



Royal Conservatoire *of* Scotland

BACHELOR OF ARTS (MUSICAL THEATRE)

PROGRAMME HANDBOOK

2018-2019

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PROGRAMME AIMS AND LEARNING OUTCOMES

Graduate attributes articulate the potential range of abilities, knowledge, skills, insights and personal qualities which 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 which 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.

AIMS AND LEARNING OUTCOMES FOR EACH SHE LEVEL

The Conservatoire has also articulated generic aims and learning outcomes for each 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 methods

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

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.

LO No.	Programme Learning Outcomes		
	SHE 1	SHE 2	SHE 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 PROGRAMME STRUCTURE

CREDIT ALLOCATION FOR CORE AND CHOICE MODULES

Conservatoire credit allocation framework

	Core credits		Choice 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.

CHOICE MODULES

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

Choice 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.

Choice Modules may be exclusive to a particular programme, or may be shared with another programme. Choice Modules can be 'close to' a specific programme or 'far away' from it in content.

Choice Modules offered exclusively to a particular programme will be taken at the SHE level for which they are designed.

The Choice 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.

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

Choice Modules should run for groups of a minimum of 12 students. Normally, students will work in larger groups for non-practical modules.

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)
- Level One is a foundation year focusing on the establishment of a sound basis in all disciplines
- Level Two is a year of development, synthesis and exploration in which the student is encouraged to move out of his/her 'comfort zone'
- Level Three focuses on performance and practical interaction with the world of work

DIAGRAMMATIC STRUCTURE OF THE PROGRAMME

Level One

	1	2	3	4	5	6	7	8	9	10	11	12
Term One	Welcome Week	Acting 1 20 cdt Dance 1 20 cdt Music 1 20 cdt Voice 1 20 cdt The Artist in Development 1 20 cdt Critical & Contextual Studies 10 cdt					ILW	Acting 1 Dance 1 Music 1 Voice 1 The Artist in Development 1 Critical & Contextual Studies				
Term Two	Acting 1 Dance 1 Music 1 Voice 1 The Artist in Development 1 Critical & Contextual Studies Learning to Collaborate.						Acting 1 Dance 1 Music 1 Voice 1 The Artist in Development 1 Critical & Contextual Studies Learning to Collaborate.				ICW	
Term Three	Acting 1 Dance 1 Music 1 Voice 1 The Artist in Development 1 Critical & Contextual Studies						Acting 1 Dance 1 Music 1 Voice 1 The Artist in Development 1 Critical & Contextual Studies				Transitions	

Level Two

	1	2	3	4	5	6	7	8	9	10	11	12
Term One	Transitions	Acting 2 10 cdt Dance 2 20 cdt Music 2 10 cdt Voice 2 20 cdt The Artist in Development 20 cdt Level 2 Options 20 cdt					ILW	Acting 2 Dance 2 Music 2 Voice 2 The Artist in Development 2 Level 2 Options				Performance
Term Two	Dance 2 Music 2 Voice 2 The Artist in Development 2 Performance 2a: Company Scenes (wks 6-11)						Dance 2 Music 2 Voice 2 The Artist in Development 2 Level 2 Options				ICW	
Term Three	Acting 2 Dance 2 Music 2 Voice 2 The Artist in Development 2 Level 2 Options						Acting 2 Dance Music Voice 2 The Artist in Development 2 Level 2 Options			Performance 2b: Review		

Level Three

	1	2	3	4	5	6	7	8	9	10	11	12
Term One	Transitions	Performance 3 30 cds					ILW	Performance 3				
		The Artist in Development 3 40 cds										
		Level 3 Options 20cdts										
Term Two	Performance 3a 30 cds					Perf 3b					ICW	
	The Artist in Development 3 40 cds			Performance 3		Performance 3						
	Level 3 Options					Level 3 Options						
Term Three	The Artist in Development Level Level 3 Options Actor-Muso Project					The Artist in Development Level 3 Options Actor-Muso Project					Transitions	

LEVEL ONE IN OUTLINE – SKILLS

Level One is spent developing practical skills in the four key areas and introducing the student to relevant techniques in singing, acting, dance and music, which inform daily practice. Students begin to understand the history and current context in which their work exists and begin to identify who they are in relationship to the work and who they aspire to be as an artist. This Level acts as a foundation and also a springboard to learning at Level Two.

Level One Modules, Mapped to Programme Learning Outcomes

Module Title	Programme Learning Outcomes						
	Credits	1	2	3	4	5	6
Learning to Collaborate	10		✓	✓	✓	✓	✓
Acting	20	✓	✓	✓	✓	✓	✓
Dance	20	✓	✓	✓	✓	✓	
Music	20	✓	✓	✓	✓	✓	
Voice	20	✓	✓	✓	✓	✓	
CCS	10		✓	✓	✓	✓	✓
Artist in Development	20	✓	✓	✓	✓	✓	✓

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 producer. The 20 Credits of choice 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	✓	✓	✓	✓	✓	
Dance	20	✓	✓	✓	✓	✓	
Voice	20	✓	✓	✓	✓	✓	
Performance	20	✓	✓	✓	✓	✓	
Artist in Development	20	✓	✓	✓	✓	✓	✓
Music	10	✓	✓	✓	✓	✓	
Options	20						

LEVEL THREE IN OUTLINE - PERFORMANCE

Level Three is spent in final preparation for entry into the creative industries. Through the development of the Artist in Development module, students experience workshops and auditions with key industry practitioners and have direct interface through the Industry Showcase. The student is engaged in productions of different styles within the musical theatre idiom 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	✓	✓	✓	✓	✓	✓
Performance 3a	30	✓	✓	✓	✓	✓	✓
Performance 3b	30	✓	✓	✓	✓	✓	✓
Options	20						

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:

1 *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.

2 *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.

3 *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.

4 *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.

5 *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.

6 *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.

KEY FEATURES OF STUDENT LEARNING

BA Musical Theatre students learn in and through proto-professional 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.

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

THE DEVELOPMENT OF THE AUTONOMOUS LEARNER

Teaching provides a necessary and secure foundation in all areas of study which enables the student to develop increasingly rich and flexible means of expression which in turn promote a grounded self-confidence and professional competence.

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 inter-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 practices.

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

The programme's ternary scaffolded approach to learning leads progressively to greater self-knowledge, self-confidence and professional competence.

Students are exposed to a wide range of genres, methodologies, insights and influences and 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 an holistic and sustainable praxis.

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 (e.g. reports on end-of-session performance exams), but it also has a valuable part to play in formative assessment (e.g. Mutually constructed feedback on written assignments and performance classes). 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.

Alongside assessment through doing, 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.

Transitions Tutorial - all students will agree a Student Contract with the appropriate member(s) of staff to help guide, inform and evaluate their learning experience. The Student Contract will provide each student with an opportunity to reflect on her/his learning, assume increasingly greater responsibility for that learning and to better evaluate her/his progress. During the tutorial, the student's self-evaluation is discussed alongside the tutor's evaluation of development and progress. In that overall context, the Transitions Tutorial provides formative feedback on a student's overall development over a specified period of time (e.g. a term or a year).

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 always 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 checked by the tutor for accuracy, amended if necessary, and finally approved and uploaded to the student's contract. Written feedback will always eliminate the assessment outcome and provide pointers 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 Module Families/Strands	Oral/ MCF (formative)	Written/MCF (formative)	Grade (Summative)	Written MCF (Summative)
Practice	✓		✓	✓
Contextual	✓		✓	✓
Artist in Development	✓		✓	✓

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

PERSONAL DEVELOPMENT PLANNING AND THE STUDENT CONTRACT

POLICY PRINCIPLES

The Personal Development Planning process is assessed and includes the Student Contract. The Conservatoire affirms the Personal Development Planning (PDP) process as '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 Transitions.

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

PDP CONTENT

PDP comprises of all activities that involve the student in developing their awareness of, and responsibility for, their personal learning journey. PDP activities will generate:

- The Student Contract
- Reflective documentation including Transitions tutorial documentation

THE STUDENT CONTRACT

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

The Student Contract is a dynamic document that will:

- detail performance 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
- be the subject of discussion and agreement between the student and their Transitions Tutor

THE TRANSITIONS TUTOR/TRANSITION TUTORIAL

Each student will be allocated a Transitions Tutor who will support them through the PDP process. Where possible the Transitions Tutor will also be a subject lecturer/tutor for that student. As a core PDP activity, the Transitions Tutorial is designed to assist students in developing their ability to:

- reflect on their learning and development
- set meaningful and relevant goals
- identify potential barriers and challenges
- identify action plans to ensure continuing progress and development

THE PROGRAMME'S APPROACH TO PDP

All programmes include a PDP process which addresses the Conservatoire's PDP policy given above and reflect the particular needs of the specific discipline.

PDP development and documentation is embedded into the module The Artist in Development, 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 for their PDP via their reflective and practical praxis and recording them in a form that can be developed or updated as they progress. All PDPs are articulated with and are housed in students' Reflective Practice Journal's on Moodle.

During each academic year the student will be asked to submit an initial personal development plan early in the Term which will be informed by their reflective practice and in consultation with their PDP and transitions tutor. 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.

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 Choice 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

Timetabling, Performances Venues, Studios and Rehearsal Bookings

All student schedules are provided via ASIMUT, <https://rcs.asimut.net/public/login.php> the Conservatoire's official timetable and scheduling software. Students have access to book studios and rehearsal spaces via the ASIMUT system up to 48 hours in advance. The ASIMUT system holds all of the Conservatoire's scheduled timetabled information. **Please see the Student ASIMUT bookings rules and regulation for further information.** Access to performance venues are for practice only and can be reserved through your Programme Support Administrator.

ASIMUT training is given in induction week as part of the IT induction. Studios and rehearsal spaces cannot be booked until ASIMUT training has been received.

Policy, Rule and Regulations are available on Moodle & Mahara

For further details or to report any anomalies in your timetables, please contact your programme support administrator Sophie McAlpine s.mcalpine@rcs.ac.uk

Student 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 the Conservatoire. 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.

MODULE DESCRIPTORS



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 Choice Week		18	1	18
Directed Learning – Intensive Choice 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 			

	<ul style="list-style-type: none"> To model a best practice approach to working collaboratively To make a short piece of practical collaborative work 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	<p>Assessors will look for:</p> <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"> • Bicat, 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. • Wainscott, 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/Choice)	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.
LO2	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.

Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • 30%, T3 Performance 																						
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • A synthesis of acting technique demonstrated through the ability to communicate a character's inner thoughts, feelings and behaviour to both scene partners and an audience. • A truthful emotional journey of a fully rounded physically embodied character in a variety of relationships, demonstrating shifts of intentions, changing atmospheres and tempos. • The ability to work collaboratively with others in a practical performance environment. (devised scene work). 																						
Alignment of Assessment and Learning Outcome	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>LO2</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>LO3</td> <td>✓</td> <td>✓</td> <td></td> </tr> <tr> <td>LO4</td> <td>✓</td> <td>✓</td> <td></td> </tr> </tbody> </table>				Assessment 1	Assessment 2		LO1	✓	✓		LO2	✓	✓		LO3	✓	✓		LO4	✓	✓	
	Assessment 1	Assessment 2																					
LO1	✓	✓																					
LO2	✓	✓																					
LO3	✓	✓																					
LO4	✓	✓																					
Feedback	Formative feedback will be given in the following ways: <ul style="list-style-type: none"> • Oral assessment by tutors in response to your work in class given on a continuous basis • Individual feedback / feed-forward tutorials delivered at the end of Term One, Term Two, and after performance in Term 3. 																						
Recommended Resources																							

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/Choice)	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. 		

<p>Module Content</p>	<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.
<p>Learning Outcomes</p>	<p>On successful completion of this module you will be able to:</p>
<p>LO1</p>	<p>Apply basic information gathering and analysis skills to develop your knowledge and understanding of theatre history and factors influencing development.</p>
<p>LO2</p>	<p>Evidence a growing knowledge of musical theatre history and its key creative contributors.</p>
<p>LO3</p>	<p>Work autonomously and collaboratively to develop a range of analysis, critical evaluation, documentation and presentation skills, and make a group presentation using IT systems.</p>
<p>Assessment 1, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 70% (LO1, LO2, LO3) • Continuous Observation T1 and T2
<p>Assessment Criteria for Assessment 1</p>	<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	You will be assessed through: <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			
	LO1	Assessment 1 ✓	Assessment 2 ✓
	LO2	✓	✓
	LO3	✓	✓
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	VLE resources: <ul style="list-style-type: none"> • Bordman, G. and Hischak, T. (2011). <i>The Oxford companion to American theatre</i>. Oxford [etc.]: Oxford University Press. • Brown, J. (2001). <i>The Oxford illustrated history of theatre</i>. New York: Oxford University Press. • Chadderton, D. and James, D. (2008). <i>The theatre makers</i>. Studymates Ltd. • Chambers, C. (2010). <i>The Continuum companion to twentieth century theatre</i>. Oxford: Oxford University Press. • Everett, W. and Laird, P. (2017). <i>The Cambridge Companion to the Musical</i>. 3rd ed. Cambridge University Press. • Fraser, N. (2004). <i>Theatre history explained</i>. Ramsbury, Marlborough, Wiltshire: Crowood. • Grant, M. (2005). <i>The Rise and Fall of the Broadway Musical</i>. Northeastern University Press. 		

	<ul style="list-style-type: none"> • Holderness, G. (1992). <i>The Politics of theatre and drama</i>. New York: St. Martin's Press. • Keyser, H. (2009). <i>The geniuses of the American musical theatre</i>. Milwaukee, Wis.: Hal Leonard. • Lamb, A. (2001). <i>150 years of popular musical theatre</i>. New Haven: Yale University Press. • Maslon, L. and Kantor, M. (2010). <i>Broadway</i>. New York: Applause. • Wainscott, R. and Fletcher, K. (2012). <i>Theatre</i>. 4th ed. Upper Saddle River, NJ: Pearson Education. <p>Media:</p> <ul style="list-style-type: none"> • Moodle for class resources
Other Relevant Details	Genre based researched articulates with performance classes hosted in Artist in Development 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/Choice)	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	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td align="center">✓</td> <td align="center">✓</td> </tr> <tr> <td>LO2</td> <td align="center">✓</td> <td></td> </tr> <tr> <td>LO3</td> <td align="center">✓</td> <td align="center">✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓	✓	LO2	✓		LO3	✓	✓
	Assessment 1	Assessment 2											
LO1	✓	✓											
LO2	✓												
LO3	✓	✓											
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	<p>VLE resources:</p> <ul style="list-style-type: none"> • Cottrell, S. (2010). <i>Skills for success</i>. Basingstoke: Palgrave Macmillan. • Cottrell, S. (2011). <i>Critical thinking skills</i>. Basingstoke: Palgrave MacMillan. 												

	<ul style="list-style-type: none"> • Deer, J. and Dal Vera, R. (2010). <i>Acting in musical theatre</i>. New York: Routledge. • Tharp, T. and Reiter, M. (2006). <i>The creative habit</i>. New York: Simon & Schuster. <p>In addition to the resources above, individual play-texts and songs should be sourced by the student for performance class and audition preparation. These should be based on recommendation and individual performance strengths.</p> <p>Media: Learners required to keep reflective journals online via Moodle.</p>
Other Relevant Details	Students will be expected to host artistic reflections across modules in their Reflective Practice Journal.
Next Steps	Artist in Development 2

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/Choice)	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"> • 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	You will be assessed through: <ul style="list-style-type: none"> • 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		✓
	LO2	✓	
	LO3		✓
	LO4		✓
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	<p>VLE resources:</p> <ul style="list-style-type: none"> Harris, P. (1999). <i>Improve your sight-reading!</i>. London: Faber. [Specific to grade studied] Holmes, J. and Scaife, N. (2015). <i>Aural training in practice</i>. London: ABRSM. [Specific to grade studied] Taylor, E. (2008). <i>The AB guide to music theory (Vol I and II)</i>. London: The Associated Board of the Royal Schools of Music. Taylor, E. (2008). <i>Music theory in practice</i>. London: Associated Board of the Royal Schools of Music. [Specific to grade studied]
Other Relevant Details	
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/Choice)	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.

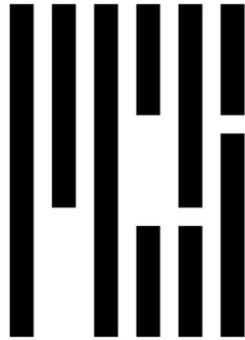
	<ul style="list-style-type: none"> • Integration of technique into performance practice with evidence of synthesis of a range of styles. • Evidence of the foundations of performance and character through movement 												
<p>Alignment of Assessment and Learning Outcomes</p>	<table border="1" data-bbox="687 439 1129 665"> <thead> <tr> <th></th> <th>Mode 1</th> <th>Mode 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></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>	<p>VLE resources:</p> <p><i>Technical Manual and Dictionary of Classical Ballet Paperback – 18 Jun 2013</i> by Gail Grant</p> <p><i>Dance Anatomy (Sports Anatomy) Paperback – 11 May 2010</i> by Jacqui Haas</p>												
<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/Choice)	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	4	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	3	0.75
Independent Study			65.25
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"> • 70% (LO1, LO2) • Continuous Observation

Assessment Criteria for Assessment 1	Assessors will look for: <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 		
Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • 30% (LO3, LO4) • Presentation • Voice Exam 		
Assessment Criteria for Assessment 2	Assessors will look for: <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. 		
Alignment of Assessment and Learning Outcome			
		Assessment 1	Assessment 2
	LO1	✓	
	LO2	✓	
	LO3		✓
LO4		✓	
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 during the working process • formal oral feedback tutorials • Module Grade on completion of module 		
Recommended Resources	Recommended bibliography: <ul style="list-style-type: none"> • Davies, D., Jahn, A. and Keidar, A. (2004). <i>Care of the professional voice</i>. 2nd ed. Methuen. 		

	<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>Singing repertoire available from Whittaker Library.</p> <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
Other Relevant Details	<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
Next Steps	<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 choice modules



Royal Conservatoire *of* Scotland

Module Descriptors
SHE Level 2

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/Choice)	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	Eve Jamieson		
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. 		

<p>Module Content</p>	<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.
<p>Learning Outcomes</p>	<p>On successful completion of this module you will be able to:</p>
<p>LO1</p>	<p>Evidence through rehearsal and performance of a growing range and depth of communication of inner thoughts, feelings and behaviours.</p>
<p>LO2</p>	<p>Work autonomously and collaboratively with scene partners.</p>
<p>LO3</p>	<p>Evidence a developing knowledge of a character journey through textual analysis and appropriate research and practically apply in rehearsal of text.</p>
<p>LO4</p>	<p>Demonstrate the ability to express the appropriate physical, vocal, emotional and psychological qualities required when acting for stage in rehearsal and performance.</p>
<p>Assessment 1, Type and Weighting</p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 60% (LO1, LO2, LO3, LO4) • Continuous Observation
<p>Assessment Criteria for Assessment 1</p>	<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.

	<ul style="list-style-type: none"> • The ability to apply the theory of Stanislavsky (and other relevant practitioners’) in practice. • The ability to apply research creatively in rehearsal. • The integration of core disciplines including acting, voice and movement, and apply as appropriate to character and narrative in rehearsal and workshop. • 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. 															
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • 40% (LO1, LO2, LO3, LO4) • Performance 															
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • The student’s ability to communicate a character’s inner thoughts, feelings and behaviour in performance. • The integration of the core disciplines of acting, voice and movement as an applied to character and narrative through performance. • The ability to work collaboratively with others. 															
Alignment of Assessment and Learning Outcome																
	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td align="center">✓</td> <td align="center">✓</td> </tr> <tr> <td>LO2</td> <td align="center">✓</td> <td align="center">✓</td> </tr> <tr> <td>LO3</td> <td align="center">✓</td> <td align="center">✓</td> </tr> <tr> <td>LO4</td> <td align="center">✓</td> <td align="center">✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓	✓	LO2	✓	✓	LO3	✓	✓	LO4	✓	✓
		Assessment 1	Assessment 2													
	LO1	✓	✓													
	LO2	✓	✓													
LO3	✓	✓														
LO4	✓	✓														
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. • Tutorials will take place at the end of the module. • Grade on completion of module. 															
Recommended Resources																
Other Relevant Details																
Next Steps	Performance 2															

Module Title	The Artist in Development 2		
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/Choice)	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) <p>Reflective Summative Statement Personal Development Plans</p>		
<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>			
		Assessment 1	Assessment 2
	LO1	✓	
	LO2	✓	✓
	LO3	✓	✓
LO4	✓		

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"> • Arden, P. (2011). <i>It's not how good you are, it's how good you want to be</i>. London: Phaidon. • Cottrell, S. (2010). <i>Skills for success</i>. Basingstoke: Palgrave Macmillan. • Cottrell, S. (2011). <i>Critical thinking skills</i>. Basingstoke: Palgrave MacMillan. • Deer, J. and Dal Vera, R. (2010). <i>Acting in musical theatre</i>. New York: Routledge. • Parrish, D. (2006). <i>T-Shirts and suits</i>. Liverpool: Merseyside ACME. • Tharp, T. and Reiter, M. (2006). <i>The creative habit</i>. New York: Simon & Schuster
Other Relevant Details	
Next Steps	Artist in Development 3

Module Title (Module amended 13/12/2017)	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/Choice)	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
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"> • 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"> • 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
	LO1	✓
	LO2	✓
		Assessment 2
	LO3	✓
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	<p>Specific resources suggested by the facilitator of each session</p> <ul style="list-style-type: none"> • Harris, P. (1999). <i>Improve your sight-reading!</i> London: Faber. [Specific to grade studied] • Holmes, J. and Scaife, N. (2015). <i>Aural training in practice.</i> London: ABRSM. [Specific to grade studied] • Taylor, E. (2008). <i>The AB guide to music theory (Vol II).</i> London: The Associated Board of the Royal Schools of Music. • Taylor, E. (2008). <i>Music theory in practice.</i> London: Associated Board of the Royal Schools of Music. [Specific to grade studied] 	
Other Relevant Details		
Next Steps	Actor Musician Elective Module	

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/Choice)	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 Class - integration exploration • Term 2 Performance 2 - Company Scenes study • Term 3 Performance 2 – Development of a piece of Devised Theatre <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>

Bachelor of Arts in Musical Theatre

SCQF Level	Level 8		
Credit Rating	20 SCQF Credits / 10 ECTS credits		
Status (Core/Elective/Choice)	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	This module is designed to: <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 		

	<ul style="list-style-type: none"> • 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	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 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		✓
	LO2	✓	✓
	LO3	✓	✓
LO4	✓		
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			
Other Relevant Details			
Next Steps			

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/Choice)	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	4	24	96
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)	2	10	20
Independent Study			41.25
Tutorials	0.25	3	0.75

Total Notional Student Effort	200
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	You will be assessed through: <ul style="list-style-type: none"> • 60% (LO1,LO2, LO3) Continuous Observation 		
Assessment Criteria for Assessment 1	Assessors will look for: <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 		
Assessment 2, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> • 40% (LO4) • Presentation Voice Exam		
Assessment Criteria for Assessment 2	Assessors will look for: <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 		
Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	✓
	LO3	✓	✓
	LO4		✓

<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>	<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 choice modules



Royal Conservatoire *of* Scotland

Module Descriptors
SHE Level 3

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/Choice)	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"> • <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		✓	
	LO2		✓	
	LO3	✓		✓
	LO4			✓
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 Artist in Development 3

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/Choice)	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 cannon 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		✓	
	LO2		✓	
	LO3	✓		✓
	LO4			✓
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	Artist in Development 3

Module Title (Module amended 13/12/2017)	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/Choice)	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

Bachelor of Arts in Musical Theatre

Module Co-ordinator	Lecturer in Musical Theatre
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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	<p>On successful completion of this module you will be able to:</p>
LO1	<p>Apply highly developed core and technical skills in class, rehearsal and performance.</p>
LO2	<p>Apply highly developed integration skills to communicate story effectively in performance and audition.</p>
LO3	<p>Professionally engage with the theatre industry in a researched, resourceful and independent manner.</p>
LO4	<p>Articulate conclusions on learning journey and manage independent learning in a way that will sustain a reflective arts practice into the profession.</p>
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) Viva

<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	✓		
	LO2	✓		
	LO3	✓		✓
	LO4		✓	✓
<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>	<p>Recommended Bibliography:</p> <ul style="list-style-type: none"> • Annett, M. (2009). <i>Actor's Guide to Auditions and Interviews</i>. London: Bloomsbury Publishing. • Cottrell, S. (2010). <i>Skills for success</i>. Basingstoke: Palgrave Macmillan. • Cottrell, S. (2011). <i>Critical thinking skills</i>. Basingstoke: Palgrave MacMillan. • Deer, J. and Dal Vera, R. (2010). <i>Acting in musical theatre</i>. New York: Routledge. • Guskey, T. (2003). <i>Evaluating professional development</i>. Thousand Oaks: Corwin Press. • Morris, K. (1999). <i>The Smith and Kraus monologue index</i>. Lyme, NH: Smith and Kraus. • Rutherford, N. (2015). <i>Musical Theatre Auditions and Casting</i>. London: Methuen Drama [Imprint]. • Sanders, S. (2011). <i>Rock the audition</i>. Milwaukee: Hal Leonard Books. • Seifert, K. (1999). <i>Reflective thinking and professional development</i>. Boston: Houghton Mifflin. • Soto-Morettini, D. (2012). <i>Mastering the Audition: How to Perform Under Pressure</i>. Methuen Drama. • Tharp, T. and Reiter, M. (2006). <i>The creative habit</i>. New York: Simon & Schuster. 			

	In addition to the resources above individual play-texts will be recommended to the student for audition preparation on the basis of their performance strengths.
Other Relevant Details	
Next Steps	N/A

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/Choice)	Choice (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
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.

	<ul style="list-style-type: none"> • 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	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Pass/Fail • Performance 															
Assessment Criteria for Assessment 2	<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. 															
Alignment of Assessment and Learning Outcome																
	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>LO2</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>LO3</td> <td></td> <td>✓</td> </tr> <tr> <td>LO4</td> <td>✓</td> <td></td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓	✓	LO2	✓	✓	LO3		✓	LO4	✓	
		Assessment 1	Assessment 2													
	LO1	✓	✓													
	LO2	✓	✓													
LO3		✓														
LO4	✓															
Feedback	<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 received for Summative Assessment. • Feedback on Performance. 															
Recommended Resources	Libretto / Score and research material specific to the project															
Other Relevant Details																
Next Steps	N/A															