO2	x	x														
LO3	x	x														
LO4		x														

<p>Feedback</p>	<p>The student will receive feedback through the following modes, all of which inform reflection and development</p> <ul style="list-style-type: none"> • Oral feedback from staff and peers arising continuously during the working process • formal oral feedback tutorials • Module Grade on completion of module
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<p>Recommended Resources</p>	<p>Recommended bibliography:</p> <ul style="list-style-type: none"> • Berry, C. (1991). <i>Voice and the actor</i>. New York: Wiley. • Hall, P. (2009). <i>Shakespeare's advice to the players</i>. London: Oberon. • Houseman, B., Radcliffe, D. and Branagh, K. (2008). <i>Tackling Text [and subtext]</i>. Nick Hern Books. • Linklater, K. (2012). <i>Freeing Shakespeare's Voice</i>. New York: Theatre Communications Group. • <p>Singing repertoire available from Whittaker Library.</p> <p>VLE resources:</p> <ul style="list-style-type: none"> • MEDEA: www.medea.rcs.ac.uk. Media e-learning Dialects of English for Actors. A Centre for Voice in Performance WordPress site designed to support and enhance dialect acquisition. • Centre for Voice in Performance on-line research materials
<p>Other Relevant Details</p>	<ul style="list-style-type: none"> • Assessment processes will be transparent to the learner throughout the year • A Module Briefing Paper will be issued by the Module Co-ordinator • A Summative Assessment Briefing Paper will be issued by the Module Co-ordinator
<p>Next Steps</p>	<p>On successful completion of this module, you may consider taking the following modules:</p> <ul style="list-style-type: none"> • Certain options modules



Royal Conservatoire *of* Scotland

Module Descriptors

SHE Level 3

Level Three in Outline - Performance

Level Three is spent in final preparation for entry into the creative industries. Throughout the Artist in Development module, students experience workshops and auditions with key industry practitioners and have direct interaction through the Industry Showcase. The student is engaged in productions of different styles within the musical theatre cannon and develops a portfolio of marketing and promotional materials to support their springboard into professional employment.

Level Three Modules, Mapped to Programme Learning Outcomes

	Programme Learning Outcomes						
Module Title	Credits	1	2	3	4	5	6
Artist in Development	40	x	x	x	x	x	x
Performance 3a	30	x	x	x	x	x	x
Performance 3b	30	x	x	x	x	x	x
Options	20						

Module Title	Performance 3a		
Brief Description	<p>This module provides the first opportunity for students to engage in a fully integrated rehearsal process, reflective of the musical theatre industry. Students will work with a creative team to realise a full production of a book musical in a studio theatre environment.</p> <p>Within the module students will be expected to synthesize skills developed in years 1 and 2 in the sustained and pressurised context of public performance.</p>		
SCQF Level	Level 9		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All core modules in BA MT SCQF Level 7 and 8		
Co-requisites	Performance 3b		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	30	5	150
Supervised / Taught group activity	40	1	40
Performance	29.5	1	29.5
Tutorials	0.5	1	0.5
Independent Study			80
Total Notional Student Effort			300
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Synthesize intellectual, creative and practical skills through a professional rehearsal process and public performance of a musical production. • Integrate core disciplines (acting, singing, dance, music) and underpinning theoretical knowledge and understanding through 		

	<p>rehearsal and performance of selected play-text/score to a public audience.</p> <ul style="list-style-type: none"> • Engender a critical awareness and the ability to evaluate the contemporary relevance of selected work and style of production.
Module Content	<ul style="list-style-type: none"> • Textual and musical analysis of selected work through rehearsal process • Research as required by/appropriate to the specific work and production style • Exploration, analysis and communication of character and narrative through research, rehearsal and public performance of selected work • Integration of vocal, physical and imaginative resources through application to character and narrative in rehearsal and public performance • Application of appropriate health and safety practices in the professional work place. • Exploration and execution of appropriate styles of performance • Evaluation of contemporary relevance of selected work
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Communicate character and narrative within the appropriate style and convention for the selected work in public performance
LO2	Integrate core disciplines of acting, singing, dance, music and the creative use of research through the communication of character and narrative in performance
LO3	Initiate both autonomous and collaborative work
LO4	Evaluate the contemporary relevance of the selected work and style of production
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail • Continuous Observation
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to take responsibility for your own rehearsal process • The ability to work with generosity and sensitivity towards others • The ability to synthesize acting, singing, dance and music in the creation of character • A well-grounded knowledge and understanding of the world of the piece,
	playwright/composer and style of presentation

Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Pass/Fail • Performance 			
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • The ability to communicate character and narrative within the appropriate style and convention for the selected work in public performance • The integration of acting, singing, dance and music in the creation and communication of character and narrative in performance • Expertise in vocal and physical expression 			
Assessment 3, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • Pass/Fail • Summative Statement 			
Assessment Criteria for Assessment 3	Assessors will look for: <ul style="list-style-type: none"> • Evidence of the development of an independent arts practice through the collaborative process of rehearsal and performance • An evaluation of the contemporary relevance of the selected work and style of production 			
Alignment of Assessment and Learning Outcome				
		Assessment 1	Assessment 2	Assessment 3
	LO1		x	
	LO2		x	
	LO3	x		x
	LO4			x
Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning: <ul style="list-style-type: none"> • Instantaneous oral feedback from staff and peers arising continuously during the working process • Mutually constructed feedback and feed-forward delivered in one-to-one tutorials • Pass/Fail 			
Recommended Resources	Libretto / Score and research material specific to the project			
Other Relevant Details				
Next Steps	Performance 3b			

Module Title	Performance 3b			
Brief Description	This module provides opportunity for students to engage in a fully integrated rehearsal process of a large scale book musical in main stage production. Students will work with a creative team to realise a full production and develop the skills to deliver a performance befitting the style and scale of a large performance space.			
SCQF Level	Level 9			
Credit Rating	30 SCQF Credits / 15 ECTS credits			
Status (Core/Elective/Options)	Core			
Pre-requisites	All core modules in BA MT SCQF Level 7 and 8			
Co-requisites	All other core modules in SCQF 9			
Anti-Requisites	None			
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity	Rehearsals	30	6	180
Supervised / Taught group activity	Technical Rehearsals	40	1	40
Supervised / Taught group activity	Performance	29.5	1	29.5
Tutorials		0.5	1	0.5
Independent Study		7.1	7	50
Total Notional Student Effort				300
Module Co-ordinator	Lecturer in Musical Theatre			
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Synthesize intellectual, creative and practical skills through a professional rehearsal process and public performance of works drawn from the canon of book musicals • Integrate core disciplines of acting, singing, dance, music and underpinning theoretical knowledge and understanding through 			

	<p>rehearsal and performance of selected work to a public audience.</p> <ul style="list-style-type: none"> • Engender a critical awareness and the ability to evaluate the contemporary relevance of selected work and style of production.
Module Content	<ul style="list-style-type: none"> • Textual analysis of selected work through rehearsal process • Research as required by/appropriate to the specific work and production style • Exploration, analysis and communication of character and narrative through research, rehearsal and public performance of selected work • Integration of vocal, physical and imaginative resources through application to character and narrative in rehearsal and public performance • Application of appropriate health and safety practices in the professional work place • Exploration and execution of appropriate styles of performance • Evaluation of contemporary relevance of selected work
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Communicate character and narrative within the appropriate style and convention for the selected work in public performance
LO2	Integrate core disciplines of acting, singing, dance, music and the creative use of research through the communication of character and narrative in performance
LO3	Initiate both autonomous and collaborative work
LO4	Evaluate the contemporary relevance of the selected work and style of production
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • <i>Pass/Fail</i> • Continuous Observation
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to take responsibility for your own rehearsal process • The ability to work with generosity and sensitivity towards others • The ability to synthesize acting, singing, dance and music in the creation of character • A well-grounded knowledge and understanding of the world of the piece,

	playwright/composer and style of presentation			
Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • <i>Pass/Fail</i> • Performance 			
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • The ability to communicate character and narrative within the appropriate style and convention for the selected work in public performance • The integration of acting, singing, dance and music in the creation and communication of character and narrative in performance • Expertise in vocal and physical expression 			
Assessment 3, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • <i>Pass/Fail</i> • Summative Statement 			
Assessment Criteria for Assessment 3	Assessors will look for: <ul style="list-style-type: none"> • Evidence of the development of an independent arts practice through the collaborative process of rehearsal and performance. • An evaluation of the contemporary relevance of the selected work and style of production. 			
Alignment of Assessment and Learning Outcome				
		Assessment 1	Assessment 2	Assessment 3
LO1			x	
LO2			x	
LO3	x			x
LO4				x
Feedback	You will receive feedback through the following modes, all of which inform reflection and development planning: <ul style="list-style-type: none"> • Instantaneous oral feedback from staff and peers arising continuously during the working process • Mutually constructed feedback and feed-forward delivered in one-to-one tutorials. • <i>Pass/Fail</i> 			

Recommended Resources	Libretto / Score and research material specific to the project
Other Relevant Details	

Next Steps	
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Module Title	Artist in Development 3		
Brief Description	<p>This module looks at providing the developing artist with a bridge to the profession. Facilitating the transition from training to professional life by bringing together all elements of artistic practice, introducing graduates to the industry and offering practical workshops in industry engagement.</p> <p>This module also looks at how to create a culture of continuous training, reflection and development as an integral part of sustaining a career in the arts.</p>		
SCQF Level	Level 9		
Credit Rating	40 SCQF Credits / 20 ECTS credits		
Status (Core/Elective/Options)	Core		
Pre-requisites	All core modules in BA MT SCQF Level 7 and 8		
Co-requisites	All other core modules in SCQF Level 9		
Anti-Requisites	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Supervised / Taught group activity (Showcase)		3	69
Supervised / Taught group activity (Performance Class)	3	16	48
Supervised / Taught group activity (Dance)	2	13	26
1:1 lessons singing	1	13	13
1:1 lessons voice	0.5	2	1
1:1 lessons instruments/actor-muso	0.5	16	8
1:1 lessons rep sessions	0.5	10	5
Tutorials	0.5	3	1.5
Seminars	3	2	6
Independent Study			219.50
Total Notional Student Effort			400

Module Co-ordinator	Lecturer in Musical Theatre
Module Aims	<p>This module is designed to:</p> <ul style="list-style-type: none"> • Build skills training in instruments and signing. • Integrate all developed skills through practice of performance and audition classes. • Practically prepare student for entry into a career in musical theatre and related industries. • Introduce graduate to the musical theatre industry through Industry Showcase. • Develop professional portfolio. • Consolidate reflective practice and personal development planning, examining continued application of these skills into the profession.
Module Content	<ul style="list-style-type: none"> • Performance labs; developing audition technique and combining skills in the realisation of cohesive, professional performance. • Continuing practical skills classes in dance, singing, repertoire and instruments. Consolidating skills and developing to professional level. • Participation in Industry Showcase. • Workshops in business management; tax, networking, marketing portfolio, Spotlight and Equity. • Review and updating of promotional material, choice of headshots, CV layouts, professional websites.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Apply highly developed core and technical skills in class, rehearsal and performance.
LO2	Apply highly developed integration skills to communicate story effectively in performance and
LO3	Professionally engage with the theatre industry in a researched, resourceful and independent manner.
LO4	Articulate conclusions on learning journey and manage independent learning in a way that will
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail (LO1, LO2, LO3) Continuous Observation T1, T2, T3.

<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Professional standards of timekeeping, attendance and rehearsal etiquette. • Advanced level of dance, singing, acting & instrumental techniques and the ability to utilise creatively and synonymously. • Receptiveness to professional feedback. • Professional levels of focus, energy and stamina across learning modes. • Confident and detailed working process, both vocally, textually, physically and ethically. • Ability to select, prepare and perform audition materials through an effective autonomous learning process.
<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail (LO4) • Personal Development Plans
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <p>PDP</p> <ul style="list-style-type: none"> • Completion and tri-annual review of a Personal Development Plan evidencing the ability to self-manage and evaluate personal development • Summative observations and realistic identification of long term goals detailed in final PDP submission
<p>Assessment 3, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail (LO3, LO4) <p>Viva</p>

<p>Assessment Criteria for Assessment 3</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • An articulate evaluation of your learning journey throughout training • A comprehensive understanding of the musical theatre industry and how you plan to engage with it • The ability to identify and present plans for future development 			
<p>Alignment of Assessment and Learning Outcome</p>		Assessment 1	Assessment 2	Assessment 3
	LO1	x		
	LO2	x		
	LO3	x		x
	LO4		x	x
<p>Feedback</p>	<ul style="list-style-type: none"> • Instantaneous oral feedback from staff and peers arising continuously during the working process • Mutually constructed feedback and feed-forward delivered in one to one tutorials • Pass/Fail 			
<p>Recommended Resources</p>	<ul style="list-style-type: none"> • See Module Briefing for required/recommended reading • Individual play-texts and sheet music should be sourced by the student 			
<p>Other Relevant Details</p>				
<p>Next Steps</p>				

Module Title	Actor-Musician Project		
Brief Description	This module will introduce you to the concept of the Actor Musician. Each student will work creatively as a team exploring how key technical skills are adapted to enhance and synthesize acting and music in performance. This module will underpin already established techniques acquired through skills classes in individual disciplines and provide an excellent opportunity for each student to demonstrate additional confidence and knowledge of this Musical Theatre genre.		
SCQF Level	Level 9		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Options)	Options (BA MT 3 only)		
Pre-requisites	All core modules in BA MT SCQF Level 7 and 8		
Co-requisites	All other core modules in SCQF Level 9		
Anti-Requisites			
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
Workshops	3	7	21
Directed Study (self-led rehearsal)	3	7	21
Workshops	30	2	60
Tutorials	0.5	1	0.5
Performance	20	1	20
Independent Study		20	78.5
Total Notional Student Effort			200
Module Co-ordinator	Lecturer in Musical Theatre		
Module Aims	This module is designed to: <ul style="list-style-type: none"> • Explore creativity in communication through instrumental ensemble in a variety of roles and environments • Employ a significant range of principle skills, techniques and practices through the 		

	<p>integration of acting, singing, dance and music</p> <ul style="list-style-type: none"> • Provide opportunity to integrate intellectual, creative and practical skills in rehearsal and performance • Develop an awareness of rehearsal etiquette and ensemble discipline in a variety of roles • To demonstrate a technical dexterity in performance through the synthesis of technique and imagination • Demonstrate significant collaborative and organizational skills through taking responsibility for the work of others
Module Content	<ul style="list-style-type: none"> • Sustained rehearsal period exploring the development and integration of core skills • Instrumental ensemble and communication skills • Vocal ensemble skills • The exploration and adapting of key technical skills to support and enhance narrative and character • Exploration and realization of material including appropriate musical, vocal and choreographic techniques
Learning Outcomes	On successful completion of this module you will be able to:
LO1	To demonstrate a significant creative and intellectual artistry through autonomous and collaborative practice
LO2	To demonstrate a significant ability to integrate core skills specific to the demands of character, repertoire and style through rehearsal and performance
LO3	To demonstrate a technical dexterity in performance through the synthesis of technique and imagination
LO4	To demonstrate a generosity and flexibility of personal role within the rehearsal environment based on the range of demands needed for a professional environment.
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail • Continuous Observation

<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to take responsibility for your own rehearsal process • The ability to work with generosity and sensitivity towards others • The ability to synthesize acting, singing, dance and music in the creation of character • A well-grounded knowledge and understanding of the world of the piece, playwright/composer and style of presentation 		
<p>Assessment 2, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail • Performance 		
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The ability to communicate character and narrative within the appropriate style and convention for the selected work in public performance • The integration of acting, singing, dance and music in the creation and communication of character and narrative in performance • Appropriate evidence of vocal and physical expression 		
<p>Alignment of Assessment and Learning Outcome</p>			
		<p style="text-align: center;">Assessment 1</p>	<p style="text-align: center;">Assessment 2</p>
<p>LO1</p>	<input type="checkbox"/>	<input type="checkbox"/>	
<p>LO2</p>	<input type="checkbox"/>	<input type="checkbox"/>	
<p>LO3</p>	<input type="checkbox"/>	<input type="checkbox"/>	
<p>LO4</p>	<input type="checkbox"/>	<input type="checkbox"/>	
<p>Feedback</p>	<p>You will receive feedback through the following modes, all of which inform reflection and development planning:</p> <ul style="list-style-type: none"> • Instantaneous oral feedback from staff and peers arising continuously during the working process • Mutually constructed feedback and feed-forward delivered in one to one tutorial • Pass/Fail 		
<p>Recommended Resources</p>	<p>Libretto / Score and research material specific to the project</p>		
<p>Other Relevant Details</p>			
<p>Next Steps</p>	<p>N/A</p>		

One Conservatoire Defined and the Curriculum Principles

One Conservatoire is our reality and our aspiration, our ethos and our actions, our journey and our goal. Within our One Conservatoire we provide excellence in arts education through practice, research, reflection and professional partnership. As Scotland's national Conservatoire, we offer a multiplicity of arts practices from composition to choreography, improvisation to design, performance to production. The One Conservatoire ethos means providing educational encounters for all our students and staff in which these arts practices transform through collision, challenge and ultimately collaboration. Our One Conservatoire imperative is to enable graduates to contribute to the world as artists, cultural leaders and active citizens.

Six principles express our artistic and educational philosophy and values and, together with the following key statements, form the conceptual framework through which teaching and learning will take place:

The curriculum develops excellence alongside high levels of reflection in all our disciplines.

We recruit the best students and provide them with the freedom, space, time and support to develop as reflective practitioners. We work to develop students' personalized learning journeys. We expect excellence in everything and continuously strive to develop ourselves as education professionals.

The curriculum fosters the creative attitudes and skills needed for collaborative learning in and through practice.

Excellence craves collaboration. We offer a choice of practice-based collaborative encounters at all levels of study, broadening horizons and deepening understanding of our own and others' arts practices.

The curriculum enables students to take responsibility for managing and evaluating their own learning.

We provide a dynamic, student-centred conservatoire environment where the student/staff partnership develops the independent, resourceful and self-reliant learner.

The curriculum provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.

We promote innovation, entrepreneurship and experience of the professional world through flexible and challenging programmes of study within a trans- disciplinary conservatoire context.

The curriculum develops the ability to use theoretical understanding to inform practice and to use practice to inform theory.

We create an holistic learning experience where praxis integrates reflection and action, and inspires students to transcend their pre-conceived boundaries of knowledge and practice.

The curriculum enables students to make a contribution in the world as artists, educators, advocates and active citizens.

We embrace our role and responsibilities as a local, national and global cultural crucible for the arts. Our pedagogy encourages students to imagine new futures for themselves, for the arts and for society.

Aims and Learning Outcomes for each SHE Level

The Conservatoire has also articulated generic aims and learning outcomes for each Scottish Higher Education (SHE) Level, the achievement of which leads to the development of the Graduate Attributes noted above.

SHE Level One Certificate of Higher Education

Level One is primarily staff-led and is focused on Professional Orientation

Aims

Knowledge and Understanding

- To introduce underpinning knowledge and understanding
- To introduce fundamental critical and ethical concepts and skills

Professional Practice

- To consolidate and extend essential practical skills for participation in the discipline
- To introduce skills of reflection and evaluation in practice
- To ensure the student experiences autonomy and accountability in practice

Professional Preparation

- To introduce essential personal skills in creative collaboration
- To introduce contemporary skills of communication and documentation

Learning Outcomes

On completion of SHE Level One the student will be able to:

- Demonstrate the attainment of the essential practical skills for participation in their discipline
- Reflect on, and evaluate, their practice within a given framework
- Demonstrate the ability to work autonomously, and with due regard for their own responsibilities
- Apply as appropriate an introductory understanding of the knowledge and understanding (concepts, key ideas, theories) that underpin their discipline
- Understand and apply as appropriate the basic critical and ethical skills relevant to their discipline
- Demonstrate and draw on the personal skills required for creative collaboration
- Demonstrate introductory communication and documentation skills using contemporary tools

SHE Level Two Diploma of Higher Education

Level Two is primarily staff-supported and is focused on Professional Contexts

Aims

Knowledge and Understanding

- To broaden the range of knowledge and understanding and deepen it in selected areas
- To develop and deepen critical and ethical engagement

Professional Practice

- To increase the range and depth of skills, and the degree of control with which they are practised
- To strengthen autonomous reflective practice
- To ensure the student experiences a range of alternative practices and viewpoints

Professional Preparation

- To introduce entrepreneurial skills, including planning and organization skills for creative projects
- To extend and refine contemporary skills of communication and documentation
- To introduce skills in research methods

Learning Outcomes

On completion of SHE Level Two the student will be able to:

- Demonstrate a growing range and depth of skills relevant to their discipline, and greater control and expertise in their execution
- Independently reflect on, and evaluate, their practice
- Draw insights based on experience of working with a range of alternative practices and viewpoints
- Apply as appropriate a broader and, in selected areas, deeper knowledge and understanding of the concepts, key ideas and theories associated with their discipline
- Understand and apply as appropriate a range of critical and ethical skills relevant to their discipline
- Demonstrate planning and organizational skills, and an introductory understanding of entrepreneurship

- Demonstrate skill in communication and documentation, using contemporary tools
- Show an introductory understanding of research method.

SHE Level Three Degree

Level Three is primarily staff-supervised and focused on Autonomy and the Emerging Professional

Aims

Professional Praxis

- To enable students to synthesize knowledge and understanding with professional practice into a personal reflective praxis
- To enable students to integrate knowledge and understanding with professional ancillary skills to develop areas of specialism
- Increasingly, to create opportunities for the personal praxis and specialisms to be realized.

Learning Outcomes

On completion of SHE Level Three the student will be able to:

- Demonstrate in his/her discipline a well-founded, creative and flexible praxis in which professional practice is informed by theoretical knowledge and understanding of the discipline
- Show that the individual praxis also draws on appropriate critical and ethical thinking
- Show that the individual praxis informs his/her conceptual understanding of the discipline
- Demonstrate independence in their individual praxis
- Apply this praxis in at least one of the following:
 - Originating new work
 - Independent Professional Practice
 - Practice-based research
 - Autonomous collaborations
 - Acting for constructive change in professional and community contexts

KEY FEATURES OF STUDENT LEARNING

BA Musical Theatre students learn in and through professional-model projects in which they are required to synthesize the four main disciplines of acting, singing, dance and music.

Accordingly, students learn through:

- teaching input
- investigation and both directed and independent study
- planned and spontaneous interaction with partners in group exercises and explorations
- performance in a number of contexts
- The positioning of their arts practice in a broader academic and social context
- assessment (as a catalyst for learning)
- group and individual reflection on the results produced and discoveries made in all of the above
- The development of autonomous learning skills and personal development planning

This replicates a tried and tested professional creative process which promotes individual development within an effective and productive ensemble.

The musical theatre industry in particular requires very high skills levels in a number of disciplines. The programme believes that those skills can only be developed through high levels of contact between staff and students in the studio or rehearsal room. This teaching provides a necessary and secure foundation in all areas of study, enabling the student to develop increasingly rich and flexible means of expression, and promoting a grounded self-confidence and professional competence.

As the programme progresses, autonomy of learning is promoted through Options modules at Levels Two and Three and the move away from tutor-led learning at Level One to supported and supervised learning at Levels Two and Three. Although contact still appears high in Level Three, especially where a creative team will be present in a leading capacity (as is the case in the profession), students are nevertheless expected to work autonomously and take the lead in their own learning.

The Achievement of Generic Aims, Learning Outcomes and Graduate Attributes

The programme's philosophical and practical approach to learning and teaching promotes an autonomous and collaborative arts practice in the context of a creative ensemble of highly skilled, multi-disciplinary artists.

The dynamic relationship between structured teaching and increasingly independent learning creates the circumstances for the development of technical, emotional, and intellectual excellence as well as high quality reflective practice.

Collaboration lies at the heart of an effective relationship between the performer, the text/score, other members of the creative ensemble, and ultimately, the audience.

Students are exposed to a wide range of genres, methodologies, insights and influences. They are encouraged to build their own individual arts-practice appropriate to their individual skills base and ambitions.

A structured approach to the learning of theory and practice throughout the three years of the programme leads to the formation of a holistic and sustainable praxis. The programme's scaffolded approach to learning leads progressively to greater self-knowledge, self-confidence and professional competence.

Personal Development Planning

Policy Principles

The Conservatoire considers the Personal Development Planning (PDP) process 'a structured and supported process undertaken by an individual to reflect upon their own learning, performance and/or achievement and to plan for their personal, educational and career development' (Dearing Report, 1997) and on that basis forms an integral part of the Conservatoire's approach to autonomous learning.

The broad objectives for PDP in the Conservatoire are to help students to:

- review, plan and take responsibility for their own learning
- reflect critically on what and how they are learning
- articulate their personal goals and evaluate progress towards their achievement
- gain an holistic overview of their learning and its relationship to extra-curricular pursuits and career development
- improve study and career management skills
- develop a positive, pro-active attitude to learning through life

- develop as independent and confident self-directed learners

The Programme's Approach to PDP

PDP development and documentation are embedded into The Artist in Development module, which spans the three years of the programme.

The student will receive workshop sessions on the formation of PDP within The Artist in Development module in Year 1. They will be taken through the process of identifying areas of development via their reflective and practical work and recording them in a form that can be edited or updated as they progress.

During each academic year the student will be asked to submit an initial personal development plan early in Term 1 which will be informed by their reflective practice and informed by different forms of feedback. These will pinpoint personal goals both medium and long term and will be revised during each programme year.

All PDPs will have a range of goals from discipline specific to post programme and future benchmarks.

The Student Contract

Each student will maintain an individual Student Contract detailing their academic pathway through their programme of study.

The Student Contract is a dynamic document that will:

- detail opportunities and commitments a student will undertake as part of her/his programme and explicitly relate those opportunities to learning
- provide the student with the opportunity to reflect on her/his learning, support students to assume increasingly greater responsibility for their learning and to encourage students to evaluate their progress through the programme
- help students negotiate module choices and assessment modes

Assessment: Philosophy and Practice

Introduction

The value of assessment as a learning experience is one of the principles of the Conservatoire's Learning and Teaching Strategy: assessment is valuable not only as a measurement of learning (summative assessment), but also a vital tool for learning (formative assessment).

Written feedback is often associated with summative assessment, but it also has a valuable part to play in formative assessment and so, summative assessment should always include a formative element. Oral feedback in our day-to-day teaching is, of course, the most common type of formative assessment in the conservatoire environment and its role should not be underestimated or undervalued. It is understood that the creative process is a highly individualized experience and that oral feedback is often within that context. However, we recognize that a student's progress must be formally monitored and recorded at key points in her/his learning journey. Above all else, the processes of assessment of and for learning must be fair, appropriate in terms of effort and method, consistent and transparent.

Underlying Principles of Assessment

All forms of assessment should be reliable, fair and valid.

Reliable assessment means:

That the outcome of the assessment would be the same irrespective of the precise membership of an examining panel

Fair assessment means:

- Students must be aware from the beginning of each module what, when and how they are to be assessed
- All students should be assessed under the same conditions, reasonable adjustments notwithstanding
- The weight of assessment should be proportionate to the credits allocated to each module.

Valid assessment means:

- The assessment is specifically designed to measure success in the intended learning outcome(s)

All assessments are mapped onto assessment criteria and learning outcomes

Assessment is for learning:

- The assessment process is, in itself, part of the student's learning

- experience
- The assessment process must include detailed feedback

Assessment Modes

The programme employs the following assessment modes:

- performance examinations (in various forms)
- continuous observation of working process
- Summative Statements
- Viva Voce

Those of the programme's learning outcomes which relate to practice and performance are assessed through the observation of practice and performance. The rationale for that approach is that the most effective way of assessing the quality of performance-based skills and insights is through practice-based assessments. The programme recognises the challenges inherent in that approach and has taken great care in the articulation of assessment criteria which make clear to students the programme's expectations in respect of standards required to demonstrate the achievement of learning outcomes.

The programme also assesses the quality of a student's reflection through a number of written submissions – the holistic quality of that reflection being assessed through the combination of written submissions and performance.

The Programme's Overall Approach to Assessment

The programme's practice-based philosophy is reflected in its approach to assessment, which predominantly occurs in and through practice and/or performance:

- in the context of a production
- through the assessment of working processes - either leading to a production or in the development of skills
- in performance examinations designed to assess particular aspects of learning and skills development
- through the assessment of the quality of a student's reflection of her/his development as a performer and as an effective learner

The programme embraces the concept and practice of assessment as a catalyst for learning. As would be expected of a programme of this nature, formative assessment is, in many contexts, continuous and immediate – it is an inherent and integral part of the student/teacher and student/student

relationship formed in the studio, the rehearsal room, and in performances.

Whilst summative assessment is designed explicitly to inform decisions in respect of student progress in the formal sense, it is also intended to be formative in that it

assists students to understand their strengths and weaknesses in order to work towards improving their overall performance. Summative assessment points and processes are also, in themselves, learning experiences – students learn through summatively assessed performances and they learn through the summatively, and continuously, assessed processes and working practices which inform that performance.

Feedback Modes

Definitions and Descriptions

Feedback and Feedforward - the purpose of feedback is twofold: to let students know how well they have done in relation to the criteria against which the assignment/performance is assessed ('feedback'), and to advise them about how to improve their work in future ('feedforward').

Formative assessment is designed to provide feedback to students and tutors for the purpose of the development of teaching and learning. From a student's perspective, formative assessment provides information on her/his performance and how s/he is progressing in terms of the development of the skills, knowledge attitudes and insights required by a particular module. Generally, the results of formative assessment do not contribute to a student's final grade but are purely for the purpose of assisting students to understand their strengths and weaknesses in order to work towards improving their overall performance.

Summative assessment results in the production of a grade and is a measurement of a student's learning. Summative assessment is designed to evaluate how well students have achieved the learning outcomes associated with a particular module or, in the case of final degree classifications, an entire programme. Summative assessment should also always be viewed and constructed as formative assessment – i.e. as well as measuring a student's learning at a given point, it is also intended to guide and inform a student's progress.

Forms of Feedback: Formative

Oral - oral feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to their students' work and suggest ways of improving what they have heard and/or seen. Oral feedback will be given in a number of contexts including one-to-one lessons, rehearsals, observation of process and tutorials/seminars. Oral feedback can also take the form of a group discussion (face-to-face or in an online community) and would include feedback from staff and peers.

Written/Mutually Constructed Feedback – although most usually associated with summative assessment, tutors may also provide purely formative feedback in written form, through the system of mutually constructed feedback which could be on paper or email.

Forms of Feedback: Summative

Grade – students receive a grade for all summative assessments expressed in terms of the Conservatoire's Common Assessment Scale. That grade will indicate your level of performance in that particular assessment in terms of the Conservatoire's grade descriptors. Summative assessments may occur at fixed points in the delivery of a module (e.g. at a mid-point or at the end of a module) or may be based on continuous observation of process. Grades will be attached to each assessment mode of each module and will be aggregated to produce an overall module grade in accordance with the weightings of each assessment mode.

Written/Mutually constructed feedback – where there is a Pass/Fail outcome, students will receive written feedback on their performance in a summative assessment. The precise nature of that written feedback will vary depending on the assessment mode (e.g. a performance, and essay, a reflective journal etc.). Often, written feedback used as formative assessment will result from mutually constructed feedback, where the student writes up an account of the one-to-one tutorial. This account is then checked by the tutor for accuracy, amended if necessary, and finally approved and uploaded to the student's contract. Written feedback will always illuminate the assessment outcome and provide direction as to how the student might improve their performance. So, in that sense, written summative feedback is also formative.

Feedback is at the core of development through a multidisciplinary programme involving four main skill bases and a high level of integration and synthesis. Due to the high level of skill needed there will be a very high level of oral feedback which looks to underpin the progression of technical grounding and the establishment of a solid process. This is embedded in all technique classes, one-to-one tutorials, workshops and points of synthesis to provide a detailed and instantaneous form of formative feedback to the student.

The written summative feedback will provide students with a clear reference for their development in each area whilst also allowing commonality to be found across all of the core disciplines. The grade assigned to an assessment provides a clear indication of the degree of development for each student and a clear reference from an assessment point in a specific area. Online feedback is also used where appropriate, often in ICT based modules. The Transitions Tutor provides an opportunity to reflect on the student's evaluation of their own process underpinned by the Personal Development Plan and Reflective Practice Journal.

This balance of summative and formative feedback will allow a consistent and steady feedback on student development while also allowing clear moments for summative feedback following assessment.

Feedback Modes				
Modules/Strands	Oral/ MCF (formative)	Written/MCF (formative)	Grade (Summative)	Written MCF (Summative)
Practice	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Contextual	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Artist in Development	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>

Common Assessment Scale

All programmes follow the Assessment Scale:

Common Assessment Scale	Descriptor
A1	Excellent
A2	
A3	
A4	
A5	
B1	Very Good
B2	
B3	
C1	Good
C2	
C3	
D1	Satisfactory
D2	
D3	Adequate
E1	Inadequate/ Fail
E2	
F	Serious fail*
0	Non-submission/ Non-appearance

*No resit permitted

Extensions to Deadlines

It is expected that students will manage their time to ensure that all assessment deadlines are met. Work submitted late will not be accepted, resulting in the assessment being failed due to non-submission and the student incurring the associated financial penalty of £125 per assessment.

The following are examples of circumstances which the Conservatoire would expect students to manage:

- minor illness or ailment (unless they resulted in you being unable to perform);
- personal/domestic events that could have been planned for;
- choices in personal life (e.g. attending weddings, holidays etc.);
- transport or travel problems (unless caused by a recorded local/national crisis or a natural disaster);
- failure or theft of your computer or other equipment being used to produce the work to be assessed, including work not being backed-up;
- programme demands or misunderstanding of deadlines/dates (including failure of others to submit group assignments).

However, we recognise that sometimes unexpected, serious circumstances can arise which result in a student requiring extra time. There are two routes to facilitate this:

Extension Requests - Where a student knows in advance that they will be unable to meet the submission deadline through good cause, they may apply for an extension to the deadline, using an Extension Request Form. Extensions should normally be requested a minimum of 48 hours in advance of the deadline.

Note: extensions are usually only granted for 1 or 2 working days, exceptionally for a maximum of 7 calendar days.

Personal Mitigating Circumstances – Where a significant and unexpected circumstance, beyond a student's control, has affected a student's studies and temporarily prevents them from undertaking an assessment or significantly impaired their performance in an assessment, they may submit a Personal Mitigating Circumstances Form. The following are examples of circumstances that would be considered as mitigating circumstances:

- serious or incapacitating injury, illness or medical condition or emergency operation.
- a significant family or personal crisis (e.g. bereavement or a serious illness affecting a close family member).
- unforeseen, unpreventable events (e.g. being a victim of a criminal act, natural disaster, including severe weather affecting travel).

Appendix 1 - EXTENSION REQUEST FORM

Use this form to request an extension to a submission deadline. Complete the form and submit it to the Programme Support Administrator for approval. Forms should be submitted **at least 48 hours before the deadline**, normally several days in advance. Extensions are normally granted for only one or two days, exceptionally for a maximum of 7 calendar days.

Section 1: Your Details

Student Name:			
Matriculation Number:			
Programme of Study:		Year:	
Department:			
Date:			

Section 2: Assignment Details

Module (Subject):			
Assignment Title (or No.):			
Advertised Deadline:		Year:	
Extension Requested Until:			
Reason for Request:			

Section 3: RCS Approval (Programme Leader / Module Coordinator / Head of Department) – DO NOT COMPLETE

- Extension granted, new deadline:
- Extension Request rejected

Print Name & Signature:		Print Name & Signature:	
Reason for Rejection:		Reason for Rejection:	

- Form logged by Programme Administrator
- Form returned to Student

We take your privacy very seriously. Please find a copy of our Privacy Notice at www.rcs.ac.uk/policy/privacy

Appendix 2 - PERSONAL MITIGATING CIRCUMSTANCES FORM

Please read the attached guidance notes carefully to assist you with the completion of this form.

This form (and evidence) should be submitted to the AAS office (or by email to aas@rcs.ac.uk).

Please note that this PMC process does not cover requests to extend assessment deadlines (you should refer to the extension request procedures).

Name:			
Matriculation Number:			
Programme and Year of Study:		Year:	
Module: <i>(use the module title as listed on your Student Contract)</i>			
Assessment(s) affected: <i>(use the component title as listed on your Student Contract)</i>			

Please state the period to which the special circumstances relate:

From (date)	To (date)

Please describe the circumstances that have significantly affected your performance (see guidance notes). You should detail and make clear how these circumstances have had an impact for each assessment listed (*continue on a separate sheet if required*).

Documentary evidence provided (*see guidance notes – point 3*):

Please indicate if this evidence is to follow <input type="checkbox"/>		Date this evidence is due to be available:
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If this PMC is to cover a period of less than 7 days that had an impact on assessments, you can submit a supporting statement from a member of Conservatoire staff. This should be a written account from staff who have directly witnessed the circumstances, or their impact on your wellbeing or ability to perform in assessment

Note: You must have logged your absence via Asimut. If the illness/ circumstances extend beyond 7 calendar days you must submit documentary evidence. Written accounts from your family or friends will not be taken into consideration if they have not directly witnessed the circumstances or if there is no other documentary evidence.

✂ -----

To be completed by staff member:

Please provide an assessment of the impact of the circumstances mentioned on page 1 of this PMC on the student's performance.

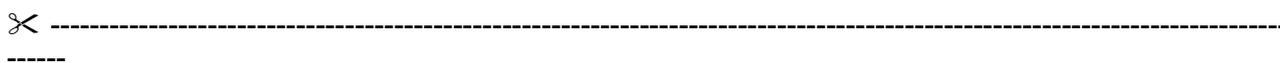
Student Name:			
Matriculation Number:			
Programme and Year of Study:		Year:	

Note: this statement should confirm the content and facts of the PMC and not provide any medical or other diagnosis.

I confirm that I have directly witnessed the circumstances, or their impact on the student's wellbeing or ability to perform in assessment.

Signature:		Date:	
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Please complete this section and return to the AAS Office (or complete this section and return to the student to submit with the completed PMC).



Student declaration

I consent to this information being made available to the Board of Examiners, the Progress Committee and Special Circumstances Board of Examiners.

I declare that the information I have provided is correct and complete.

Signature:

	Date:	
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<i>For office use only</i>			
Form checked by:		Date:	
Approved by:		Date:	

Guidelines on Submitting the PMC Form (*read these notes before completing the form*)

Introduction

- (a) The Conservatoire will consider making appropriate allowance for unforeseen and unavoidable circumstances which affect your attendance and performance if and when they are aware of them. If you experience problems that you think have negatively affected your performance or undertaking an assignment, always make a member of staff aware (e.g. Head of Programme/ Department; Module Co-ordinator; Conservatoire Counsellor) as soon as possible.
- (b) It is your responsibility to report mitigating circumstances that may have had a significant negative impact on your performance in an assessment or examination, or caused you to be in a position to be unable to meet a deadline for submission of an assignment. It is also your responsibility to ensure that any documentary evidence to corroborate the mitigating circumstances is supplied.
- (c) It is your responsibility to ensure that the form and documentary evidence is submitted to the AAS Office. You should keep a copy of this form for your records.
- (d) If you need advice on completing this form, please contact your Head of Programme/ Department; the Conservatoire Counsellor or the AAS office.

Guidance on Mitigating Circumstances

- 1 Use this form only to report special circumstances that have had a significant and unexpected adverse effect on your studies. Mitigating circumstances describe situations which temporarily prevent you undertaking an assessment or significantly impair your performance in an assessment. They are circumstances beyond your control. The following are examples of circumstances that would be considered as mitigating circumstances:
 - serious or incapacitating injury, illness or medical condition or emergency operation.
 - a significant family or personal crisis (e.g. bereavement or a serious illness affecting a close family member).
 - unforeseen, unpreventable events (e.g. being a victim of a criminal act, natural disaster, including severe weather affecting travel).
- 2 Normal life throws up difficulties, problems and minor illnesses that you will have to cope with during study in the same way as everyone does at work or at home. You are expected to take appropriate steps to minimise the impact of these since

such events are unlikely to be accepted as valid claims under this process. The following are examples of circumstances which would **not** normally be considered:

- minor illness or ailment (unless they resulted in you being unable to perform).
- personal/domestic events that could have been planned for.
- choices in personal life (e.g. attending weddings, holidays etc). (*You should use the authorised absence process to request absence for these reasons*).
- exam nerves or self-diagnosed stress.
- transport or travel problems (unless caused by a recorded local/national crisis or a natural disaster).
- financial difficulties.
- failure or theft of your computer or other equipment being used to produce the work to be assessed, including work not being backed-up.
- poor management of time or misunderstanding of deadlines/dates (including failure of others to submit group assignments).
- long term illness or disability where earlier disclosure would have allowed appropriate adjustments to be made.

3 Applications **must** be accompanied by supporting evidence which should be stated on page 1 of this form. Supporting evidence might include.

- a doctor's note or medical certificate for the appropriate period.
- a note from a counsellor, religious leader or other appropriate professional individual who is relevant to the circumstance.
- for minor illnesses for a period of up to 7 days, you can submit a statement in support by a member of staff (see page 2). This will only be accepted if you have logged your absence via Asimut.

4 You do not need to submit a PMC form if the Conservatoire has taken your individual needs into account by making special provisions (e.g. a Learning Agreement or special arrangements for submitting assignments). If, however, these arrangements themselves have led to unexpected problems and/or you have been seriously disadvantaged during the completion of your work in ways described above, you should submit a PMC Form. You should give information only on how your work/performance was affected.

5 You should submit only one form for each module, even if you are reporting a number of instances of special circumstances at different periods during your study. Do not list all modules – only those where you feel you were adversely affected. You should submit a separate form for each module to which the special circumstances apply. Your form must arrive no later than 14 days after the published assessment date/deadline.

6 If, exceptionally, significant circumstances affecting your studies occur after this date, or if you only become aware of such circumstances after this date, you should

contact your Head of Programme/Department stating why you were prevented from submitting the form by the assessment date/deadline. Forms that arrive late will be accepted only at the discretion of the Board of Examiners.

- 7 You should only report matters that have had a serious adverse effect on your studies. You must state clearly the link between your circumstances and the effect they have had on your work/performance. If you attended the exam and you feel you have not performed as well as you might have, had you not been unwell, then you can submit a mitigating circumstances form explaining the situation.
- 8 Jury duty will only be considered as a mitigating circumstance where a request for excusal was rejected by the Court Service. (*Note: formal excusal requests can only be provided by the AAS office on submission of the appropriate citation*).
- 9 In the case of bereavement you should still complete this PMC form. The Conservatoire understand that it may be difficult to provide documentary evidence. In these cases, you should ensure that your Head of Department/ Programme or the Conservatoire Counsellor is aware of the bereavement – they will then be able to support this PMC.
- 10 Boards of Examiners, Progress Committees and Special Circumstances Boards can give little or no weight to special circumstances not supported by any documentary evidence.
- 11 The details that you provide will be held confidentially. The Special Circumstances Board of Examiners will consider all PMCs. No information of the special circumstances will be revealed to the full Board of Examiners.

We take your privacy very seriously. Please find a copy of our Privacy Notice at www.rcs.ac.uk/policy/privacy

Arrangements for Work-Based Learning

The Conservatoire has agreed that every student should have the opportunity to engage in work-based learning at some appropriate point in their programme. That work-based learning could take the form of:

- Placements
- Secondments
- Module equivalences in a professional context

Programme Specific Arrangements for the Management of Work-Based Learning

The BA Musical Theatre programme is a highly vocational, industry-focused programme of study with graduate employment as a high priority. Work-based learning is arranged in accordance with the policy and procedures laid out in Section 11 of the Quality Assurance Handbook.

Every student is offered the opportunity of work-based learning. In Level Two of the programme, the student may select a Options module, which has flexibility in terms of Learning Outcomes and can be tailored to fit the individual needs of the particular student learning opportunities.

Module Equivalences in a Professional Context

It is possible for an individual student to negotiate module equivalency through professional employment. However, to gain approval, the Learning Outcomes of the relevant Module must be achieved through any professional equivalencies undertaken.

Equivalency agreements are arrived at through negotiations between the student, the workplace supervisor (often the director) and the Conservatoire supervisor (usually the cohort leader) and is approved by the Head of Department. The Conservatoire supervisor will ensure that the organisation offers, and is able to sustain, an ethos appropriate to the delivery of a learning experience, which meets programme requirements and the student's needs. He/she will ensure:

- the work-based learning project will facilitate the desired learning outcomes
- the workplace supervisor understands her/his role and responsibilities particularly with regards to assessment and that health and safety arrangements are appropriate
- the student can be appropriately supported by the Conservatoire throughout

- the placement
- ethical considerations are identified and addressed with both the student and the placement provider
- the capacity of the workplace to accommodate any special needs, including disability, which the student may have
- the workplace supervisor's commitment to equality of opportunity
- taking account of all of the above, that both the student and the workplace supervisor can be prepared adequately for the placement thereby ensuring, as far as possible, a quality learning experience for the student.

Student and provider will both be thoroughly briefed by the Conservatoire supervisor and appropriate paperwork completed. Assessment will be completed as appropriate where the workplace supervisor is also an assessor, the Conservatoire supervisor will act as advisor and will provide details to the external examiner for moderation as appropriate.

GENERAL INFORMATION

Independent Study

You are responsible for your own progress

It is stressed from the outset and throughout the programme that your development will require systematically pursued independent study. You are expected to undertake independent study in support of and as a development of tutor-led work undertaken in classes, rehearsals and so on.

The Working Week

Although the working week is Monday to Friday 9am to 6pm it is usual for production work and student generated work to continue into the evening and over the weekends. It should not be assumed, therefore, that Saturdays and Sundays are for home visits and other recreational activities. Certainly, there will be time for these, but you must carefully take note of schedules which will be published in advance. In line with professional practice, inevitably there may be last minute changes to work schedules.

You are expected to accommodate these changes other than in the most exceptional circumstances.

Timetabling, Performances Venues, Studios and Rehearsal Bookings

All students' schedules are provided via ASIMUT, the Conservatoire's official timetable and scheduling software. You have access to book studios and rehearsal spaces via the ASIMUT system up to 48 hours in advance. ASIMUT holds all the Conservatoire's scheduled timetabled information.

Please see the Student ASIMUT bookings rules and regulation for further information.

Access to performance venues for practice only, can be reserved through your Programme Support Administrator (PSA), subject to availability/suitability.

ASIMUT training is given in Welcome Week as part of the IT induction. Studios and rehearsal spaces cannot be booked until ASIMUT training has been received. Policy, Rules and Regulations are available on Moodle & the Portal

For further details or to report any anomalies in your timetables, please contact your PSA or the Space Planning department at spaceplanning@rcs.ac.uk .

Reporting Absence

You can report absences and request authorised absences through the Student Records system. Instructions will be given to new students at their ASIMUT sessions during Welcome Week.

Communication

Members of the programme team use email to communicate quickly and efficiently with individual students, year groups and the whole programme. It is your responsibility to check your email account daily.

Lockers

The Conservatoire allocates one secure locker for every student. You will be required to pay a £5 deposit for Renfrew Street and £6 for Wallace Studios. The key to this locker is exclusively yours during your time at RCS. Prior to leaving/graduating you must empty your locker and remove all belongings and return

the key. Your deposit will be refunded on return of the locker key. Please do not ignore this as any possessions found in lockers when you leave will be thrown out.

Programme Meetings

In keeping with the philosophy of the School, where students are not only involved in their own work but also involved in the development of the programme, there are weekly programme meetings.

These meetings provide an informal opportunity for you to exchange information and ideas with staff and each other in a joint effort to get the best from the programme. It is therefore important that you attend, make your ideas heard, and listen to others.

If you are to be unavoidably absent from a year group meeting, it is your responsibility to inform a member of the programme team in advance of the meeting and to make sure that you find out what took place.

Programme Committees

Each full-time programme within the Conservatoire is managed by a Programme Committee, which is responsible for monitoring, evaluating and reviewing how the programme is being delivered, and to consider future development.

For further information on the remit and membership of your Programme Committee please contact Marie Green, Assistant Registrar (Programme Support) at **M.Green@rcs.ac.uk**

Programme Materials and Associated Costs

<u>SOME BASIC REQUIREMENTS AND INFORMATION</u>
Laptops or tablets are useful, though not essential. You will have access to several computer labs as well as the Student IT suite with all software that will be needed for use on the programme
A personal recording device (smart phone / digital voice recorder)
Sheet music – bring your entire repertoire/portfolio as it currently stands and a ring binder to help you organise
Notebooks, journal, diary/planner
Water bottle and reusable coffee/tea cup – make sure both are spill proof
Each module has a recommended reading list and tutors will advise you as to any required reading materials, which you may need to purchase. All books listed for reference in the handbook are available in the RCS library.
Musical Instruments and Insurance: you should bring any portable instruments you currently own and are hoping to work with during the course. <i>It is your responsibility to ensure that your musical instrument/s are fully insured against loss or damage whilst on the RCS premises. Please note that the Conservatoire is unable to recommend a particular insurance provider. Check first whether your instrument/s are insured through a family home contents insurance policy, and compare premiums from multiple providers before arranging a new policy.</i>

Rehearsals, Acting & Performance Classes

We want you to feel comfortable and confident in class and rehearsals.

We recommend that you wear loose fitting clothes for all acting and performance classes. Comfortable trousers and tops are the most sensible, and jeans and jewelry are not appropriate for any movement work.

Lightweight trainers are preferable to heavy boots or heels of any kind.

Rehearsal clothes can include your everyday clothes, but are best when simple and neutral so that your work is always the focus.

Dance Classes

You can wear any dancewear of your choice, in any colours, provided they are practical.

You should be able move freely, but your clothing should not be so baggy as to be either a health and safety risk or limit the assessment of movement.

We recommend the following **practical necessities**:

CLOTHING	FOOTWEAR/EXTRAS
Sports bra / Dance belt	Jazz shoes
Slim fitting t-shirts / vests / leotards	Ballet shoes
Joggers / jazz pants/ leggings / yoga pants	Tap shoes
Socks	Knee pads / foam roller (as required)

Projects and Performances

You will need at least one smart outfit that you can wear for concerts, gigs, or more formal occasions. It should be simple and classy, in darker colours, with no loud prints or lots of embellishment.

You should also have the following basic black kit for dance workshops and other performance projects.

CLOTHING	FOOTWEAR
Black jazz pants / leggings / yoga pants	Black jazz shoes
Black leotard / slim-fit top/ T-shirt / Vest	Black character shoes
Black unitard	Black character heels
Black tights	

Costs

Undergraduate Programmes within the School of Drama, Dance, Production and Film have a range of associated costs related to the specific activities required and advised by the programme team. The table below details some common costs, to help with budgeting.

Item	Cost (approx)	Occurrence
BA MT Levy (scripts, photocopying, teaching materials) To support core programme activities, while seeking to ensure fairness and parity of experience, a one-time levy payment is required from each student at matriculation to cover a proportion of necessary costs.	£120	Single payment, paid at matriculation. It's recommended that you pay by card so that you can keep a receipt
Scripts / Sheet Music for Repertoire	£30	Annual estimate A significant amount of material is also available from the RCS library and online resources
Smart Phone with voice recorder or Digital Voice Recorder	Plan dependent From £20	Recommended for use over all 3 years
Laptop / Tablet	From £150	Recommended for use over all 3 years
Dancewear & Rehearsal Clothes	£90	Recommended for use over all 3 years
Dance footwear	£80	Recommended for use over all 3 years
Musical Instrument Insurance	From £20/year	Recommended for all 3 years
Theatre Tickets: All internal RCS productions: Average subsidised student concession: ATG theatres range:	FREE £10 £13 - £80	As available
Spotlight Student membership	£100	Once in Year 3
Membership Renewal	£149	Annually after graduation
Headshots	£200 - £400	Year 3
Headshots – reproductions	£1.30/print	
Audition travel	£300	End of Year 3
Showcase & Audition Wardrobe	£50	Year 3
Estimated Total for Budgeting		£1,500