



Royal Conservatoire  
*of* Scotland

**SCHOOL OF DRAMA, DANCE,  
PRODUCTION AND FILM**

**MA/MFA Acting/Directing Classical and  
Contemporary Text**

**PROGRAMME HANDBOOK**

**August 2021**

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## **Covid-19**

The operations of the Conservatoire during Academic Year 2021/2022 will continue to be affected to a greater or lesser extent by the Coronavirus pandemic. Therefore please be aware that references in this handbook to activity that would normally be carried out face-to-face may in fact be delivered online during AY 21/22. However, your Learning Outcomes, total study hours and assessments are as detailed.

Specific information on the blend of in-person and online learning will be communicated to you by your Head of Programme (and Head of Department in the School of Music). Please work proactively within the safety protocols of your programme.

Throughout the year, if the pandemic and associated governmental guidance require further adjustments to be made to your learning, these will be communicated to you.

As a learning community, we will all be working together to support a positive and stimulating experience for you.

## Anti-Racism Statement

In May 2020, the shocking death of George Floyd and the global response that has followed has highlighted the devastating impact of racism and racial inequality on our society and communities.

The Royal Conservatoire of Scotland is committed to being an anti-racist organisation. These events have challenged us to develop our work further, and we recognise we must do more to address racism and inequalities within our community. The [Anti-Racism Action Plan](#) and the [Anti-Racism Action Plan Appendix](#) were published in August 2020 and will be updated on a quarterly basis.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures and community.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our Black and Global Majority staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress.

## 1. WELCOME

### 1.1 History and Philosophy of Classical and Contemporary Text and its National and International Context

Classical and Contemporary Text is a practical, vocational postgraduate programme of study in two pathways – acting and directing – and with two possible degree awards – MA and MFA. It's designed for actors and directors who wish to broaden and deepen their practice with respect to text-based performance. The programme distinguishes itself from undergraduate programmes by adopting a 'masterly' approach to learning, knowledge and practice. We recognize that knowledge and practice aren't fixed entities, but are provisional and living – subject to discourse, debate and revision in response to circumstances. With that in mind, the articulation of our philosophy in this document serves a dual purpose. First, it offers you a high-level view of the programme's ethos, situating the detailed programme activity in a larger context. Second, it should operate as a provocation, challenging you to consider and re-consider your own views on training and practice. It is an invitation to a programme-long dialogue whose aim is empowering your agency with respect to creative practice and your learning.

This provocation begins with a question: What drives actor and director training at the postgraduate level?

A conventional view of this training is practice- or praxis-led. In this view, you would be expected to engage with existing theories and practices, gain facility with them, and subsequently employ them with increasing autonomy. We challenge this view and position the programme as values-led. We don't presuppose the way in which acting or directing should be explored, nor do we insist that you adopt any particular approach. Instead, we articulate a set of values – social, moral, ethical and artistic. The goal of our teaching is to live these values. Put another way, rather than starting from the question of how something should be done, we begin by asking why.

In defining ourselves in this way, we recognize that we can't and shouldn't impose values unilaterally. Instead, we are committed to opening a space of encounter between all our values. That open space is one in which your agency as a learner and creative practitioner can flourish. Your agency is the axis of your studies.

This centralization of agency challenges traditional hierarchies in actor and director training – hierarchies that inadvertently or intentionally reinforce existing structural inequities in performing arts education and in the performing arts generally. In our approach, we aim to create a protected space where everyone's agency is respected. This is fundamental to inclusion.

Classical and Contemporary Text is a programme with global reach and global ambition. It draws students from Scotland, the UK, Europe and the

wider world. Opening our doors in this way can only be responsibly and ethically undertaken if these doors lead to a space of real equity.

There is no national or international context without equity.

There is no equity without agency.

There is no agency without the non-hierarchical, mutual encounter of values at the heart of the programme.

## 1.2 Your Responsibilities as an RCS Student

Agency without the accompanying taking of responsibility is entitlement. Therefore, you must take responsibility for articulating your 'why' and then exploring 'how'. The programme team is here to support that exploration, but you must lead it.

**Fundamentally, the programme operates with the conviction that, at the postgraduate level, we can't teach acting or directing; we can only create conditions in which acting and directing can be learned.**

It is your responsibility to make use of these conditions to drive your individual learning forward. As such, this document is designed to challenge you to consider your specific learning needs. Therefore, we have devolved some of the power traditionally held by academic programmes to you. Your agency in meaningfully shaping your learning on the programme will be reinforced by your responsibility to write one learning outcome for each module in your programme of study.

Your Personal Supervisor will support you in writing these learning outcomes and they will be agreed with the programme team, ensuring that they are rigorous, achievable and appropriately benchmarked to postgraduate level (SCQF level 11).

Your responsibilities as a student extend beyond taking ownership of your learning. You are expected to conduct yourself in a professional manner at all times. We recognize, however, that 'professionalism' is a nebulous term, subject to interpretation and creative and cultural norms. To clarify what we mean by 'professional', we have defined our 'standards of performance'.<sup>i</sup> These standards emanate from our philosophy. They represent the practical application of our ethos and articulate responsibilities in terms of what you should do, rather than what you should say or think. They are designed to promote the protected space and support your agency and the way you employ it in relation to others. We expect you to adhere to them at all times.

### **Classical and Contemporary Text – Standards of Performance**

1. Exhibit a ferocious and intelligently applied work ethic.
2. Take responsibility for your work in order to cultivate mastery.

3. Relentlessly seek improvement, recognizing its direct connection with details.
4. Take pride in effort rather than the results of effort.
5. Engage with a positive attitude.
6. Demonstrate that you are a person of character through your words and actions as a learner and ensemble member.
7. Be fair.
8. Embrace new and unforeseen challenges.
9. Be bold.
10. Handle success and failure with maturity and grace.
11. Display self-control, especially under pressure.
12. Exhibit poise.
13. Show empathy and respect for each person on the programme (staff or student) and appreciate the work they do.
14. Welcome the responsibilities of allyship.
15. Go above and beyond, especially for others.
16. Put the priorities and good of the ensemble ahead of the individual.
17. Communicate openly and substantively, particularly under stress.
18. Question traditions and prevailing narratives and challenge your own and others' ways of thinking, making and performing.
19. Relate your work to the wider context of the arts, culture and society.
20. Maintain extraordinary levels of energy, concentration and focus.
21. Make dedication and commitment the hallmark of the programme.
22. Be accountable to yourself and others in upholding these standards.

Your wholehearted commitment to the above standards is essential to your progress throughout the programme.

## 2. PROGRAMME SUMMARY DETAILS

### 2.1 Programme Title

MA/MFA Acting/Directing Classical and Contemporary Text

### 2.2 Duration

MA – One year (45 weeks)

MFA – Sixteen months (62 weeks)

Exit Award Title	No. of Years	No. of Terms
PG Certificate Acting Classical and Contemporary Text	0.5	2
PG Certificate Directing Classical and Contemporary Text	0.5	2
PG Diploma Acting Classical and Contemporary Text	0.75	3
PG Diploma Directing Classical and Contemporary Text	0.75	3
MA Acting Classical and Contemporary Text	1	4
MA Directing Classical and Contemporary Text	1	4
MFA Acting Classical and Contemporary Text	1.4	5.5
MFA Directing Classical and Contemporary Text	1.4	5.5

Students will generally select either the MA or the MFA at the point of initial application. Additionally, alumni who have earned their MA already may apply to complete only the MFA portion of the programme to upgrade their

degree. Should you undertake the MA and decide during your studies that you would like to extend them to the MFA, this request will be considered and discussed by the programme team and a decision will be made without the need for a new application or audition.

If you exit the programme early, you may receive a PG Certificate or PG Diploma, provided you have achieved the appropriate number of credits. However, we anticipate that students will complete the full MA or MFA programme.

### 2.3 Mode(s) of Study

Full-time

### 2.4 Awards/Qualifications by level

All awards level 11

### 2.5 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
PG Certificate Acting Classical and Contemporary Text	11	60	30
PG Certificate Directing Classical and Contemporary Text	11	60	30
PG Diploma Acting Classical and Contemporary Text	11	120	60
PG Diploma Directing Classical and Contemporary Text	11	120	60
MA Acting Classical and Contemporary Text	11	180	90
MA Directing Classical and Contemporary Text	11	180	90
MFA Acting Classical and Contemporary Text	11	240	120
MFA Directing Classical and Contemporary Text	11	240	120

**2.6 Date of (Re-)validation**

April 2020

**2.7 Start date**

September 2020

**2.8 Next review date**

2025

### 3. PROGRAMME SPECIFICATION

#### 3.1 Core Values and Pedagogic Framing

##### Curriculum Principles

The Conservatoire curriculum:

1. Develops excellence alongside high levels of reflection in all of our disciplines.
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

The Conservatoire graduate:

Is an excellent and reflective arts practitioner...	...and leads, creates, achieves and innovates. Conservatoire Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.
Has the creative attitudes and skills needed for collaborative learning...	...and has sophisticated skills in leading, building and working in teams. As adaptable and confident people, Conservatoire graduates are used to taking risks and working positively with ambiguity and unpredictability.
Takes responsibility for managing and evaluating their own learning...	...and is resourceful, independent and effective in their approach to managing their life and work.
Has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice...	...and can respond quickly to a fast changing and dynamic world. Conservatoire graduates have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.
Uses theoretical understanding to inform	...and combines sophisticated aesthetic and emotional intelligence, integrity and

practice and practice to  
inform theory...

insight with an ability to think analytically  
and critically.

Makes a contribution in the  
world, as an artist, educator,  
advocate and active citizen...

...and uses highly developed skills to  
communicate a profound appreciation of  
how their artistic discipline connects with  
the real world.

### Dimensions of the Postgraduate Learner

The above attributes apply to all graduates irrespective of discipline or level of study. However, the Conservatoire recognizes the unique challenges and opportunities afforded to postgraduate students and, across all programmes, encourages them to approach their work as 'critical artists'. The 'critical artist' embodies seven additional dimensions encouraging ethical practice, artistic experimentation and creative risk-taking.

These dimensions are:

- **Rounded Excellence:** convincing, versatile and highly skilled expression of personal, and relational, authenticity in artistic, pedagogical and intellectual endeavours
- **Curiosity:** learning by asking questions, 'right' ones and/or 'wrong' ones – the *critical artist*
- **Empathy:** care for self and others in making art/performance and discourse
- **Resilience:** trusting artistic instincts; developing robustness; openness to scrutiny and critique; emotional maturity and learning from failure
- **Disruptive Thinking:** querying traditions and prevailing narratives; offering challenge to self and others' ways of thinking, performing and making
- **360° Advocacy:** advocacy for the creative arts in many spheres including the educational; professional; business; under-represented communities; media; funding bodies
- **Artful Living:** the creative and performing arts as essential to the way in which we connect to and drive change in society, the world and its challenges through creative thinking

These dimensions undergird all discipline-specific pedagogy within the Classical and Contemporary Text programme.

### Pedagogic Framing

Traditionally, text-based performance operates hierarchically. Text and authorial intent are considered the core of the work with actors and directors operating as interpreters. By contrast, we take a non-hierarchical view. We consider text-based performance to be a process of encounter in which actors and directors meet text – in whatever form it takes – on equal footing.

On this programme, text-based practice is not focused on interpreting text but collaborating with it. In doing so, performance becomes a series of encounters in which artists meet directly – in the rehearsal and performance process – and indirectly – through text and the material and immaterial contributions of a production team.

To support this process of encounter, we centralize an expanded view of dramaturgy in which the notion of a single, text-focused dramaturgy is rejected in favour of a tripartite model.<sup>ii</sup>

Within every performance, three dramaturgies operate:

- The Living– the subjective, active experiences and energetic processes of performers;
- The Narrative – the traditional view of dramaturgy, focused on the clarity, specificity and efficacy of a text;
- The Resonant – the experience and understanding of the spectator(s).

The relationship between these dramaturgies is fluid. It must be negotiated in every process to reflect the demands, concerns and values of the people making the work. These dramaturgies and their interrelationship represent the vital essence of theatrical performance. We are therefore centrally concerned with the exploration of these dramaturgies and their interrelationships in a variety of performance contexts, focusing on the functions and responsibilities of the actor and director. Actors are empowered to develop a mastery of Narrative and Living Dramaturgy and the facility to support and engage with Resonant Dramaturgy in production. Directors are empowered to develop mastery of Narrative and Resonant Dramaturgy and the facility to support and engage with Living Dramaturgy through the rehearsal process with actors.

### 3.2 Programme Aims

The Classical and Contemporary Text programme is values-led. Its aims are therefore an expression of its values. To that end, the programme aims:

- To support students' **autonomy and agency**, encouraging them toward the essential taking of responsibility for their work with respect to process and output.
- To embed **tripartite dramaturgy** as a core framing of performance practice, supporting students' development of and appropriate facility with all three dramaturgies and the relationship between them, meaningfully supported by equitable, vital, sustainable, flexible and rigorous praxis.
- To vivify performance making as a process of **encounter**, celebrating each student's ability to make unique creative contributions to collaborative work with the potential to challenge traditions and ways of thinking.

- To live the values of **ensemble, collaboration and relationality**, enabling students to operate effectively and ethically in necessarily collaborative performance practice, eschewing self-centeredness and recognizing that no one does it alone.
- To instill **professional practice**, empowering students' to enter a larger professional ecology as it currently exists and to act as an agent of change to challenge the status quo for the better.

These aims combine with the Conservatoire's dimensions of the postgraduate learner to form a constellation of values we consider the foundation of acting and directing practice:

- Autonomy and Agency
- Tripartite Dramaturgy
- Encounter
- Ensemble, Collaboration and Relationality
- Professional Practice
- Rounded Excellence
- Curiosity
- Empathy
- Resilience
- Disruptive Thinking
- 360° Advocacy
- Artful Living

### 3.3 Programme Learning Outcomes

Upon completion of the programme, you will be able to:

Learning Outcome No.	Programme Learning Outcomes
LO1	Demonstrate high-level command of a rehearsal and performance praxis with respect to the dramaturgies appropriate to your chosen discipline (acting or directing).
LO2	Negotiate relationships between the Living, Narrative and Resonant dramaturgical levels in the creation of performance in a variety of contexts and in ways that align with traditional approaches to performance or that challenge, disrupt or redefine them.
LO3	Operate ethically and effectively as an active, creative, collaborative ensemble member with empathy and resilience.

LO4	Articulate personal and professional aspirations through engagement with a range of potential professional collaborators.
LO5	Take agential ownership of learning and development with significant responsibility for articulating clear, rigorous and achievable learning outcomes aligned with creative and professional aspirations.
LO6	Engage in creative activity with curiosity, disruptive thinking and advocacy for the performing arts to support a wider engagement with the ways we connect to and drive change in the world at large.

### 3.4 Admission Criteria

Category	Minimum Intake	Maximum Intake
Scottish/EU	MA – 0	MA – 12
RUK	MFA – 0	MFA – 6
International	MA – 12 MFA – 6	MA – 24 MFA – 12

Note: The total programme intake for the MA is 3 directors and 21 actors, for a total cohort size of 24. At least 12 of this total are overseas students. For the MFA, there is no fixed number of actors or directors, but the minimum total cohort size is 12, with a larger cohort possible depending on the number of projects proposed. At least half the cohort are overseas students.

#### Description of Applicants

Postgraduate study is the second cycle of higher education and represents a continuation of learning, training and/or experience rather than a beginning. Uninterrogated, postgraduate study can reinforce existing structural inequity in performing arts education and the performing arts more generally, providing further training, education and experience to those who already benefit from larger societal inequities. We believe, therefore, that while the Classical and Contemporary Text programme does not represent first training, admissions criteria cannot simply default to questions of prior education and experience; the ability to achieve either of these has been repeatedly shown to be directly related to who already benefits from systemic, structural inequities.

Instead, we consider broadly what the first cycle (undergraduate) model of actor and director training intends to do. In this model, learning in the first cycle is articulated as a journey from:

- **Know-What** – a basic conceptual view of acting or directing from a (largely) ‘outside’ perspective;

To

- **Know-How** – specific theories, practices or traditions through which acting or directing are currently practiced, of which students take ownership through their studies;

To

- **Know-Why** – the emergence and development of a creative identity, motivated by a broad spectrum of potential values, that animates the practices that have been learnt.

Building on this foundation, the postgraduate cycle continues from:

- **Know-Why** – a clear, values-led creative identity supported by practical knowledge;

To

- **Know-What** – the beginning of another cycle with an ‘inside’ conceptual view of acting or directing, in other words: praxis;

To

- **Know-How** – a broader and deeper praxical ability to do, as differentiated on this level because it is not the acquisition of existing practice, but the construction (through agency) of individual, original, flexible processes;

To

- **Know-Why** – a richer and more complex and nuanced creative identity.

Considered in this way, the successful applicant is not defined by qualifications, training, education or even experience (though any or all of these might be present). Instead, the successful applicant is one who can begin their studies with a clear, values-led creative identity and praxis. While this may emerge from traditional starting points such as training or an undergraduate qualification, we recognize the individuality of each applicant. The ability to begin the second cycle could emerge from a variety of contexts including but not limited to life experience, autonomous exploration or auto-didacticism. We value people, not their qualifications or experience. In this way, we further attempt to challenge structural inequity.

### 3.5 Programme Credit Framework by Level

SCQF Level/ Year of study	Typical HE Qualification
Level 11 (Year 1)	MA (180 credits at level 11)
Level 11 (Fractional Year 2)	MFA (240 credits at level 11)

### 3.6 Programme Content

Module Title	Credits/ Total Hours	Contact Hours (approx.)
<b>MA Acting Classical and Contemporary Text</b>		
<i>The Artist and the Profession</i>	20 (Level 11) / 200	48
<i>Introduction to Living, Narrative and Resonant Dramaturgy</i>	40 (Level 11) / 400	262
<i>Classical/Heightened Text</i>	40 (Level 11) / 400	371
<i>New Work in Development and Performance</i>	40 (Level 11) / 400	57
<i>Contemporary Text</i>	40 (Level 11) / 400	149
<b>TOTAL</b>	<b>180 (Level 11) / 1,800</b>	<b>887</b>
<b>MA Directing Classical and Contemporary Text</b>		
<i>The Artist and the Profession</i>	20 (Level 11) / 200	48
<i>Introduction to Living, Narrative and Resonant Dramaturgy</i>	40 (Level 11) / 400	262
<i>Classical/Heightened Text</i>	40 (Level 11) / 400	371
<i>New Work in Development and Performance</i>	40 (Level 11) / 400	57
<i>Contemporary Text</i>	40 (Level 11) / 400	149
<b>TOTAL</b>	<b>180 (Level 11) / 1,800</b>	<b>887</b>

<b>MFA Acting Classical and Contemporary Text</b>		
<i>The Artist and the Profession</i>	20 (Level 11) / 200	48
<i>Introduction to Living, Narrative and Resonant Dramaturgy</i>	40 (Level 11) / 400	262
<i>Classical/Heightened Text</i>	40 (Level 11) / 400	371
<i>New Work in Development and Performance</i>	40 (Level 11) / 400	57
<i>Contemporary Text</i>	40 (Level 11) / 400	149
<i>The Agential Artist</i>	60 (Level 11) / 600	61
<b>TOTAL</b>	<b>240 (Level 11) / 2,400</b>	<b>948</b>
<b>MFA Directing Classical and Contemporary Text</b>		
<i>The Artist and the Profession</i>	20 (Level 11) / 200	48
<i>Introduction to Living, Narrative and Resonant Dramaturgy</i>	40 (Level 11) / 400	262
<i>Classical/Heightened Text</i>	40 (Level 11) / 400	371
<i>New Work in Development and Performance</i>	40 (Level 11) / 400	57
<i>Contemporary Text</i>	40 (Level 11) / 400	149
<i>The Agential Artist</i>	60 (Level 11) / 600	61
<b>TOTAL</b>	<b>240 (Level 11) / 2,400</b>	<b>948</b>

### 3.7 Learning Outcomes by Module

We believe that the six programme learning outcomes we have articulated are continually in process. They represent a constant challenge to you during and beyond your studies; they can never be achieved totally or finally. In this sense, they are perpetually aspirational, operating like compass bearings indicating a direction of travel rather than a map with a defined destination. Given this, all modules represent your continued development with respect to programme learning outcomes. Module learning outcomes therefore represent facets of the programme learning outcomes and provide 'checkpoints' on your learning journey. It is envisioned that at the end of the

MA or MFA year, you will have demonstrated an appropriate level of accomplishment with respect to the programme learning outcomes for your degree, while recognizing that your development can and must continue beyond your studies.

For this reason, programme learning outcomes cannot be specifically completed within a given module, but rather are considered completed to an appropriate standard upon completion of 180 credits for MA students and 240 credits for MFA students.

Module Title	Programme Learning Outcomes					
	1	2	3	4	5	6
<i>The Artist and the Profession</i>				✓	✓	✓
<i>Introduction to Living, Narrative and Resonant Dramaturgy</i>	✓	✓	✓	✓	✓	✓
<i>Classical/Heightened Text</i>	✓	✓	✓	✓	✓	✓
<i>New Work Development and Performance</i>	✓	✓	✓	✓	✓	✓
<i>Contemporary Text</i>	✓	✓	✓	✓	✓	✓
<i>The Agential Artist</i>	✓	✓	✓	✓	✓	✓

### 3.8 Benchmarks used for Programme Learning Outcomes

The learning outcomes of the Classical and Contemporary Text programme are aligned with a number of local, national and international standards. The *UK Quality Code for Higher Education* (UKQCHQ, QAA 2018) lays out a series of formal 'expectations', including that 'the academic standards of courses meet the requirements of the relevant national qualifications framework'. In Scotland, these comprise the *Scottish Credit and Qualifications Framework* (SCQF 2019) and *The Framework for Qualifications of Higher Education Institutions in Scotland* (FQHEIS, QAA 2018).

The programme and module learning outcomes have been benchmarked against the *SCQF Level Descriptors* (SCQF 2015), while the programme as a whole meets the requirements of the *UKQCHQ Descriptor for a higher education qualification at level 7 on the FHEQ and SCQF level 11 on the FQHEIS: master's degree* (QAA 2018).

In addition to these fundamental standards, the programme aims and learning outcomes also take account of:

- the relevant sections of the Conservatoire's Postgraduate Academic Framework, that are themselves based upon FQHEIS
- the *Characteristics Statement: Master's Degree* (QAA 2015)
- the Dublin for descriptors second cycle awards (EHAA 2005)
- Your own agency in the learning process

The Conservatoire – then the RSAMD – became in 1993/4 the first UK institution of its kind to be granted degree-awarding powers. We take pride in the care and rigour with which we design our degrees: you can be fully confident in the academic standing of your degree.

### 3.9 Strands of Study in Programme

The Classical and Contemporary Text programme has two strands of study:

- Acting
- Directing

### 3.10 Learning and Teaching Methods

- Workshops/taught classes
- Rehearsals and performances
- Lectures/seminars
- Project-based learning
- Directed study
- Independent study

The methods listed above are not dissimilar to methods you might encounter in any programme of study. It is, however, in the utilization of these methods that Classical and Contemporary Text distinguishes itself. These methods are scaffolding for your learning – they support a process oriented around the deepening of your creative praxis and the ways in which you encounter others'. As your studies progress, this 'scaffolding' will gradually withdraw with an expectation that you will develop greater capability to support your own learning and explorations. In this manner, the methods are experiential. When working with a lecturer or guest artist, you will have the opportunity to experience numerous ways of working. It will then fall to you to evaluate for yourself whether those ways are useful in developing your praxis with respect to a positive encounter between your values and the programme's. If so, you are encouraged to continue exploring them in other projects and through independent study. If not, you are free to recognize that other approaches are more congruent with your individual artistry and your ability to bring that artistry into collaborative relationship with others.

### **3.11 Assessment**

The underlying principles of assessment at postgraduate level at the Royal Conservatoire of Scotland state that all forms of assessment should promote learning and be transparent, reliable, fair and valid. The programme adheres to these principles.

In addition, the programme recognizes the essential element of your agency within all assessment. You are preparing to enter a profession where you may at times receive little to no external information about your work and may at other times be inundated with opinions. Within an environment such as this, it is crucial that you recognize that you are the most important arbiter of the quality of your creative work and ultimately, you are answerable only to yourself.

With this in mind, assessment on the programme is an outgrowth of encounter. It is dialogic, representing a coming together of the opinions and values of assessors with your own. First and foremost, this manifests in the fact that you will write learning outcomes for yourself, alongside those the programme has written. These learning outcomes articulate the knowledge, skills and understanding required to pass modules and form the basis of assessment.

The vast majority of assessed work on the programme is practical, creative work. Assessment of this work will occur through conversation between you and an assessor or panel of assessors. You are expected to lead this conversation through advance preparation in the form of sustained and rigorous reflection and analysis. As you articulate your position with respect to the work and your fulfilment of learning outcomes and assessment criteria, the assessor(s) will join the dialogue with their own perspective. It is a feature of the programme that no effort will be made to homogenize assessors' positions. Should assessors disagree, that disagreement will be foregrounded transparently through the discussion. It then falls to you to take what is valuable to you from that dialogue.

All elements of the programme are assessed via a 'pass/fail' system. While it is ultimately the purview of assessors to determine whether work has demonstrated sufficient achievement of the learning outcomes, the binary nature of assessment outcome ensures that the power to assign value to your work beyond this designation resides entirely with you.

### **3.12 Programme Structure**

Your learning within your chosen discipline (acting or directing) is framed via the programme's tripartite dramaturgy model (see section 3.1). This learning represents the basis of the first two programme learning outcomes (see section 3.3). We recognize that the type of engagement with these three dramaturgical levels is different depending on your discipline and as such,

we have shaped the programme structure to ensure robust and appropriate command of these dramaturgies.

For actors this means:

- The ability to explore and develop an organic, living process in training, rehearsal and performance via emotional, intellectual, physical and vocal engagement at a professional level;
- The ability to participate fully and fruitfully with insight and rigour in the exploration and analysis of a range of classical, contemporary and original texts, linguistic and otherwise;
- The ability to support and contribute to a resonant, evocative, meaning-making process within the framework of training, rehearsal and performance.

For directors, this means:

- The ability to lead the exploration, development and execution of a resonant, evocative, meaning-making performance with the support and contribution of actors and other creative practitioners;
- The ability to lead and participate fully and fruitfully in the exploration and analysis of a range of classical, contemporary and original texts, linguistic and otherwise, with insight and rigour;
- The ability to productively engage with and support living processes of actors and other creative practitioners through a range of approaches.

All learning on the programme proceeds with this structure in mind.

Each term, you will primarily engage in a single module that will run for the term's duration. In addition, *The Artist and the Profession* – a module concerned with your professional practice and development – runs throughout the duration of your studies. Through this module, you will have the opportunity to engage with the performing arts industry in a variety of ways beyond the performance opportunities provided in the termly modules. This engagement might include:

- Mock castings with directors or casting directors
- Self-tape workshops
- Mock agent meetings
- Mock interviews with industry professionals
- Masterclasses on a variety of areas of professional practice

Through these and other activities (along with all other programme content), you will be expected to consider and develop your relationships to a variety of professional ecologies. This must be fully supported and indeed led by your own autonomous research, reflection and activity. This is tracked through a living Personal Development Plan (PDP) which will be shared with your Personal Supervisor and form the basis of regular tutorials. Engagement in this process will underpin your work across the length of your

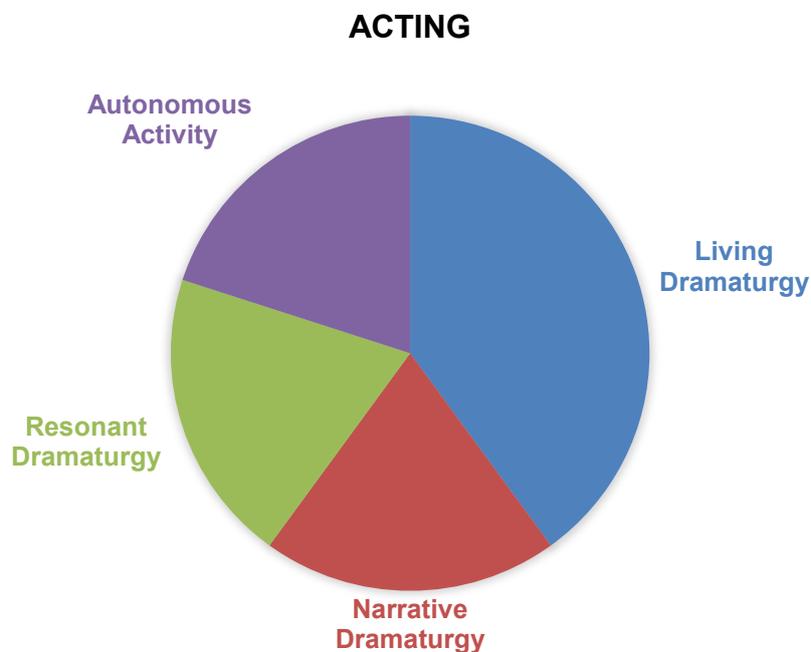
studies. A forward-looking extract of this PDP considering goals and actions post-study will be submitted for assessment in the fourth term.

The following overview will provide you with indicative module content, organized by term with modules clearly indicated to help you consider the learning outcomes you might write and to support you in the process of creating your PDP by providing you with necessary context on learning, teaching and assessment.

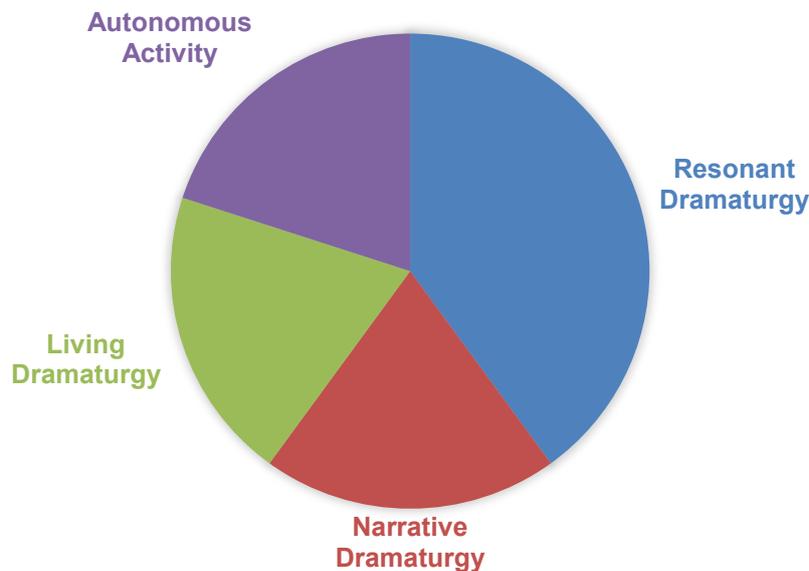
### Term One

#### Module: Introduction to Living, Narrative and Resonant Dramaturgy

*Introduction to Living, Narrative and Resonant Dramaturgy* begins with taught classes focused on all three levels of dramaturgy (know-how). Specific teaching varies depending on your discipline (acting or directing). Teaching is broken down approximately as follows:



## DIRECTING



Alongside this, you are asked to develop and perform/present an individual creative proposition, allowing you to explore and articulate your values (know-why). While you will spend much of your time training with others in your cohort, the focus early in your studies is on your development as an individual artist, culminating in a sharing of the creative propositions for peer and lecturer feedback.

Following this, you will undertake an Ensemble Project whose objective is to widen the focus from the individual to the relational, dialogic and collaborative process of working with others in response to a variety of sources. Performance is made by ensembles – by a collection of people who must learn to work together in harmony (though not necessarily in unison). The Ensemble Project moves you from a self-oriented to an ensemble-oriented perspective.

Emerging from all this activity is a discussion in which you will write (with support of your Personal Supervisor) one learning outcome for the *Introduction to Living, Narrative and Resonant Dramaturgy* module. You will have a similar discussion before each subsequent module.

Deep and sustained reflection is required to write these learning outcomes and is embedded within all aspects of the programme. It is a constant feature of your studies.

The term culminates in the rehearsal and performance (in rehearsal room conditions) of realistic text. This will be an in-depth process in which directing students (with lecturer support) will lead ensembles in a rigorous exploration of 20-30 minutes of material. You will move from considering your individual artistry, to your artistry in relation to others, to your artistry in relation to

others while engaging with a specific text. This represents the first full coming together of Narrative, Living and Resonant dramaturgies.

### Term Two

#### Module: Classical/Heightened Text

In *Classical/Heightened Text*, you will continue your exploration of tripartite dramaturgy in new contexts, beginning with a four-week residency at Shakespeare's Globe in London.

At the Globe, you will deepen your exploration of Narrative Dramaturgy through exploration of text analysis in the specific context of Elizabethan and Jacobean plays. These skills are complemented by continuing taught classes in voice, movement and acting, facilitating a furthering of Living Dramaturgy and the challenge of performance on the Globe stage with all its incumbent demands and opportunities with respect to staging, acting and audience relationship (Resonant Dramaturgy). This residency culminates with two sharings: a directors' sharing, where each directing student presents stagings of 15-20-minute scenes, and an actors' sharing, where actors will present a 60-90-minute extract of a Shakespeare play under the direction of the Globe Residency Leader. Both occur on the mainstage of Shakespeare's Globe.

Upon returning to Glasgow, a further consolidation of dramaturgies is explored through your first productions. Classical or heightened text plays will be directed by members of the core CCT teaching team under conditions that replicate – as closely as possible in an educational institution – the demands, challenges and opportunities of a professional production. Directing students will serve as assistant directors on these or comparable productions.

This marks an important transition from a process that has foregrounded your own experience and development to one that foregrounds your responsibilities as an artist. Put simply, training processes often place the student actor or director at the very centre. By contrast, professional processes centralize the production and its relationship to an audience. This is not to say that your individual learning is neglected, but that you are presented with an opportunity to:

- Undertake a process that puts a production ahead of any individual in it;
- Work through a complete process with an experienced director capable of recognizing the particular and specific relationship between Living, Narrative and Resonant Dramaturgy required for a single production and leading a process that establishes such a relationship.

To engage in the exploration and development of a classical or heightened text production is valuable for your learning, but it is important to remember that the status of these 'canonical' plays was not a historical inevitability. Their cultural status – and indeed, their existence – is as much a product of

historical inequity as it is the product of individual talent and artistry. Knowing this, it is particularly important that these plays be subject to interrogation, re-contextualization, deconstruction and other encounter-oriented forms of engagement. Therefore, you will also engage in a weeklong exploration and development of a performed response to one of the classical or heightened texts on which you have worked.

### Term Three

#### Module: New Work in Development and Performance

*New Work in Development and Performance* begins with a step back from the demands of production. Having completed two terms, focus returns for a time to process-oriented work in the rehearsal room. Equipped with a more robust practice, your attention now turns to the development of new writing/new work. This is a significant step forward in your exploration of Narrative Dramaturgy. Rather than working with texts that are 'complete' (having been fully developed and produced), you now work with unfinished text and must apply, from your creative position as actor or director, appropriate narrative dramaturgical skills proactively (to assist in development) rather than reactively (in a rehearsal process). Primarily, this work will be conducted in partnership with Playwrights' Studio Scotland. Playwrights' Studio's programme of activity will vary each year, but will likely consist of:

- Masterclasses in new writing development
- Workshops with established writers and theatre-makers on a variety of topics related to the development of new writing/new work
- Days working in the development process with professional playwrights and mentors

You may also have the opportunity to engage in other collaborative new writing development activity.

This enhanced focus on Narrative Dramaturgy is complemented by engagement with an audience once again. This might take the form of an individually negotiated project, a placement, or performance in *On the Verge*, a festival of original work. Performance in *On the Verge* might involve writing a script, but you might also create pieces in which the starting point is *Living* or *Resonant Dramaturgy* with Narrative Dramaturgy following behind – an alternate configuration of dramaturgies to more fully round your command of possible relationships between them.

### Term Four

#### Module: Contemporary Text

*Contemporary Text* engages your exploration of the three dramaturgies in a contemporary context. Recognizing that a large portion of contemporary dramatic writing occurs outside theatre, the term will begin with an exploration of acting on and directing for media whose evocative means create entirely different conditions and dramaturgical relationships than

anything you have encountered to this point. All recorded material will hold the additional, secondary value of serving as footage for your show-reel(s).

Following this are the contemporary text productions. These plays will be chosen by the directing students in consultation with the programme team and will again represent as close to a professional process as possible. Here, your focus turns outward once more.

### MFA

#### Module: The Agential Artist

To earn your MFA, you will complete a further four-month module. It returns you to the process of making original work as a culmination of your learning on the programme.

You will receive a budget toward your project and a set number of mentored hours for its development. You are encouraged to develop collaborative projects with emphasis on interdisciplinary activity. Collaboration will allow you to pool your financial and support resources with other students.

These projects are performed at the end of the module and are meant to serve as a 'creative calling card' for your entry into the profession.

### **3.13 Assessment Modes**

Modes of Assessment:

- Assessed Performance
- Continuous Observation
- Development Plan
- Viva Voce

<b>Assessment Modes</b> <b>Module</b>	<b>Performance</b>	<b>Continuous Observation</b>	<b>Viva Voce</b>	<b>Development Plan</b>
Introduction to Organic, Narrative and Evocative Dramaturgy	✓	✓		
Classical Text	✓	✓	✓	
New Work Development and Performance	✓	✓		
Contemporary Text	✓	✓	✓	
The Artist and the Profession				✓
The Agential Artist	✓	✓		✓

A key part of your work on the programme will involve keeping a Practice Journal. In this journal, you will be expected to engage in rigorous, deep reflection on your learning, creative processes and performance outputs. Additionally, your practice journal will serve as a place for individual and collaborative generative thinking. We will neither formally assess this journal nor ask to see it, so it can take whatever form is most useful to you. However, the reflective and generative thinking in your practice journal will form the basis of your ability to articulate learning outcomes for yourself and to develop and refine your personal development plan.

### 3.14 Types of Feedback

Feedback modes:

- Mutually constructed feedback
- Tutorial
- Written feedback
- Oral feedback
- Peer review
- Student Contract

### 3.15 Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year(s):-

#### Term 1

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11	12
Introduction to Living, Narrative and Resonant Dramaturgy	40	Continuous Observation	P	P	P	P	P	P	P	P	P	P	P	F
		Performance												E F

**E = examination; F = feedback; P = process (time spent engaged in ongoing activities).**

**Term 2**

<b>Module Title</b>	<b>Credits</b>	<b>Assessment</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	
Classical/Heightened Text	40	Continuous Observation	P	P	P	P F	P	P	P	P	P	P	P	F	
		Performance (Acting Students Only)										V	V	V	F
		Performed Response to Classical Text					V F							V F	V F

**F = feedback; P = process (time spent engaged in ongoing activities);**

**V = variable assessment week (assessment may take place at any time within the identified weeks).**

**Term 3**

<b>Module Title</b>	<b>Credits</b>	<b>Assessment</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>
New Work Development and Performance	40	Continuous Observation	P	P	P F	P F					
		Continuous Observation					P	P	P	P	P F
		Performance									V F

**F = feedback; P = process (time spent engaged in ongoing activities);  
V = variable assessment week (assessment may take place at any time within the identified weeks).**

**Term 4**

<b>Module Title</b>	<b>Credits</b>	<b>Assessment</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>
Contemporary Text	40	Continuous Observation	P	P	P	P	P	P	P	P	P	F	
		Performance								V	V	F	
		Viva Voce										V	F
The Artist and the Profession	20	Personal Development Plan									S	F	

**F = feedback; P = process (time spent engaged in ongoing activities); S = week of submission;  
V = variable assessment week (assessment may take place at any time within the identified weeks).**

**MFA**

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
The Agential Artist	60	Continuous Observation	P	P	P F	P	P	P F	P	P	P F	P	P	P F	P	P	P	F
		Performance													V	V	V	F
		Development Plan																S

**F = feedback; P = process (time spent engaged in ongoing activities); S = week of submission; V = variable assessment week (assessment may take place at any time within the identified weeks).**

### 3.16 Assessment: Progress and Resit Regulations

Please read this section in conjunction with the *Conservatoire Regulations, Codes of Procedures and General Rules*.

You are required to attend all lessons, classes, rehearsals and performances as specified in the Programme Document. Unauthorized absence is not permitted.

Normally you may progress on the programme of study provided that:

- You have attended classes in accordance with the requirements of programme regulations and have completed all of the work of the programme of study;
- You have met the appropriate assessment requirements to the satisfaction of the appropriate Progress Committee or Board of Examiners.

To obtain a pass in a module you must normally complete all prescribed assessments to the satisfaction of the Board of Examiners. Where a module has a final assessment, you will be permitted to take that assessment only if there is evidence that you have attended classes in accordance with the requirements of the module and have completed the work of the module.

You are required to comply with such programme of study instructions as are prescribed. These instructions may require you to:

- Provide yourself with such books, equipment and other materials as are necessary for your programme of study;
- Submit items of work including written work by such dates as may be instructed.

All such instructions will be given to you at the beginning of study in the module concerned. Reasonable notice of any alterations to them will also be given. If you fail to comply with programme of study instructions, you may be disallowed from presenting yourself for examination.

#### **Assessment**

This strategy relates to the learning outcomes appropriate for SCQF Level 11 work. All modules will be assessed against Level 11 criteria.

Programme assessment focuses on both process and product with respect to your work. Reflection is embedded as a constant feature of the programme and the learning outcomes you write for yourself will be the product of sustained reflection and self-analysis. In this way, assessment on the programme is concerned with deep learning experiences.

Assessment requirements for all modules are articulated within this document.

It is **your** responsibility to acquaint yourself with the assessment regulations and examination schedules which apply to the programme.

It is **your** responsibility to attend the appropriate examinations and submit the appropriate work for assessment as required. If you fail to attend an examination or submit required work for assessment without good cause, the examiners shall have the authority to deem you to have failed the assessment(s) concerned.

It is **your** responsibility to inform the Convenor of the Board of Examiners in the case of illness or other extenuating circumstances that prevent your attending an examination or submitting required work for assessment.

It is **your** responsibility to inform yourself of the results of examinations.

### **Extensions to Deadlines**

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

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

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

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

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

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

**Personal Mitigating Circumstances** – Where a significant and unexpected circumstance, beyond your control, has affected your studies and temporarily prevents you from undertaking an assessment or significantly impairs your performance in an assessment, you may submit a Personal Mitigating Circumstances Form. The following are examples of circumstances that would be considered as mitigating circumstances:

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

### **Constitution and Operation of Progress Committees and the Board of Examiners**

The programme distinguishes between two bodies charged with the assessment and examination of student progress:

**Progress Committee**, consists minimally of five full-time staff including the Head of Programme, which considers assessments and reports made on the work and progress of students. The Progress Committee can take one or more of the following actions:

- Confirm progress on the programme;
- Require a re-sit of failed modules.

**Examination Board**, consists of the External Examiner and at least five full-time staff including the Head of Programme, and reviews Module results and reports. The Examination Board can take one or more of the following actions:

- Recommend the award of a degree;
- Require a student to leave the programme;
- Apply 'compensation' in accordance with regulations governing the award of degrees.

### **External Examiner Arrangements**

The programme will rely on the input of an External Examiner to ensure fairness to students and comparability of standards.

The operation of the External Examination system within the Royal Conservatoire is governed by the provisions of the Quality Assurance Handbook. The main duties of External Examiners as stated in the QAH include:

- To compare standards achieved with those of comparable programmes, particularly those in other conservatoires;
- To judge the work of students impartially, in accordance with the assessment regulations of the programme;
- To compare the performance of students with that of their peers on comparable programmes, in other conservatoires in particular;
- To monitor progression within programmes;
- To approve the form, content and manner of delivery of the arrangements for assessment;
- To consult with the internal examiners;
- To conduct a *viva voce* examination of any candidate, if required;
- To make recommendations to the relevant Examination Board and by appointment, to monitor the procedures by which the recommendations for awards are reached;
- To report annually to the Principal of the Conservatoire on the effectiveness of the assessments, and to make recommendations arising from them;

With due regard to the size of the student population of the Classical and Contemporary Text programme, the programme will appoint one external examiner. The examiner will be charged with compiling an annual report and with participating in the work of the Examination Board/s, and in particular in the Examination Board where the degree awards are made.

All aspects of the programme will be open to scrutiny by the External Examiner, including evidence of practical performance where it forms an assessed part of the module submission. It is envisaged, and provided, that External Examiners may decide, at their discretion and in line with common practice, to carry out their duties through sampling. In those cases where it is agreed that a sample of assessed work will be provided, the principles for such a selection will be confirmed with the External Examiner in advance. In general, any selection will be made so as to ensure that the External Examiner has sufficient evidence to determine that assessment across the programme is consistent and of an appropriate standard.

## **Appeals Procedure**

### **When is it appropriate to appeal?**

Assessment can be a stressful process and if you are disappointed by your results there is normally a temptation to look for excuses. Before doing anything you should try to reflect calmly and honestly about the possible reasons why you have not done as well as you had expected. This may be

because simply you found the work hard, or because you had not given it as much time as you had intended to.

Everyone understands that personal circumstances, such as illness, injury or other difficulties, can have an adverse effect on your performance. You may wish to draw these circumstances to the attention of the Board of Examiners. You can do this through completing and submitting a PMC form (available from the Academic Administration and Support Office) to your Head of Department/Programme. It is vital that you submit documentary evidence (such as a medical certificate), which supports your claim.

You may also have grounds to appeal if you consider that the examination was improperly conducted and, in your case, has substantially affected your results.

**What to do:**

The first thing to do is to discuss your position with your Personal Supervisor and/or your Head of Programme. They will be able to advise you and help you to consider your position. Most requests of this kind can be handled simply and informally by discussion with the lecturers most closely concerned. You should do this within a few days of receiving your results.

If you decide that you have proper grounds for appeal, you should consult the Conservatoire's *Regulations, Codes of Procedure and General Rules*, which explain what the next steps are.

## 4. LEARNING ENVIRONMENT

### 4.1 Support for Students

You are supported in your studies and in your life at the Conservatoire in the following ways:

- Personal Supervisor
- Module Coordinators
- Individual tutorials with relevant members of the core staff team
- Staff/student programme meetings
- Programme Committee
- Programme Support Administrator
- Conservatoire Counsellor and Disability Advisor
- Assistant Registrar (International and Student Experience)
- Discretionary Fund
- Effective Learning Service
- Student Union

Regular close contact in class, workshop and rehearsal enables teaching staff to support your progress and anticipate difficulties or help you deal with problems quickly.

More information on support services can be found on the Portal.

### 4.2 Improving the Programme

We value your opinion and welcome ideas and contributions you might make to ensure that the programme offers the richest, most meaningful experience possible. We therefore have put in place a number of systems by which you can offer any and all feedback, which will be acted upon appropriately.

#### Programme Committee

Each full-time programme within the Conservatoire is managed by a Programme Committee, which is responsible for monitoring, evaluating and reviewing how the programme is being delivered and for considering its future development. Each year three students will be elected as members of the Programme Committee, representing the acting and directing strands as well as the MFA cohort. The Programme Committee is chaired by the Head of the Programme and meets four times per year, with the third meeting being an Open Forum to which all students on the programme are invited.

The Programme Committee is a key forum for your feedback.

#### Programme Meetings

Throughout your studies, there will be programme meetings between your cohort and the programme staff. These meetings will offer a less formal

space where feedback – both positive and negative – can be discussed. These meetings are designed to fill the space between Programme Committee meetings ensuring the programme team’s ability to be maximally responsive to you.

#### Termly Feedback Exercise

Every term, the Head of Programme will undertake a feedback gathering exercise allowing your views of the term to be fully captured, discussed and weighted. This exercise enables robust and open discussion of all feedback while preserving anonymity.

#### Informal, Direct Feedback

Outside of the above feedback systems, you are always free to contact a member of the programme team to express your views about the programme.

### **4.3 Work-based learning**

You are encouraged to engage with the profession continually throughout your studies. While the programme does not provide you with placement or work-based learning opportunities, we strive to support such opportunities when they arise. Where appropriate (and following discussion and agreement with the Head of Programme), you may engage in work-based learning through professional placements. If this is agreed, care will be taken to ensure that the placement provider adheres to Conservatoire policies and procedures and that these opportunities are properly supported and (where applicable) assessed.

### **4.4 Health and Safety and Protected Space**

The policies and procedures governing the health, safety and wellbeing of staff and students are comprehensive and thorough:

- [portal.rcs.ac.uk/health-safety](http://portal.rcs.ac.uk/health-safety)

The programme takes special care in supporting you with respect to your physical and mental health, safety and wellbeing. As part of this care, the Conservatoire’s Dignity at Work and Study policy offers a ‘Safe Space Statement’. The programme fully endorses the aims of such a policy, but challenges some of the language used therein. In the process of making art, one cannot and should not always feel safe. Rather than safe, the programme believes that the spaces in which you work should be spaces where you are protected to take risks, be bold, make offers and stretch the limits of your capabilities (all things that might at times feel decidedly unsafe). Therefore, the programme has re-phrased the Conservatoire’s Safe Space Statement:

Everyone working and learning together in this room is entitled to do so in a protected space: a space free of bullying and harassment of any kind.

We will honour our differences and collaborate in the true spirit of ensemble, promoting creative challenge whilst retaining the utmost respect for each other.

We will treat one another with courtesy and respect at all times, and if we are subjected to or witness bullying or harassment we will speak out knowing that our voices will be heard and we will be taken seriously.

We will actively promote a positive, optimistic and mutually supportive approach to work and study.

Together we can create a Protected Space.

#### **4.5 Equality, Diversity and Inclusion**

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognizing and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard and celebrated.

The Classical and Contemporary Text programme adheres to all Conservatoire policies:

- [portal.rcs.ac.uk/equality-diversity](https://portal.rcs.ac.uk/equality-diversity)

Furthermore, we operate in the belief that the work of equality, diversity and inclusion cannot and should not be confined to a statement in a discrete section of a programme handbook. Meaningful attempts to live these values must suffuse the entire programme – its structures, philosophy and pedagogy – and must be rooted in agency. It is for this reason that we position this entire document as a statement of inclusion.

#### **4.6 Technology and Learning Resources/Modes**

More than ever, digital technology has become a key feature of the contemporary landscape we all inhabit as well as the performing arts. As a programme, we recognize the essential value of live, embodied encounter. It is fundamental to the work of actors and directors. We are, however, in a time where we must extend encounter into the digital realm. The challenge we face as performing artists is to explore and discover the ways in which the essential direct intimacy of live performance can be preserved in digital media. The COVID-19 crisis has thrust this challenge upon all of us and as a programme, we believe that we must respond proactively.

You will therefore engage in your studies in both live and virtual environments and should actively concern yourself with fitting form to content (as will the programme team). You have a unique opportunity in this year to be a contributor in the shaping of what performance might look like for years to come and we encourage you to make the most of it.

Recognizing this and your essential agency as a learner, you will be provided with a digital orientation early in your studies and will have full access to a Learning Technologist who will provide you with ongoing support and assistance. The programme will also support you in any way we can if your work requires engagement with digital technology or environments.

#### **4.7 Staff**

The core programme team for Classical and Contemporary Text is comprised of the Head of Classical and Contemporary Text and the Programme Coordinator and Lecturer. In addition, you will work with lecturers from the Centre for Voice in Performance, guest artists, and a range of formal professional partners including:

- Company of Wolves
- Shakespeare's Globe
- Playwrights' Studio Scotland

Every person you encounter will be an active researcher and/or practitioner. They will have their own skills and specialisms and will work with you accordingly. As with all elements of the programme, these working relationships should be viewed as encounters in which you explore different ways of working which may or may not inform your individual creative praxis.

#### **4.8 IPR and Copyright**

The rights and obligations of students with regard to intellectual property and copyright are laid out in the Conservatoire's *Regulations, Codes of*

*Procedure and General Rules.* Practical guidance for students may be found at:

- [portal.rcs.ac.uk/library/copyright](http://portal.rcs.ac.uk/library/copyright)

In addition, the programme recognizes that you retain all rights relating to intellectual property you create during your studies. Your work is your own and you are empowered and encouraged to think of the programme as a place where you can develop work with a life beyond your studies.

#### **4.9 The Student Contract**

The Student Contract is a way in which you can exercise your agency on the programme. It is an online tool to help you navigate the programme and record your choices agreed with the programme team.

In specific terms, the Student Contract will:

- Detail modules within the programme;
- Record agreed learning outcomes to be used in assessment and feedback;
- Detail, where appropriate, opportunities that may be undertaken as part of the programme.

The Student Contract will encourage you to:

- Review, plan and take responsibility for your own learning;
- Document personal goals and evaluate progress towards their achievement;
- Articulate personal agency;
- Gain an overview of your learning and its relationship to extra-curricular pursuits and career development;
- Improve study and career management skills.

You can access your Student Contract through the Portal – you should familiarize yourself with this online tool when you begin your studies and make regular reference to it as you progress.

#### **4.10 Your Personal Supervisor**

Early in your studies, you will be allocated a Personal Supervisor who will support you through the programme. Your Personal Supervisor will:

- Be available at set times and contactable by email if you need advice.
- Arrange a schedule of meetings and tutorials with you.

- Give appropriate guidance and signposting about the programme, the standards expected and the choices available both at programme and module level.
- Ensure that discussions, choices and agreements are documented in the Student Contract.
- Help you to interact and collaborate with others working in the field of study (including opportunities for participation in work-based learning, Bridge Week, performance at in-house and external events).
- Ensure that you are aware of any inadequacy of progress or of standards of work below that generally expected as soon as the issue arises.
- Ensure that you are aware of Conservatoire-level support and advice services offered (e.g. Effective Learning Service).
- Provide pastoral support and/or refer you to other sources of such support.
- Assist you to resolve difficulties relating to your programme of study, working as relevant with other academic colleagues and others.
- Ensure undocumented absences are reported in accordance with the Conservatoire's Attendance Monitoring Policy and/or to in order to comply with any attendance monitoring for students on Tier 4 visas (as required locally).
- Assist you in writing module learning outcomes and agree and document these learning outcomes.

This final point is crucial to your studies. In the course of the programme year, you will meet regularly with your Personal Supervisor, particularly in advance of beginning a new module to support you in writing your learning outcome. You are expected to prepare for these tutorials by clarifying for yourself what your most pressing learning needs are and what learning outcome would be most appropriate within the module's content. Having done this preparatory work, your Personal Supervisor will assist you in articulating a clear and assessable learning outcome that is appropriately benchmarked to the postgraduate level (SCQF level 11). It is not your supervisor's responsibility to choose a learning outcome for you – you must do that yourself through rigorous and sustained personal reflection and analysis of your praxis and your learning. Your supervisor will, however, support you in ensuring your chosen learning outcomes are robust, level-appropriate, assessable and achievable within the given module and will advise you on the specific articulation.

This support does not, however, absolve you of the personal and creative responsibility your agency entails. Ultimately, you are responsible for the content of the learning outcome.

### **Supervision Schedule**

In addition to other functions of the Personal Supervisor Tutorials, you will write learning outcomes according to the following schedule:

<b>Term</b>	<b>Week</b>	<b>Learning Outcomes to be Written</b>
1	8	<ul style="list-style-type: none"> <li>• Introduction to Living, Narrative and Resonant Dramaturgy</li> <li>• The Artist and the Profession</li> </ul>
1	12	<ul style="list-style-type: none"> <li>• Classical/Heightened Text</li> </ul>
2	12	<ul style="list-style-type: none"> <li>• New Work Development and Performance</li> </ul>
3	9	<ul style="list-style-type: none"> <li>• Contemporary Text</li> </ul>
4	11	<ul style="list-style-type: none"> <li>• The Agential Artist (MFA students only)</li> </ul>

#### **4.11 Communication in the Programme**

After face-to-face communication, by far the most important platforms in use at the Conservatoire are email, Microsoft Teams and Zoom. While in other spheres you may be used to communicating via chat platforms, direct messaging, or social media, it is important that you recognise that, during your studies on the programme, all of your official electronic communication with your lecturers will come via your Conservatoire email address/account. Neither staff nor students are permitted to use their private email address for matters relating to their studies.

#### **4.12 Working Week**

Programme activity generally occurs Monday-Friday, 9am-6pm. In addition, you will at times be expected to work in the evenings (6pm-9pm) or on weekends (usually Saturdays). Often these additional working hours will occur in conjunction with work on productions. In these instances, you will be given as much advance notice as possible.

## 5. MODULE DESCRIPTORS

<b>Module Title</b>	<b>The Artist and the Profession</b>		
<b>Module Co-ordinator</b>	Coordinator – Classical and Contemporary Text		
<b>Module Content</b>	<p>This year-long module asks you to consider the ways in which you might engage with the profession. You will have a series of workshops and masterclasses with members of the profession who will share their knowledge and expertise in a variety of areas in order to increase your understanding of the industry. Sessions will be relevant to the needs and interests of the cohort.</p> <p>You will also be expected to create and maintain a personal development plan throughout the year, which will be shared periodically with your Personal Supervisor for discussion in Personal Supervisor tutorials.</p>		
<b>Level</b>	11		
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	Core		
<b>Pre-requisites</b>	None		
<b>Co-requisites</b>	<p>Introduction to Living, Narrative and Resonant Dramaturgy</p> <p>Classical/Heightened Text</p> <p>New Work in Development and Performance</p> <p>Contemporary Text</p>		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	24	<b>Minimum number of Students</b>	24
<b>Delivery Weeks</b>	45		
<b>Learning Modes</b>	<b>Indicative Hours</b>		

Workshops	48
Independent Study	152
<b>Total Notional Student Effort</b>	200
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Develop your understanding of the profession and a range of employment and creative possibilities;</li> <li>• Enhance your employability through workshops with professional practitioners and potential employers;</li> <li>• Empower you to plan and articulate your developing individual creative and professional practice.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate an understanding of and practical engagement with a range of professional and creative possibilities.
<b>LO2</b>	Articulate and execute an effective plan for your continued professional and creative development.
<b>LO3</b>	<b>[TO BE COMPLETED BY YOU]</b>
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Personal Development Plan (PDP)</li> </ul> <p>Development Plan</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A plan of 1,500-2,000 words;</li> <li>• A clear articulation of professional and creative aims and actions that are specific, measurable, achievable, relevant and time-based;</li> <li>• Evidence of research and engagement with professional and creative possibilities.</li> </ul>

<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1
	LO1	✓
	LO2	✓
	LO3	□
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Instantaneous oral feedback from staff and peers arising from the working process;</li> <li>• Written feedback.</li> </ul>	
<b>Recommended Resources</b>	See Indicative Reading	
<b>Other Relevant Details</b>		
<b>Next Steps</b>	Award of MA / The Agential Artist	

<b>Module Title</b>	<b>Introduction to Living, Narrative and Resonant Dramaturgy</b>		
<b>Module Co-ordinator</b>	Coordinator – Classical and Contemporary Text		
<b>Module Content</b>	<p>This module allows you to explore Living, Narrative and Resonant Dramaturgy from the perspective of your given specialism (acting or directing). This will be undertaken through interrogation of your work as an individual artist, an active member of an ensemble and in work with text.</p> <p>You will engage in taught classes relevant to your specialism alongside the development of a 'creative proposition' through which you can take stock of and fully engage with your individual artistic praxis. This will be followed by an ensemble project in which you will explore your praxis in relation to others. The module will conclude with an in-depth exploration of realistic text.</p>		
<b>Level</b>	11		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	Core		
<b>Pre-requisites</b>	Entry to programme		
<b>Co-requisites</b>	The Artist and the Profession		
<b>Anti-Requisites</b>	None		
<b>Maximum Number of Students</b>	24	<b>Minimum number of Students</b>	24
<b>Delivery Weeks</b>	12		
<b>Learning Modes</b>	<b>Indicative Hours</b>		
Supervised / Taught group activity	250		
Directed Study	61		
Lectures	10		

Tutorials	2
Independent Study	77
<b>Total Notional Student Effort</b>	400
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Secure an individual creative practice with respect to the three dramaturgies tailored to your specialism, abilities and aspirations.</li> <li>• Establish a shared practical understanding of your role in a creative, collaborative ensemble.</li> <li>• Explore a variety of contexts, methodologies and approaches to negotiating the relationship between the three dramaturgies.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a secure understanding and practical methodology in relation to the exploration of the three dramaturgies.
<b>LO2</b>	Operate ethically and effectively as a member of a creative, collaborative ensemble, maintaining a high standard of professional practice.
<b>LO3</b>	<b>[TO BE COMPLETED BY YOU]</b>
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Taught classes and workshops</li> <li>• Ensemble project</li> <li>• Realism project (process)</li> </ul> <p>Continuous Observation</p>

<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Appropriate levels of focus and energy and stamina;</li> <li>• Active and generous collaboration;</li> <li>• Ability to engage in processes fully embracing performance ethics.</li> </ul>														
<b>Assessment 2</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• Creative Proposition</li> <li>• Realism Project (sharing)</li> </ul> Performance														
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Appropriate skills with respect to Living Dramaturgy as manifested through organic acting techniques and processes;</li> <li>• Appropriate skills with respect to Resonant Dramaturgy as manifested through staging and presentation;</li> <li>• Clear choices relating to character, narrative and action consistent with a rigorous approach to Narrative Dramaturgy;</li> <li>• Robust exploration of the interrelationship between the three dramaturgies.</li> </ul>														
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	Assessment 1	Assessment 2													
LO1		✓													
LO2	✓														
LO3	☐	☐													
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following ways: <ul style="list-style-type: none"> <li>• Instantaneous oral feedback from staff and peers arising from the working process;</li> <li>• Formative oral feedback via tutorials;</li> <li>• Summative oral feedback via tutorials.</li> </ul>														
<b>Recommended Resources</b>	See Indicative Reading														

<b>Other Relevant Details</b>	
<b>Next Steps</b>	Classical/Heightened Text

<b>Module Title</b>	<b>Classical/Heightened Text</b>		
<b>Module Co-ordinator</b>	Head of Classical and Contemporary Text		
<b>Module Content</b>	<p>In this module, you will continue your exploration of the three dramaturgies through the exploration of Renaissance and/or heightened text.</p> <p>This will begin with a four-week residency at Shakespeare's Globe which will include taught classes as well as the rehearsal and performance of extracts of Elizabethan/Jacobean texts.</p> <p>Upon returning to campus, you will explore further consolidation of these dramaturgies through your first productions. Around these performances, you will have the opportunity to engage in your own encounter-based approach to classical text through a project in which you will create your own performed response to one of the texts on which you have worked.</p>		
<b>Level</b>	11		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	Core		
<b>Pre-requisites</b>	Introduction to Living, Narrative and Resonant Dramaturgy		
<b>Co-requisites</b>	The Artist and the Profession		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	24	<b>Minimum number of Students</b>	24
<b>Delivery Weeks</b>	12		
<b>Learning Modes</b>	<b>Indicative Hours</b>		
Supervised / Taught group activity	300		

Directed Study	68
Workshops	16
Tutorials	4
Independent Study	12
<b>Total Notional Student Effort</b>	400
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Deepen your exploration of narrative dramaturgy through a rigorous exploration of text analysis in classical/heightened text plays;</li> <li>• Facilitate furthering of living dramaturgy practice through continuing classes;</li> <li>• Enhance resonant dramaturgy practice through practical engagement with the challenges and opportunities of working in the Globe space;</li> <li>• Provide a focus and practical outcome for your continuing development in the realization of classical/heightened text through public performance.</li> <li>• Encourage you to explore your own encounter-based approaches to classical text via a performed response to texts you have studied.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a deeper and more rigorous deployment of practical and creative skills with respect to the three dramaturgies in the context of classical or heightened text rehearsal and performance.
<b>LO2</b>	Undertake a rehearsal and performance process that puts the production first as a mature, professional and creative member of an integrated ensemble.

<b>LO3</b>	<b>[TO BE COMPLETED BY YOU]</b>
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Shakespeare’s Globe Residency</li> <li>• Classical/Heightened Text Rehearsals</li> </ul> <p>Continuous Observation</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An active and appropriate engagement with ensemble;</li> <li>• Demonstrable development of skills with respect to the three dramaturgies, taking full account of appropriate style and convention demanded by the text or performance context.</li> <li>• Active and generous collaboration, with appropriate levels of focus, energy and stamina at all times.</li> </ul>
<b>Assessment 2 (Acting Students Only)</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Classical/Heightened Text Performance</li> </ul> <p>Performance</p>
<b>Assessment Criteria for Assessment 2 (Acting Students)</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Ability to engage a robust living dramaturgy in performance.</li> <li>• Performance choices conceived and executed with appropriate respect to narrative dramaturgy.</li> <li>• Full engagement with resonant dramaturgy, with emphasis on effective engagement with larger evocative choices in the production.</li> <li>• Appropriate energy, focus and concentration.</li> </ul>

<b>Assessment 3</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Original Performed Response to Classical Text(s) – development, rehearsal and performance</li> </ul> <p>Continuous Observation</p>																
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Effective deployment of the three dramaturgies with emphasis on their utilization to challenge, critique, recontextualize, deconstruct, contemporize or otherwise reframe the source texts through your encounter with them.</li> <li>• Active and generous collaboration, demonstrating negotiation of all ensemble members' responses to the source texts into a cohesive whole.</li> <li>• Clear consideration of performance ethics and their accompanying responsibilities in the making of the work.</li> </ul>																
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1" data-bbox="700 1176 1370 1305"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</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> </tbody> </table>		Assessment 1	Assessment 2	Assessment 3	LO1	✓	✓	✓	LO2	✓	✓	✓	LO3	☐	☐	☐
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LO1	✓	✓	✓														
LO2	✓	✓	✓														
LO3	☐	☐	☐														
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Instantaneous oral feedback from staff and peers arising from the working process;</li> <li>• Formative oral feedback via tutorials;</li> <li>• Summative oral feedback via tutorials;</li> <li>• Written feedback.</li> </ul>																
<b>Recommended Resources</b>	See Indicative Reading																
<b>Other Relevant Details</b>																	

<b>Next Steps</b>	New Work in Development and Performance
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<b>Module Title</b>	<b>New Work in Development and Performance</b>		
<b>Module Co-ordinator</b>	Coordinator – Classical and Contemporary Text		
<b>Module Content</b>	<p>This module begins with a return to process-oriented work. Equipped with a more robust practice, you will engage in developing new writing/new work. Beginning with teaching on the development process in collaboration with Playwrights' Studio Scotland, you will undertake development activity with writers of varying professional stages. From your creative position as actor or director, you will deploy skills in the three dramaturgies (with an emphasis on narrative dramaturgy) proactively to assist in development rather than reactively in a rehearsal process.</p> <p>You will then engage with an audience once again through participation in the On the Verge festival, a professional placement or an individually negotiated project, offering the possibility of engaging with alternative configurations of the dramaturgies to more fully round your command of possible relationships between them.</p>		
<b>Level</b>	11		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	Core		
<b>Pre-requisites</b>	Classical/Heightened Text		
<b>Co-requisites</b>	The Artist and the Profession		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	24	<b>Minimum number of Students</b>	24
<b>Delivery Weeks</b>	10		
<b>Learning Modes</b>	<b>Indicative Hours</b>		
Directed Study	173		

Independent Study	170
Supervised / Taught group activity	28
Workshops	18
Lectures	8
Tutorials	3
<b>Total Notional Student Effort</b>	400
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Explore the dynamic actor/writer/director relationship through the development of new writing/new work;</li> <li>• Provide an opportunity for you to explore your own creative agency through the creation of original work for public performance;</li> <li>• Develop and enhance your capacity for and comfort with autonomous practice.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a secure understanding and practical methodology in the deployment of the three dramaturgies and their interrelationship in the exploration, development and performance of new work/new writing.
<b>LO2</b>	Exercise substantial autonomy and initiative, taking responsibility for your own work and/or significant responsibility for the work of others.
<b>LO3</b>	<b>[TO BE COMPLETED BY YOU]</b>
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• New Writing Development workshops and rehearsals</li> </ul> <p>Continuous Observation</p>

<p><b>Assessment Criteria for Assessment 1</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to contribute productively as part of an ensemble in the new writing development process;</li> <li>• Clear character, relationship and action choices consistent with a foregrounding of narrative dramaturgy required for new writing development, rehearsal and performance.</li> <li>• Active and generous collaboration, with appropriate levels of focus, energy and stamina at all times.</li> </ul>
<p><b>Assessment 2</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Project/Placement Rehearsal and Development</li> </ul> <p>Continuous Observation</p>
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A generous, imaginative and sensitive contribution to the collaborative theatre-making process;</li> <li>• Rigorous, sustained engagement of skills related to the three dramaturgies and their interrelationship throughout the rehearsal and development process;</li> <li>• A readiness to adapt and respond positively to a wide variety of professional-level contexts and changing circumstances.</li> </ul>
<p><b>Assessment 3</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Project/Placement Performance</li> </ul> <p>Performance</p>

<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Originality in the performed output;</li> <li>• Considered engagement of the three dramaturgies and their interrelationship manifested robustly through the performance.</li> </ul>																
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</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> </tbody> </table>		Assessment 1	Assessment 2	Assessment 3	LO1	✓	✓	✓	LO2	✓	✓	✓	LO3	☐	☐	☐
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<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Instantaneous oral feedback from staff and peers arising from the working process;</li> <li>• Formative oral feedback via tutorials;</li> <li>• Summative oral feedback via tutorials.</li> </ul>																
<b>Recommended Resources</b>	See Indicative Reading																
<b>Other Relevant Details</b>																	
<b>Next Steps</b>	Contemporary Text																

<b>Module Title</b>	<b>Contemporary Text</b>		
<b>Module Co-ordinator</b>	Head of Classical and Contemporary Text		
<b>Module Content</b>	<p>This module explores contemporary text and its relationship to the three dramaturgies. Recognizing that a large portion of contemporary dramatic writing occurs in media outside theatre, the module begins with three weeks' exploration of acting and directing for media whose evocative means create entirely different conditions and dramaturgical relationships to work on stage.</p> <p>Following this are the contemporary text productions. Chosen (in consultation with the programme team) and directed by the directing students, these productions will represent a further step toward creative autonomy and agency.</p>		
<b>Level</b>	11		
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	Core		
<b>Pre-requisites</b>	New Work in Development and Performance		
<b>Co-requisites</b>	The Artist and the Profession		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	24	<b>Minimum number of Students</b>	24
<b>Delivery Weeks</b>	11		
<b>Learning Modes</b>	<b>Indicative Hours</b>		
Directed Study	192		
Workshops	105		
Supervised / Taught group activity	42		
Tutorials	2		

Independent Study	59
<b>Total Notional Student Effort</b>	400
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Introduce skills related to acting and directing for media;</li> <li>• Develop and secure advanced theoretical and practical skills with respect to the three dramaturgies in the preparation, rehearsal and performance of contemporary text for the stage;</li> <li>• Empower you to develop a professional understanding of your agency as an artist.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Deploy advanced skills with respect to the three dramaturgies and their interrelationship with insight, imagination and rigour in the performance of contemporary text in a variety of media.
<b>LO2</b>	Articulate and substantiate your creative contribution as a professional, active and generous member of an ensemble.
<b>LO3</b>	<b>[TO BE COMPLETED BY YOU]</b>
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Media workshops</li> <li>• Contemporary Text Production rehearsals</li> </ul> <p>Continuous Observation</p>

<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Application of advanced skills with respect to the three dramaturgies in media other than theatrical performance.</li> <li>• Professional-level performance or directing skills in text-based theatrical performance.</li> <li>• Substantial collaborative contribution to the process of rehearsing a contemporary text production.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Contemporary Text Production performances</li> </ul> <p>Performance</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Nuanced and detailed performance choices consistent with a professional-level deployment of skills relating to the three dramaturgies</li> <li>• Insightful and rigorous interrelationship of the three dramaturgies in performance</li> <li>• A professional standard of energy, focus and concentration.</li> </ul>
<b>Assessment 3</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Presentation and substantiation of your creative contribution to a contemporary text production.</li> </ul> <p>Viva Voce</p>
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Clear, detailed rationale for rehearsal and performance choices</li> <li>• A demonstration of supporting research and analysis, where appropriate</li> <li>• Depth of critical thinking</li> <li>• Effective communication</li> </ul>

<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1	Assessment 2	Assessment 3
	LO1	✓	✓	
	LO2			✓
	LO3	☐	☐	☐
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Instantaneous oral feedback from staff and peers arising from the working process;</li> <li>• Formative oral feedback via tutorials;</li> <li>• Summative oral feedback via tutorials.</li> </ul>			
<b>Recommended Resources</b>	See Indicative Reading			
<b>Other Relevant Details</b>				
<b>Next Steps</b>	Award of MA / The Agential Artist			

<b>Module Title</b>	<b>The Agential Artist</b>		
<b>Module Co-ordinator</b>	Head of Classical and Contemporary Text		
<b>Module Content</b>	<p>This module expects you to exercise even greater agency over your professional and creative learning and development. You will create, rehearse and perform a rigorous and fully-realized piece of work with the option of exploring collaborative and/or interdisciplinary activity.</p> <p>You will have a weekly workshop meeting with the MFA cohort to seek peer feedback and support and will receive a budget and dedicated support hours for your project. You will be expected to book all other rehearsal time you require.</p>		
<b>Level</b>	11		
<b>Credit Rating</b>	60 SCQF Credits / 30 ECTS credits		
<b>Status (Core/Option/CRSC)</b>	Core		
<b>Pre-requisites</b>	All MA Modules		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Maximum number of Students</b>	Project-Dependent	<b>Minimum number of Students</b>	12
<b>Delivery Weeks</b>	16		
<b>Learning Modes</b>	<b>Indicative Hours</b>		
Workshops	36		
Supervised / Taught group activity	20		
Directed Study	400		
Tutorials	5		
Independent Study	139		

<b>Total Notional Student Effort</b>	600
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Enable you to further develop your theoretical and practical skills with respect to the three dramaturgies and apply them to a substantial piece of original performance;</li> <li>• Enhance employability and entrepreneurship through the demands placed by self-producing and developing work;</li> <li>• Empower greater agency over and ownership of artistic and professional development.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Develop, rehearse and perform an original performance project drawing on postgraduate-level skills with respect to the three dramaturgies.
<b>LO2</b>	Lead and manage the practical producing tasks accompanying the creation of original work.
<b>LO3</b>	Exercise professional-level agency and initiative, embracing full responsibility for taking a project from conception through performance.
<b>LO4</b>	<b>[TO BE COMPLETED BY YOU]</b>
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Original Performance Rehearsal and Development</li> </ul> <p>Continuous Observation</p>

<p><b>Assessment Criteria for Assessment 1</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A deep and sustained exploration of creative possibilities with respect to the three dramaturgies and their relationship;</li> <li>• The ability to proactively navigate a wide variety of professional-level contexts, challenges and changing circumstances;</li> <li>• Effective, generous and rigorous contribution to the collaborative, theatre-making process.</li> </ul>
<p><b>Assessment 2</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Original Performance</li> </ul> <p>Performance</p>
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Evidence of effective dramaturgical decision-making across all dramaturgical levels and their interrelationship;</li> <li>• Active and appropriate engagement with potential audiences;</li> <li>• Clarity and efficacy in the realization of the developed work in a public performance.</li> </ul>
<p><b>Assessment 3</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Project Development Plan</li> </ul> <p>Development Plan</p>

<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A written submission 3,000-3,500 words in length;</li> <li>• Deep and rigorous consideration of the original performance's potential future engagements;</li> <li>• Clear identification of potential producing partners and organizations with whom the company might engage;</li> <li>• A considered timeline for future performance/development activity, including appropriate contingency plans in the event of unforeseen challenges.</li> </ul>																				
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</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	Assessment 3	LO1	✓	✓		LO2	✓	✓	✓	LO3	✓	✓	✓	LO4	⚠	⚠	⚠
	Assessment 1	Assessment 2	Assessment 3																		
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LO3	✓	✓	✓																		
LO4	⚠	⚠	⚠																		
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Instantaneous oral feedback from staff and peers arising from the working process;</li> <li>• Formative oral feedback via tutorials;</li> <li>• Summative oral feedback via tutorials;</li> <li>• Written feedback.</li> </ul>																				
<b>Recommended Resources</b>	<p>See Indicative Reading</p>																				
<b>Other Relevant Details</b>																					
<b>Next Steps</b>	<p>Award of MFA</p>																				

## 6. INDICATIVE READING

Throughout your studies, you may be asked to read specific texts, depending on the nature of the work you are undertaking, but these will be situational in nature. As your agency shapes your learning on the programme, we envision this reading list to be a starting point.

The first section – General Performance – offers texts with an overview of a range of approaches to performance. Through engaging with these texts, you will be able to identify specific strands of performance practice that you wish to explore further as part of your learning and development. Should you wish to explore specific practices or theories, we expect you to locate books and journal articles yourself (with the help of the programme team and library staff).

We then offers sections on Living, Narrative and Resonant Dramaturgy. These texts represent some of the sources for practices you will encounter on the programme.

Recognizing that Shakespeare and professional practice are fields with extensive literature in their own right, we provide sections on these topics as well.

Having said this, we must reiterate that you are responsible for constructing a vital, rigorous and effective reading list for your studies on the programme. Only by doing so can you support your agency with rigour.

### **General Performance**

Barba, E., 2010. *On directing and dramaturgy: Burning the house*. Routledge, London; New York.

Gordon, R., 2006. *The purpose of playing: Modern acting theories in perspective*. University of Michigan Press, Ann Arbor.

Hodge, A. (Ed.), 2010. *Actor training, 2nd ed.* ed. Routledge, London ; New York, NY.

### **Living Dramaturgy**

Alfreds, M., 2007. *Different every night: Freeing the actor*. Nick Hern, London.

Barba, E., 1995. *The paper canoe*. Routledge, London.

Chekhov, M., 2005. *To the actor*. Routledge, London.

- Demidov, N.V., 2016. *Nikolai Demidov: Becoming an actor-creator*. Routledge.
- George, N., 2005. 'My life with voice'. *Voice and speech review* 4, 33–42.
- Grotowski, J., 2002. *Towards a poor theatre*. Routledge, New York.
- Merlin, B., 2014. *The complete Stanislavsky toolkit*. Nick Hern Books, London.
- Stanislavski, K., 2010. *An actor's work: A student's diary*. Routledge, London.

### **Narrative Dramaturgy**

- Alison, J., 2019. *Meander, spiral, explode: Design and pattern in narrative*. Catapult, New York.
- Mitchell, K., 2007. *The director's craft: A handbook for the theatre*. Routledge, London.
- Thomas, J., 2014. *Script analysis for actors, directors, and designers*. Focal Press, Oxon.
- Vogler, C., 2007. *The writer's journey: Mythic structure for writers*. Michael Wiese Productions, Studio City, CA.
- Yorke, J., 2014. *Into the woods: How stories work and why we tell them*. Penguin Books, London.

### **Resonant Dramaturgy**

- Albert, G., 2003. *The simple secret to better painting: How to immediately improve your art with this one rule of composition*. North Light Books, Cincinnati, Ohio.
- Bang, M., 2016. *Picture this: How pictures work*. Chronicle Books LLC, New York.
- Bogart, A., Landau, T., 2005. *The viewpoints book*. Theatre Communications Group, New York.
- Mitchell, K., 2007. *The director's craft: A handbook for the theatre*. Routledge, London.
- Walton, K.L., 1993. *Mimesis as make-believe: On the foundations of the representational arts*. Harvard University Press, Cambridge, Mass.

Whitmore, J., 1994. *Directing postmodern theater: Shaping signification in performance*. University of Michigan Press, Ann Arbor.

## **Shakespeare**

Barton, J., 2001. *Playing Shakespeare*. Anchor Books, New York.

Bate, J., 2009. *Soul of the Age: The Life, Mind and World of William Shakespeare*. Penguin Books, London.

Hinds, A., 2015. *Acting Shakespeare's language*. Oberon Books, London.

Shapiro, J., 2015. *1606: Shakespeare and the year of Lear*. Faber & Faber, London.

Shapiro, J., 2005. *1599: A Year in the life of William Shakespeare*. Faber and Faber, London.

## **Professional Practice**

Hauser, F., Reich, R., 2003. *Notes on directing*. RCR Creative Press, New York.

Ostlere, R., 2019. *The actor's career bible: Auditioning, networking, survival and success*. Bloomsbury Academic, London.

Pressfield, S., 2012. *Turning pro: Tap your inner power and create your life's work*. Black Irish Entertainment, New York, N.Y.

Pressfield, S., 2002. *The war of art: Break through the blocks and win your inner creative battles*. Black Irish Entertainment LLC, New York.

Ruiz, M., 1997. *The four agreements: A practical guide to personal freedom*. Amber-Allen Pub, San Rafael, Calif.

Thompson, K., 2019. *Directing professionally: A practical guide to developing a successful career in today's theatre*. Methuen Drama, London.

## 7. GRADUATE DESTINATIONS

A key feature of this programme is its recognition of each student as an individual with specific aims and objectives whose agency in the learning and development process must be respected. Both exit points represent full and complete learning journeys, depending on your own aspirations. The programme is not and cannot be an end in itself, but is rather a step in a lifelong journey of creativity, exploration and development, led always by your values as an artist. Upon completion, you will be equipped to make your own decisions about the next stages of your creative and professional life. You might work as an actor or director, become a performance maker, form your own company, begin or continue writing, teach or move into other areas of the creative industries. You might decide to undertake further study at doctoral level. You might even discover that your interests lie beyond the creative industries.

Whatever you decide, the agency, autonomy and resilience you have exercised on this programme will empower you to unapologetically pursue your dreams and ambitions, wherever they lie. Your choices, whatever they may be, are to be honoured and celebrated. In whatever you do, the person you need to answer to above all others is yourself. With that agency, the choice is entirely yours.

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<sup>i</sup> This concept is taken from Bill Walsh (Walsh, B., 2010. *The Score Takes Care of Itself*. Portfolio: London). Our specific standards have been adapted from a variety of sources including Walsh's writing, the RCS postgraduate academic framework and our own values as teachers and creative practitioners.

<sup>ii</sup> The concept of tripartite dramaturgy is adapted from Eugenio Barba's dramaturgical model (Barba, E., 2010. *On directing and dramaturgy: Burning the house*. Routledge, London; New York).