



Royal Conservatoire  
*of* Scotland

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

**MA Musical Theatre  
(Performance / Musical Directing / Choreography)**

**Programme Handbook**

**2021-2022**

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

### **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.*

## **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 still be delivered partly 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 Department. 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.*

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## 1. WELCOME

### 1.1 History & Philosophy of your programme, national and international context

Music and Music Theatre continues to flourish, both here in the UK and Internationally. Actors are increasingly being asked to evidence strong musical and movement skills in whatever genre of performance they're working in and those who have advanced training in these areas are highly sought after.

It is therefore appropriate that the Conservatoire continues to offer a programme in which mature students can develop, refine and perhaps even refocus their practical skills, based on an extended theoretical understanding and exploration of the discipline at postgraduate level. This Programme is primarily concerned with the development of process and skills for performance and therefore is situated at the heart of the Conservatoire's vision. It also encourages the student to consider additional and/or alternative pathways of specialism, to ensure that they are equipped to sustain varied and adaptive careers.

The MA Musical Theatre programme is a practical, vocational postgraduate programme of study for emerging or re-emerging artists, intending to work professionally, either in the UK or in their own country of origin. The Programme is structured around three complementary pathways – **Performance, Musical Directing and Choreography** - existing to nurture the creative development of artists already possessing a high level of skills and/or potential.

The **Performance Pathway** builds on the pre-existing core skills of Acting, Singing and Dance, encouraging a swift move into integration and performance within a variety of contexts. Individual specialisms are supported and enhanced through student-led choice, solo and ensemble performance opportunities and involvement in new musical development.

The **Musical Directing Pathway** seeks to lead the way in training the Musical Directors for the future of Musical Theatre. It is widely accepted that musical directors often “learn on the job” and this Programme seeks to provide a combination of skills training and proto-professional environments within which to develop and integrate skills into rehearsal. Contemporary Musical Directors are often expected to be highly skilled not only in the core functions of keyboard, conducting and arranging but also in the areas of vocal knowledge, sound and programming.

**Musical Theatre Choreography** is an ever-evolving creative role within theatre and film, and one for which there are still very few training providers and opportunities. Musical Theatre Choreography

now encompasses practitioners with backgrounds in ballet, contemporary, jazz, physical theatre and other movement-based techniques. The Conservatoire provides a unique and resourceful environment in which to explore and develop an individual's choreographic voice. It is unique in being the only programme of its kind situated within a Conservatoire environment; one which exists alongside programmes in Acting, Directing, Modern Ballet, Music, Opera, Contemporary Performance Practice and Film. This, along with direct articulation with the Performance and Musical Directing pathways, creates a collaborative melting pot for innovative work.

## 1.2 Your responsibilities as an RCS student

In the School of Drama, Dance, Production and Film (DDPF), the development of professionalism is one of our primary objectives. The school educates not only towards the acquisition of skills and methodology but also towards an understanding of the self and your place in the world.

The effectiveness of this educational process depends upon respect - of self, of peers and of tutors.

Students are therefore expected:

- to conduct themselves in a disciplined and respectful manner at all times
- to work, explore and experiment outside supervised time
- to contribute fully to the work of the ensemble
- to respect and value the contributions of others and be willing to work supportively with their peers
- to prepare thoroughly and independently for the work in hand and look forwards with autonomy towards what may lie ahead, setting their own goals and challenges
- to be willing to adapt and respond positively to new ideas
- to relate their work within the School to the wider context of the arts, culture and society.

As a postgraduate student, we also encourage you to pursue the following dimensions in your learning, as articulated in the RCS Academic Framework :

- Rounded Excellence
- Curiosity
- Empathy
- Resilience
- Disruptive thinking
- 360° advocacy
- Artful living

## 2. PROGRAMME SUMMARY DETAILS

### 2.1 Programme Title

MA Musical Theatre (Performance)  
 MA Musical Theatre (Musical Directing)  
 MA Musical Theatre (Choreography)

### 2.2 Duration

One year full-time

Exit Award Title	No. of Years	No. of Terms
MA Musical Theatre (Performance)	1	4
MA Musical Theatre (Musical Directing)	1	4
MA Musical Theatre (Choreography)	1	4

### 2.3 Mode(s) of Study

Performance pathway : One year (four terms) full-time  
 Musical Direction pathway : One year (four terms) full-time  
 Choreography pathway : One year (four terms ) full-time

### 2.4 Awards/Qualifications by level

MA Musical Theatre (Performance)	SCQF Level 11
MA Musical Theatre (Musical Directing)	SCQF Level 11
MA Musical Theatre (Choreography)	SCQF Level 11

### 2.5 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
PG Cert.	11	60	30
PG Dip.	11	120	60
Master of Arts	11	180	90

### 2.6 Date of (Re-)validation

April 2020

### 2.7 Start date

September 2020

### 2.8 Next review date

April 2025

### 3. PROGRAMME SPECIFICATION

#### 3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

##### 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 insights into a diverse range 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.

#### 3.2 Programme Aims

The primary focus of the MA Musical Theatre Programme is to provide opportunities for you to develop your own professional practice as an individual artist, whilst establishing a network of professional contacts to promote the further development of your career.

To this end the Programme Aims are to:

- Nurture and promote mastery in a range of principal musical theatre skills
- Develop distinctive areas of specialism and professional autonomy in the emerging artist
- Foster the ability to integrate skills and to collaborate dynamically and effectively within Musical Theatre and/or other artistic contexts
- Embed advanced skills of reflection and critical artistry
- Encourage a deep understanding and questioning of the Musical Theatre Industry in relation to personal praxis, the discipline itself and its place in society
- Enable the effective sharing of insights, developed through personal praxis, with Musical Theatre specialists and/or within other artistic and cultural contexts

### 3.3 Programme Learning Outcomes

**ON COMPLETION OF SCQF LEVEL 11 YOU WILL BE ABLE TO:**

<b>Learning Outcome No.</b>	<b>Programme Learning Outcomes</b>
<b>1</b>	Employ a significant range of principle professional skills, techniques and practices in musical theatre
<b>2</b>	Demonstrate an advanced personal praxis, with distinctive areas of specialism
<b>3</b>	Exercise autonomy and initiative, whilst making an identifiable contribution to the collaborative process.
<b>4</b>	Demonstrate rigorous reflective and critical skills, in support of an enrichment of personal praxis
<b>5</b>	Critically evaluate and engage with current ideas, debates and issues relating to musical theatre and its place in society
<b>6</b>	Articulate and relate insights developed through personal praxis, to a range of audiences and in a variety of contexts.

### 3.4 Programme structure including credit framework by level

<b>SCQF Level/ Year of study</b>	<b>Typical HE Qualification</b>
Level 11 Year 1	PG Cert (60 credits)
Level 11 Year 1	PG Dip (120 credits)
Level 11 Year 1	MA (180 credits)

### 3.5 Programme Content

Delivery of each module is undertaken in three ways :

- 1) **Supervised/Taught** hours – Timetabled sessions led by faculty (lecturer/supervisor/director etc).
- 2) **Directed Study** hours – Dedicated time assigned for specific self-led activities. These may be timetabled or flexible, depending on the needs of the module.
- 3) **Independent Study** hours – Additional hours for non-specified activities (supporting research/reading/rehearsal etc). You should identify for yourself how best to make use of these hours as you work through each module.

#### PERFORMANCE PATHWAY

Module Title	Credits/ Total Hours	Taught Hours	Directed Study Hours	Independent Study Hours	Total Study Hours per week (over 44 weeks)
<b>Core Skills</b>	40 credits / 400 hrs	301	14	85	9
<b>Project 1 : Integrated Skills</b>	40 credits / 400 hrs	281	60	59	9
<b>Project 2 : The Creative Voice</b>	20 credits / 200 hrs	26.3	80	93.7	4.5
<b>Project 3 : Performance</b>	40 credits / 400 hrs	240	76	84	9
<b>Artist in Development</b>	20 credits / 200 hrs	77.5	38.5	84	4.5
<b>Artist in Practice</b>	20 credits / 200 hrs	79	48	73	4.5
<b>TOTAL</b>					<b>40.5</b>

**MUSICAL DIRECTION PATHWAY**

<b>Module Title</b>	<b>Credits/ Total Hours</b>	<b>Taught Hours</b>	<b>Directed Study Hours</b>	<b>Independent Study Hours</b>	<b>Total Study Hours per week (over 44 weeks)</b>
<b>Skills 1</b>	10 credits / 100 hrs	66		34	2.3
<b>Skills 2</b>	10 credits / 100 hrs	66		34	2.3
<b>Skills 3</b>	10 credits / 100 hrs	6		94	2.3
<b>Project 1</b>	20 credits / 200 hrs	80	70	50	4.5
<b>Project 2</b>	30 credits / 300 hrs	150	90	60	6.8
<b>Project 3</b>	20 credits / 200 hrs	80	70	50	4.5
<b>Project 4</b>	40 credits / 400 hrs	260	80	60	9
<b>Artist in Development</b>	20 credits / 200 hrs	77.5	38.5	84	4.5
<b>Artist in Practice</b>	20 credits / 200 hrs	79	48	73	4.5
<b>TOTAL</b>					<b>40.7</b>

**CHOREOGRAPHY PATHWAY**

<b>Module Title</b>	<b>Credits/ Total Hours</b>	<b>Taught Hours</b>	<b>Directed Study Hours</b>	<b>Independent Study Hours</b>	<b>Total Study Hours per week (over 44 weeks)</b>
<b>Core Skills</b>	40 credits / 400 hrs	256	50	94	9
<b>Project 1 : Integrated Skills</b>	30 credits / 300 hrs	141	82	77	6.8
<b>Project 2: Choreographic Development</b>	40 credits / 400 hrs	200.5	100.5	99	9
<b>Project 3 : Production</b>	30 credits / 300 hrs	200.5	76	23.5	6.8
<b>Artist in Development</b>	20 credits / 200 hrs	77.5	38.5	84	4.5
<b>Artist in Practice</b>	20 credits / 200 hrs	79	48	73	4.5
<b>TOTAL</b>					<b>40.6</b>

### 3.6 Learning outcomes by level (programme overview), and curriculum progression

#### PERFORMANCE PATHWAY

Module Title	Programme Learning Outcomes					
	1	2	3	4	5	6
Core Skills	✓		✓			
Project 1 : Integrated Skills	✓	✓	✓	✓	✓	✓
Project 2 : The Creative Voice	✓	✓	✓	✓	✓	✓
Project 3 : Performance	✓	✓	✓	✓	✓	✓
Artist in Development		✓		✓	✓	✓
Artist in Practice		✓		✓	✓	✓

#### MUSICAL DIRECTION PATHWAY

Module Title	Programme Learning Outcomes					
	1	2	3	4	5	6
Skills 1	✓	✓	✓			
Skills 2	✓	✓	✓			
Skills 3	✓	✓	✓			
Project 1	✓	✓	✓	✓		✓
Project 2	✓	✓	✓	✓		✓
Project 3	✓	✓	✓	✓		✓
Project 4	✓	✓	✓	✓	✓	✓
Artist in Development		✓		✓		✓
Artist in Practice		✓		✓		✓

#### CHOREOGRAPHY PATHWAY

Module Title	Programme Learning Outcomes					
	1	2	3	4	5	6
Core Skills	✓	✓	✓	✓		
Project 1 : Integrated Skills	✓	✓	✓	✓	✓	✓
Project 2 : Choreographic Development	✓	✓	✓	✓	✓	✓
Project 3 : Production	✓	✓	✓	✓	✓	✓
Artist in Development		✓		✓	✓	✓
Artist in Practice		✓		✓	✓	✓

### 3.7 Benchmarks used for Programme Level Outcomes and level Learning Outcomes

The six curriculum principles underpinning the design of the Royal Conservatoire of Scotland's curriculum, along with reference to different external benchmarks defining postgraduate study and 'masters-ness' have informed the development of what we expect from students studying on this programme.

The learning outcomes of the 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)

The Programme embraces, to some extent, all of the generic and graduate skills identified in the *QAA Masters Degree Characteristics* which, in their totality and general intent, accord with the Conservatoire's Graduate Attributes.

A range of practice is currently employed in a Conservatoire programme with regard to the three cycle Bologna model. Masters level programmes falling within the second of these cyclical systems as described below, both in terms

of the degree profile and the attributes associated with a student completing this level of study:

*“Study at this level is informed by advanced self-critical thinking, critical theory and/or practice. Typical elements of this cycle include: practical studio work, self-initiated and/or self-directed performance or production projects, advanced study of theory and history of theatre or specific aspects of professional practice through the development of experimental production projects and public performances”*

(Tuning document produced by Prospero (the Theatre Section of the ELIA, European League of Institutes of the Arts))

The Tuning Template for Theatre Higher Education in Europe further acknowledges that European drama education encompasses many different traditions and philosophical approaches.

Specifically, the Tuning Template acknowledges that:

*Diverse approaches to theatre education replicate the diversity of the art form itself. This spectrum of approaches runs from the many vocational traditions – **that imply intensive training with a high level of tutor supervised study and a focus on training in skills and methodology within a tradition of craftsmanship** – to the academic tradition, one that implies student-managed study with an emphasis on the development of intellectual skills and/or individual self-expression. Between these two poles lie a plethora of approaches that in different ways combine the two traditions. Diversity is vital both to practice and to training and education in the subject of theatre.*

The MA Musical Theatre lies on the ‘intensive training’ end of the conceptual/skills spectrum identified by the Tuning Template and therefore the Programme prioritises technical/artistic skills identified in 2nd cycle learning outcomes and competencies. However, the Programme seeks to develop the whole person– aesthetic, intellectual and emotional - and therefore many of the theoretical (knowledge-based) outcomes identified by the Tuning Template are addressed, as are all of the generic outcomes which, in common with the Programme Learning Outcomes, accord with the Conservatoire’s Graduate Attributes. The Programme therefore addresses fully the Tuning Template’s expectation that graduates skills will include:

*those of communication (written, oral and performance), of research and analysis, presentation, the ability to work independently, interpersonally and in groups, to deadlines and under pressure, with flexibility, imagination, self-motivation and organisation.*

Whilst the MA Musical Theatre Programme’s primary aim is to produce employable performers, musical directors or choreographers; the curriculum is designed to expose you to a range of experiences and in doing that, to enhance your employability generally – particularly in terms of your potential to develop a portfolio career. The Programme therefore meets the Tuning Template’s expectations in terms of graduate employability:

*By the completion of the second cycle (again depending on the specific focus of the Programme) students will normally be fully equipped to enter practical and/or critical practice in the arena of professional theatre. Sometimes students follow a particular role or area of theatre (directing, dramaturgy, design, etc) in order to gain particular expertise required for highly skilled and demanding roles within the professional arena of theatre.*

### **3.8 Areas of study in programme (e.g. strands)**

Performance  
Musical Direction  
Choreography

### **3.9 Learning and teaching methods**

- One-to-one teaching
- Performance classes and workshops
- Masterclasses
- Rehearsals (full time and part time)
- Productions/Performances (external and/or internal)
- Classroom sharings/performances
- Specialist skills classes
- Seminars
- Group teaching – tutor led
- Student led learning & directed study – negotiated outcomes
- Reflective Practice & embedded Critical Artistry
- Placement learning (MD & choreography strand)
- Assessment (both formative and summative)

### 3.10 Assessment

The Programme accords with the underlying principles of assessment at postgraduate level, which states that all forms of assessment should promote learning, be transparent, reliable, fair and valid.

All assessment for the Programme is designed to enable you to demonstrate achievement of Module and Programme Learning Outcomes.

This Programme - as for all postgraduate programmes - is awarded using a 'Pass/Fail' system.

#### **Overall Approach to Assessment and Rationale**

Assessment in the Programme is intrinsically linked to artistic development. It is designed to fairly and robustly assess an artist's continuous development in a manner that supports creative growth whilst ensuring Post Graduate level learning. Graduating artists will be expected to be reflective practitioners, evidence Masters-ness in their artistic practice and engage professionally within their chosen industry specialisms.

Each of these artistic attributes - represented in programme content - underpin assessment rationale and reflect & predict industry demand. The assessment type deployed is module appropriate and encompasses either continuous artistic development, contribution to live performance or submission of professional documentation.

The rationale for this approach is that the most effective way of assessing the quality of performance-based skills and insight is through practice-based assessments. In recognising the challenges inherent in that approach, the MA Programme has taken great care in the articulation of assessment criteria and in designing a programme that supports and complements assessment.

As postgraduate students, the expectation is that research, reflection and personal development planning should underpin all practical work and this will be assessed through tutorials and written documentation, where appropriate.

Assessment is an integral part of teaching and learning, and forms part of the cycle of performance, evaluation, and reflection which underpins the student's artistic development.

### 3.11 Philosophy and Practice

The Programme's learning and teaching strategy is predicated upon the Conservatoire's learning and teaching philosophy, as detailed in the Postgraduate Academic Framework.

Fundamental to the Conservatoire's approach is recognition of the centrality of performance and experiential learning. In particular, the Programme seeks to develop the reflective practitioner through the creation of a culture of independent learning, sustained endeavour and critical reflection amongst the students, consistent with Masters level study.

The process of reflection and critical artistry is continuous; you will make constant discoveries and formulate new ideas throughout all modules - encouraged and supported by faculty and teaching staff. The structure of assessments, tutorials, the greater emphasis on quality feedback under the pass/fail system, and our interaction with your reflective practice journal, further supports the value of critical and personal reflection.

This highly vocational programme of study, combined with an ongoing reflective practice, fosters a distinctive and supportive learning environment. The MA Musical Theatre Programme's learning and teaching philosophy can therefore be founded on the following specific principles:

- The centrality of performance and experiential learning.
- The value of peer learning and assessment at postgraduate level.
- The value of assessment as a learning experience

In general terms, the Programme will be delivered through rehearsal and performance, seminars, one-to-one contact, group classes and workshops, student presentations, student self-directed learning and individual tutorials.

All elements of the Programme require a high level of interdisciplinary collaboration, which is inherent to musical theatre. You are provided with consistent opportunities to collaborate with both your peer group and facilitators, making creative discoveries about your art form and your individual practice.

Performance opportunities through the project modules provide further opportunity for collaborative learning and include opportunities to work with visiting artists, internal and external creative teams (choreographers, musical directors and directors), musicians and full production teams (sound, lighting and stage management). The Musical Theatre Programme's learning and teaching philosophy can therefore be founded on the following specific principles related to collaborative learning:

- The value of the teacher-practitioner and the benefits to student learning experience through a close association with the profession
- The value of exploratory environments where the potential for creative discoveries and innovative practice is fostered.

All pathways of this programme are designed to recognise the need for advanced artists to be able to focus on areas of individual interest and need, aligning with the RCS Academic Framework and Research Strategy in the following ways...

### Teaching & Learning

- Bespoke pathways and options to advance specialisms
- Creative autonomy and professional practice are drawn together through 'Artist in Development' and 'Artist in Practice' modules
- Opportunities for negotiated work-based learning can be considered, as appropriate
- Assessment for all modules is offered on a 'pass/fail' basis, strongly supported by staff & industry feedback alongside peer and self-evaluation

### Research & Practice

- 'Critical Artistry' is an embedded principle throughout all modules and learning outcomes
- Staff on the programme are encouraged to continue to engage in CPD and research practice alongside their teaching commitments
- Dedicated space in timetables for 'Personal Sustainability in Practice' – focusing on healthy and meaningful preparation, reflection and well-being
- Opportunities through the year for the creation of own work and collaboration with others
- Opportunities to work in external venues/festivals and engage in meaningful and positive ways with industry professionals.

### 3.12 Assessment Modes

### 3.13 Types of Feedback

#### PERFORMANCE PATHWAY

Modes of Assessment:

- Continuous Observation
- Assessed Performance
- RPJ – Reflective Practice Journal
- Presentation
- PDP – Personal or Professional Development Plan
- Portfolio

<b>Assessment Modes</b>						
<b>Module</b>	Continuous Observation	Performance	RPJ	Presentation	PDP	Portfolio
Core Skills	✓					
Project 1 : Integrated Skills	✓	✓	✓			✓
Project 2 : The Creative Voice	✓	✓		✓		
Project 3 : Performance	✓	✓				
Artist in Development	✓		✓		✓	
Artist in Practice	✓		✓		✓	✓

Feedback modes:

- Mutually Constructed Feedback
- Seminar
- Tutorial
- Written feedback
- Oral feedback
- Peer review

## MUSICAL DIRECTION PATHWAY

Modes of Assessment:

- Continuous Observation
- Assessed Performance
- RPJ – Reflective Practice Journal
- PDP – Personal or Professional Development Plan
- Portfolio

<b>Assessment Modes</b> <b>Module</b>	Continuous Observation	Performance	RPJ	PDP	Portfolio
Skills 1	✓				
Skills 2	✓				
Skills 3	✓				
Project 1	✓	✓			
Project 2	✓	✓			
Project 3	✓	✓			
Project 4	✓	✓			
Artist in Development	✓		✓	✓	
Artist in Practice	✓		✓	✓	✓

Feedback modes:

- Mutually Constructed Feedback
- Seminar
- Tutorial
- Written feedback
- Oral feedback
- Peer review

## CHOREOGRAPHY PATHWAY

Modes of Assessment:

- Continuous Observation
- Assessed Performance
- RPJ – Reflective Practice Journal
- PDP – Personal or Professional Development Plan
- Self-Assessment
- Presentation
- Portfolio

<b>Assessment Modes</b> <b>Module</b>	Continuous Observation	Performance	RPJ	PDP	Self- Assessment	Presentation	Portfolio
Core Skills	✓					✓	
Project 1 : Integrated Skills	✓		✓		✓		
Project 2 : Choreographic Development	✓		✓		✓		
Project 3 : Production	✓	✓					
Artist in Development	✓		✓	✓			
Artist in Practice	✓		✓	✓			✓

Feedback modes:

- Mutually Constructed Feedback
- Seminar
- Tutorial
- Written feedback
- Oral feedback
- Peer review

### 3.14 Assessment (Progress and Resit Regulations; Ees, BOE Etc.)

#### **Constitution and Operation of Progress Committees and Examination Board**

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. Programme assessment focuses on both process and product with respect to your work. Reflection is embedded as a constant feature of the programme. 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 and will result in the assessment being failed due to non-submission. A financial penalty may be incurred in the event of re-assessment being required.

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).

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

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

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

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

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

## **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 Programme Leader, which sits once each term to consider 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 Programme Leader, and sits twice each Academic Year (in June and September) to review Module Grades 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 relies on the input of the 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 and to moderate the grades awarded.
- 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.
- To judge the work of students impartially, in accordance with the assessment regulations of the Programme.
- To compare the examination of students with that of their peers on comparable programmes, in other Conservatoires in particular.
- To approve the form, content and manner of delivery of the arrangements for assessment.
- To consult with the internal examiners and to moderate the grades awarded.

## **Programme-specific regulations**

With due regard to the size of the student population of the MA Musical Theatre Programme, the Programme appoints one External Examiner for this degree. This individual is 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 are open to scrutiny, with the External Examiner required to see two performance outcomes over the course of an academic year, Opportunity to meet and observe classroom activity with both staff and students is also provided. It is envisaged, and provided, that the External Examiner 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 Examiner has sufficient evidence to determine that the sampled work is of an appropriate and consistent standard to meet module learning outcomes. Such a selection would include a minimum of ten assignments. The sample of work will include a range of student ability, as well as any failed work. This sample will include video footage of any classroom performances/practical assessments requested, portfolio/research submissions and relevant documented reflection.

## **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 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 Head of Programme and/or your Programme Coordinator. 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 tutors 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

## 4 LEARNING ENVIRONMENT

### 4.1 Support for students (academic, pastoral)

You will be supported throughout your studies in the following ways:

- Module coordinators
- Individual tutorials with the Head of Programme and/or relevant members of the staff team
- Subject specialists
- Weekly staff/student Programme meetings
- Professional Services Staff
- Conservatoire Counsellor and Disability Advisor
- Welfare and International Student Advisor

You will be in regular contact with teaching staff through class, workshops and rehearsals and your progress will be continuously monitored. Potential challenges will be identified quickly and appropriate help will be offered to deal with these quickly.

An online interaction with Reflective Practice Journals (RPJs) will be encouraged, allowing for both general and directed dialogue between you and your tutors. Through these and your Personal Development Plans (PDPs), you will be encouraged to identify key learning and development points, whilst highlighting areas in your work that still require focus and, if appropriate, additional support or guidance.

### 4.2 Feeding back to your Head of Programme and other staff

All students should attend weekly **Programme Meetings**, which will usually be led by the Head of Programme or your pathway supervisor. This provides a safe and open platform for you to feed-back directly about your experiences as you move through your studies.

In addition, three formal **Programme Committee** meetings will be held over the course of the year, chaired by the Head of Programme and attended by full faculty, where possible. Class Reps will share feedback collated from the full group and the third meeting will be conducted as an Open Forum, to which all students will be invited.

A fourth (optional) Programme Committee may be arranged at the end of Term 4.

### 4.3 Internationalisation

From its position as Scotland's national Conservatoire, the Royal Conservatoire is resolutely international in outlook and character. We believe that we should seek to internationalise our curriculum because internationalisation:

- Greatly enriches our artistic, academic and social environment
- Facilitates the promotion of cultural diversity – which is a moral and legal obligation
- Promotes international knowledge exchange
- Develops intercultural skills and awareness in all of our students and staff
- Helps prepare our graduates for a career beyond the shores of the UK – we believe that seamless movement between cultures and nations offers the greatest potential for creativity to flourish
- Enhances the quality of what we do and helps us to benchmark standards

Currently, we recruit from around 40 countries worldwide and we maintain a multiplicity of international agreements and relationships. Within that context, this programme embraces the ethos and the actuality of internationalization in a variety of ways:

- Through exchange programmes with North American and European institutions
- Through accepting individual Study Abroad students
- Through recruitment of around 50% of the students on the Programme from outwith the UK
- By benefitting from the cultural enrichment these students bring to the Programme
- How we prepare our international students for careers in their home countries as well as the UK

MA Musical Theatre is active in its overseas recruitment activity and supports students when they have secured a place on the Programme. New York industry events provide further opportunities to connect with the American Industry.

Included in your induction materials (sent in advance of you starting the programmed), will be additional information on topics such as immigration, places of worship, cultural practices, accommodation, finances and the cost of living etc.

#### 4.4 Work-based learning

Where appropriate and in negotiation with the Head of Programme or Programme Lead, students may engage in work-based learning through professional and/or cross-conservatoire placements. Where this is agreed, you will be assigned a work-based mentor, who will provide an essential support mechanism and should give clear references for current industry practice, whilst offering opportunity for continued personal development.

#### 4.5 Health and safety, safe 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)

This 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...**

'Everyone working and learning together in this room is entitled to do so in a safe 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 Safe Space.'

MA Musical Theatre students are enabled throughout their programme of study to develop safe and sustainable working practices in a range of different professional contexts. This begins In Term 1, during which all new students receive a basic Conservatoire Health and Safety induction as part of their initial Welcome and Transitions Week activities. Additionally, safe physical and vocal health practices are covered through module specific skills & diagnostics sessions. Dedicated hours to focus on 'Personal Sustainability in Practice' have recently been embedded into the curriculum across all three pathways.

## 4.6 Equality and Diversity

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

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

Within the Musical Theatre department specifically, we are committed to doing what we can to make the art look more like the world and therefore we will continue to promote equity and inclusion in all areas of our work. We recognise that, within the artform and industry – just as in the wider world, there are injustices that exist within many of the practices and beliefs we have inherited and that those injustices should be interrogated and positive solutions should be found. We also recognise that in training the next generation of professionals, we have both the opportunity and the imperative to work toward a more just world.

- We acknowledge that the work will require a long-term commitment to identifying and addressing racism, sexism, ableism, homophobia, and other forms of bias or prejudice and that we will need to continue to hold ourselves accountable.
- By promoting engagement in new work, we are investing in new voices and stories that will diversify the musical theatre cannon.
- We are actively engaged in questioning and, where necessary, challenging unhelpful traditions, biases, and stereotypes we are subject to from industry, external networks or organisations.
- We will continue to engage with members of the industry who are emerging as leaders within the movement toward change.
- We are committed to facilitating opportunities for progressive casting in relation to race and ethnicity, disability, body shape, and/or gender(s).

- Our rehearsal and dance-wear requirements will remain gender neutral.
- We will continue to encourage the development of personal repertoire beyond a perceived casting 'type'.
- We will continue to promote equity and inclusion within recruitment of both our students and staff.
- We will continue to explore ways of reaching out to under-represented communities and those who may have felt excluded in the past.

#### **4.7 Technology and learning resources/modes (e.g. VLE)**

The use of learning technologies is encouraged as a supporting element of the student learning journey. You will be provided with digital orientation during the early part of the Programme and following that a Learning Technologist will provide you with ongoing support to assist in resolving technical issues arising during the delivery of the Programme.

#### **4.8 Staff**

The Programme Team for the Musical Theatre Department comprises of a Head of Department (Academic Lead), Associate Head of Department (Music), Discipline Leads and a wide range of Part Time and Visiting Lecturers and Creative Artists to support delivery of the curriculum.

#### **4.9 IPR, copyright etc.**

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.

#### **4.10 The student contract**

The Student Contract provides a mechanism that each student can use to plan their personal, educational and professional development and determine their individual academic pathway through their chosen programme of study. The Learning Contract is a dynamic, online tool that will:

- Inform discussion and help students navigate their way through a programme and inform choices and negotiations with Programme Team/ Personal Supervisor.
- Document choices and agreement between the student and Team/Supervisor,

In specific terms the Learning Contract will:

- Detail module and elective choices within the Programme.
- Detail, where appropriate, assessment modes, placements and work based learning.
- Detail performance opportunities along with any other commitments that may be undertaken as part of the Programme as part of independent learning and the development of graduate attributes.

#### **4.11 Personal Supervisor role**

Each student will be allocated a Personal Supervisor who will support you through your Programme of study. The Personal Supervisor is a member of the Programme Team. The core role and responsibilities of a Personal Supervisor are:

- Being available to you, should you need advice
- Arranging a schedule of meetings and tutorials (either face-to-face or online) as required
- Giving appropriate guidance and signposting about the Programme, the standards expected, choices available both at programme and module level.
- Ensuring that discussions, choices and agreements are documented in the Student Contract.
- Giving guidance on practice-based research and project work including advice on research/project themes/topics, the ethos of practice-based research, requisite techniques etc.
- Helping you to interact and collaborate with others working in the field of study (including opportunities for participation in work based learning and external events).

- Ensuring that you are made aware of any inadequacy of progress or of standards of work below that generally expected as soon as the issue arises.
- Ensuring that you are aware of Conservatoire-level support and advice services offered (e.g. Extended Learning Service).
- Providing pastoral support and/or referring you to other sources of such support, including student advisers (or equivalent).
- Assisting you to resolve difficulties relating to your programme of study, working as relevant with other academic colleagues and others in the student's academic community.
- Ensuring 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).

#### 4.12 Communication in department/programme

After face-to-face communication, by far the most important platform in use at the Conservatoire is email. While in other spheres you may be used to communicating via chat platforms, direct messaging, or social media, it is important that you recognize that during your studies on the programme, **all of your official electronic communication with your tutors will come via your Conservatoire email address**. Neither staff nor students are permitted to use their private email address for matters relating to their studies, **nor should staff and students share communications via social media**. Please see the RCS social media policy for further information...

[https://portal.rcs.ac.uk/hr/wp-content/uploads/sites/113/2019/10/RCS-Social-Media-Policy-October-2019-V1.2-002.pdf\\*\\*](https://portal.rcs.ac.uk/hr/wp-content/uploads/sites/113/2019/10/RCS-Social-Media-Policy-October-2019-V1.2-002.pdf**)

#### 4.13 Working week

A 'normal' working week of study on the MA Musical Theatre programme will involve a commitment of around 40hrs per week. This will be made up of taught and directed study activities and should then be supplemented by student-led independent learning. Contact hours will usually occur Monday-Friday, 9am-6pm but there will be the requirement to work some evenings (6pm – 9pm) and weekends as required, for performance projects and additional study sessions. In these instances, you will be given as much advance notice as is possible.

It should be noted that this programme is designed to reflect industry expectations in relation to physical and mental stamina, resilience and the ability to apply individual strategies for self-care within what can often be highly demanding working environments. In response to this, contact hours are high

and a pro-active approach to independent learning around these hours is encouraged.

**For this reason, it is recommended that you don't try to engage in other employment activities whilst studying on the programme.** We recognize that this may not always be possible, however and where this may be necessary, it is strongly advised that you speak to your Head of Programme at the start of the course, so that discussions can be had around how we can best support you through the year ahead.

#### **4.14 Independent study, autonomous learner, reflective practitioner**

Autonomy, independent study and reflection are embedded in all aspects of this postgraduate programme. It encourages you to be largely responsible for the design and shape of your learning. Why have you chosen further study at masters level? Which areas of your practice do you wish to expand and deepen this year? What sources of information can you draw on to support your practice? What professional pathways and opportunities do you intend to explore? How can you document and reflect upon your progress through the year?

With flexibility comes challenge. We will expect you to take a great deal of responsibility for self-organisation; for setting your own goals and finding the means to achieve them. Our hope is that as well as enabling you to work towards artistic mastery in your chosen field, you will also develop the resilience to deal with challenges as they arise, both during the course of the programme and after you graduate.

## 4.15 Associated Costs

### Associated Costs for MAMT Performers

<b>Compulsory</b>	<b>Item</b>	<b>Cost (approx.)</b>	<b>Occurrence</b>
	Laptop / Tablet with Camera and Microphone	£200-£500	Once
	Good Broadband Internet Service	£15-£30	Monthly
	Headshots	£200	Once
	Edinburgh Subsistence	£250	Once
	Scripts / Sheet Music for Repertoire	£30	Once
	Dancewear & Rehearsal clothes	£200	Once
	Performance/Audition clothes (one smart outfit)	£75	Once
<b>Approximate Subtotal</b>		<b>£1,350</b>	
<b>Recommended</b>	<b>Item</b>	<b>Cost (approx.)</b>	<b>Occurrence</b>
	Spotlight Membership in Graduate Book	£100	Once
<b>Approximate Subtotal</b>		<b>£100</b>	
<b>Optional</b>	<b>Item</b>	<b>Cost (approx.)</b>	<b>Occurrence</b>
	Headphones & Microphone	£50 - £200	Once
	Theatre Tickets	£100	Ongoing
	New York Industry Week – travel and accommodation (North American Students) <sup>1</sup>	£800	Once
<b>Approximate Subtotal</b>		<b>£200 - £1,000</b>	
<b>Approximate Total</b>		<b>£1,500 - £2,500</b>	

<sup>1</sup> unconfirmed

### Associated Costs for MAMT Musical Directors

<b>Compulsory</b>	<b>Item</b>	<b>Cost (approx.)</b>	<b>Occurrence</b>
	Laptop / Tablet with Camera and Microphone	£200-£500	Once
	Strong Broadband Internet Service	£15-£30	Monthly
	Headshots/Promotional Material	£200	Once
	Edinburgh Fringe Project Subsistence	£250	Once
	Performance clothes (one smart outfit)	£75	Once
	A standard Conducting Baton	£50	Once
<b>Approximate Subtotal</b>		<b>£1,200</b>	
<b>Optional</b>	<b>Item</b>	<b>Cost (approx.)</b>	<b>Occurrence</b>
	Headphones & Microphone	£50 - £200	Once
	Theatre Tickets	£100	Ongoing
	A Laptop with suitable Music notation and Sound Production software eg Sibelius, Finale, Logic etc – please note we have access to these programmes within the building.	£200-400	Once
	New York Industry Week – travel and accommodation (North American Students) <sup>2</sup>	£800	Once
<b>Approximate Subtotal</b>		<b>£200 - £1,200</b>	
<b>Approximate Total</b>		<b>£1,400 - £2,400</b>	

In the next section you will find

- Section 5: Individual module descriptors

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<sup>2</sup> unconfirmed



# Royal Conservatoire *of* Scotland

## MODULE DESCRIPTORS

MA MUSICAL THEATRE  
(PERFORMANCE)

<b>Module Title</b>	<b>CORE SKILLS</b>
<b>Module Coordinator</b>	Programme Coordinator
<b>Module Content</b>	This module is designed to provide enhanced principle skills training and technical development in practices associated with professional musical theatre performance.
Module Content - Dance	<p>Practical exploration of various dance techniques relevant to musical theatre</p> <p>Practical exploration of dance and choreographic style in a musical theatre context</p> <p>Development of skills in creative dance and movement for theatre</p> <p>Development of a personal fitness regime</p>
Module Content - Acting	<p>Practical exploration of acting exercises and relevant practitioners in relation to the self, others and environments</p> <p>Practical exploration of approaches to text and textual analysis</p> <p>Development of skills associated with the creation of character/s</p> <p>Development of rehearsal techniques and collaborative relationships through application of skills to selected scenes</p>
Module Content - Voice	<p>Central to the spoken Voice strand is the learning and application of Nadine George Voice Work®. This includes</p> <ul style="list-style-type: none"> <li>• breath work connected to the mind and body</li> <li>• tone work</li> <li>• voice into text</li> <li>• exploration of heightened text</li> <li>• articulation of spoken and sung voice</li> </ul>

Module Content - Singing	Practical exploration of vocal anatomy Individual singing technique classes Individual repertoire coaching sessions Practical exploration of how to employ sound to help convey style, meaning and character	
<b>Level</b>	Level 11	
<b>Credit Rating</b>	<b>40</b> SCQF Credits / <b>20</b> ECTS credits	
<b>Pre-requisites</b>		
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
<b>Dance</b>		
Supervised / Taught group activity	114	
Tutorials	0.5	
<b>Acting</b>		
Supervised / Taught group activity	114	
Tutorials	0.5	
<b>Voice</b>		
Supervised / Taught group activity	42	
<b>Singing</b>		
Workshops	16	
1:1 Lessons	14	
Directed study (reps)	14	
Independent Study – Across Module	85	
<b>Total Notional Student Effort</b>	<b>400</b>	

<b>Module Aims</b>	<p>This module aims to</p> <p>Provide a range of enhanced principle skills training</p> <p>Develop practical performance skills in a safe and exploratory environment</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate an increased range of professional skills, techniques and practices required for musical theatre rehearsal and performance
<b>LO2</b>	Demonstrate an advanced personal ability to interrogate, engage and communicate with your principle skills
<b>LO3</b>	Demonstrate an enhanced level of creative and intellectual artistry through exercising autonomy, initiative and distinct collaborative relationships with staff and peers
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass / Fail</p> <p>Continuous Observation</p> <p>100% (LO1, LO2)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette</li> <li>• The ability to take responsibility for your own daily practice</li> <li>• The ability to work with generosity and sensitivity toward all partners and tutors</li> <li>• Receptiveness to peer and tutor feedback that is reflected and acted on with openness and a willingness to develop</li> <li>• The ability to identify and investigate areas of required development</li> </ul>

	<ul style="list-style-type: none"> <li>• The ability to maintain appropriate levels of stamina, engagement, focus and energy in all principle skills classes</li> <li>• A significant level of personal development and growth in all principle skill areas</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 way(s):</p> <ul style="list-style-type: none"> <li>• Formative feedback/ feed-forward will be given on a continuous basis within each teaching environment</li> <li>• Individual practical feedback/ feed-forward tutorials from individual subject areas: dance, voice and acting</li> </ul>
<b>Other relevant details</b>	
<b>Next steps</b>	Integrated skills

<b>Module Title</b>	<b>PROJECT 1 : Integrated Skills</b>	
<b>Module Coordinator</b>	Head of Programme	
<b>Module Content</b>	<p>This module is designed to integrate and develop the core skills of acting, voice, singing and dance through rehearsal and performance of short extracts from a variety of styles. These may include</p> <ul style="list-style-type: none"> <li>- Commercial concert</li> <li>- Contemporary musical</li> <li>- Book musical</li> <li>- Play with music – classical or contemporary</li> <li>- New Musical Development</li> </ul> <p>Opportunities to negotiate individual lead, featured and ensemble tracks through some/all of these styles will allow for a broadening of practical and theoretical understanding of music/al theatre, alongside focused individual development.</p> <p>Non-performance placements (as additional opportunities) may also be considered by negotiation. Examples may include</p> <ul style="list-style-type: none"> <li>- Musical composition</li> <li>- Writing &amp; dramaturgy</li> <li>- Choreographic support</li> <li>- Assistant director</li> </ul>	
<b>Level</b>	SCQF 11	
<b>Credit Rating</b>	<b>40</b> SCQF Credits / <b>20</b> ECTS credits	
<b>Pre-requisites</b>		
<b>Co-requisites</b>	Core Skills	
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
<b>Supervised / Taught Group Activity</b>	280 (including 10 of Voice in Context)	
Directed Study	60 (prep and research)	
Tutorials	1	
Independent Study	59	
<b>Total Notional Student Effort</b>	<b>400</b>	

<b>Module Aims</b>	<p>Provide an open and safe environment to explore the integration of skills through rehearsal of short extracts within lead, supporting and ensemble performance roles</p> <p>Enhance collaborative practice, alongside autonomous engagement with and application of, research.</p> <p>Develop a rigorous, detailed and thorough individual process through the exploration of style and repertoire.</p> <p>Encourage a flexible and adaptable personal praxis through the exploration of rehearsal and performance.</p> <p>Promote creative exploration of character(s) through the synthesis of text, song and movement</p>
<b>Learning Outcomes</b>	<p>On successful completion of this module you will be able to:</p>
<b>LO1</b>	<p>Demonstrate high levels of practical aptitude in the integration of performance skills within a variety of styles</p>
<b>LO2</b>	<p>Evidence enhanced creative and intellectual artistry through autonomous and collaborative practice</p>
<b>LO3</b>	<p>Contextualize, research and reflect upon a documented area of your practice</p>
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass / Fail Continuous observation – Process</p> <p>50% (LO1, LO2)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette</li> <li>• The ability to take responsibility for your own rehearsal processes</li> <li>• The ability to work with generosity and sensitivity toward all ensemble partners and creative team members</li> </ul>

	<ul style="list-style-type: none"> <li>• Receptiveness to peer and creative team feedback that is reflected and acted on with openness and a willingness to develop</li> <li>• Development in principle skills and related integration techniques through commitment to rehearsal processes</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Summative Observation - Performance</p> <p>20% (LO1, LO2)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to take responsibility for your own learning in performance</li> <li>• The ability to work with generosity and sensitivity toward all ensemble partners and creative team members</li> <li>• The ability to maintain appropriate levels of stamina, focus and energy throughout performance process</li> <li>• The ability to communicate character and narrative within the appropriate style and convention for the selected work</li> <li>• The ability to make mature, informed yet spontaneous decisions in performance</li> <li>• The ability to integrate all principle skills in the creation of imaginative performance</li> </ul>

<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass / Fail Portfolio</p> <p>30% (LO 3)</p>			
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Significant knowledge and understanding of the world, playwright/composer and styles being explored</li> <li>• Clarity and depth of critical thinking</li> <li>• A scholarly approach to reflection and documentation</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		A1	A2	A3
	LO1	✓	✓	
	LO2	✓	✓	
	LO3		✓	✓
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> <li>• Individual summative feedback on completion of the module through written statement and/or tutorial</li> </ul>			
<b>Other relevant details</b>				
<b>Next steps</b>	Project 2 : The Creative Voice			

<b>Module Title</b>	<b>PROJECT 2 – The Creative Voice</b>	
<b>Module Coordinator</b>	Module Coordinator	
<b>Module Content</b>	<p>This module is designed to provide opportunities to collaborate in, contribute to and perform in new work.</p> <p>You will be encouraged to explore and articulate your own unique style and strengths, in the creation of a fully produced solo cabaret that includes both song and spoken text. Opportunities to collaborate with and as, backing vocalists and musicians will form an integral part of the module.</p>	
<b>Level</b>	Level 11	
<b>Credit Rating</b>	<b>20 SCQF Credits / 10 ECTS credits</b>	
<b>Pre-requisites</b>	Core Skills Project 1 - Integrated Skills	
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Directed Study	30 (research)	
Supervised/Taught Group Activity	3 (research presentations)	
Workshops	12	
Supervised / Taught Group Activity	6 (mentoring)	
Directed Study	50 (self-led cabaret rehearsals)	
Supervised / Taught Group Activity	2 (pre-cabs)	
Supervised / Taught Group Activity	1 (technical rehearsal)	
Supervised / Taught	2 (performances)	
Tutorials	0.3	

Independent Study	93.7
<b>Total Notional Student Effort</b>	<b>200</b>
<b>Module Aims</b>	<p>The aim of this module is to provide:</p> <p>Practical and theoretical exploration of cabaret as a performance style.</p> <p>The opportunity to explore your own individual artistry and share your artistic insights, through the medium of cabaret.</p> <p>A platform for the creation of a solo cabaret performance, though collaborative practice.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Evidence a detailed understanding of cabaret as a performance style
<b>LO2</b>	Demonstrate the ability to share your own individual skills and creativity through the creation and performance of new work in this style
<b>LO3</b>	Exercise substantial autonomy and initiative, taking responsibility for your own work and the work of others.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Group research presentations</p> <p>10% (LO1)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for :</p> <ul style="list-style-type: none"> <li>• Significant knowledge and understanding of the origins and context of cabaret as a performance style</li> <li>• Effective communication</li> <li>• The ability to work autonomously and collaboratively in the engagement of research</li> </ul>

<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation – Process</p> <p>50% (LO2, LO3)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to construct a viable framework and programme of material suitable for effective performance</li> <li>• A significant ability to critically evaluate and capitalize on your individual and unique strengths</li> <li>• Clarity and confidence of communication to all supporting creative and performance team members</li> <li>• Receptiveness and flexibility to peer and creative team feedback that is reflected and acted on with openness and a willingness to develop</li> <li>• The ability to integrate principle skills in the creation of effective narrative and characterization</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Summative Assessment – Performance</p> <p>40% (LO2, LO3)</p>
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette</li> <li>• A significant understanding and control of the rehearsed material</li> <li>• The ability to make mature, informed yet spontaneous decisions in performance</li> </ul>

	<ul style="list-style-type: none"> <li>An engaging and consistent performance with effective audience involvement and within the appropriate style and convention for the selected work/s</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		A1	A2	A3
	LO1	✓		
	LO2	✓	✓	✓
	LO3		✓	✓
<b>Feedback</b>	<p>Formative feedback will be provided in the following ways:</p> <p>Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</p> <p>Summative feedback will be provided in the following way:</p> <p>Individual summative feedback on completion of the module through written report and/or tutorial</p>			
<b>Other relevant details</b>				
<b>Next steps</b>	Project 3 - Performance			

<b>Module Title</b>	<b>PROJECT 3 - Performance</b>	
<b>Module Coordinator</b>	Head of Programme	
<b>Module Content</b>	This module is designed to provide opportunities to integrate and apply principle skills within a professional rehearsal environment and through fully realized public performances over a sustained period of time.	
<b>Level</b>	Level 11	
<b>Credit Rating</b>	<b>40</b> SCQF Credits / <b>15</b> ECTS credits	
<b>Pre-requisites</b>	Core Skills Project 1 - Integrated Skills Project 2 – The Creative Voice	
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Directed Study	40 (prep and research)	
Supervised / Taught Group Activity	300 (rehearsals & performance)	
Independent Study	60	
<b>Total Notional Student Effort</b>	<b>400</b>	
<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Encourage autonomous critical and reflective practice</p> <p>Provide an opportunity to integrate and apply performance skills in the context of a professional rehearsal environment</p> <p>Enhance personal stamina in performance and collaborative practice, through a sustained run of multiple public performances</p>	

<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Evidence an enhanced professional understanding and individual ability to integrate appropriate research & performance skills in the performance of a fully realized musical production.
<b>LO2</b>	Demonstrate a professional level of autonomy, collaboration and discipline in rehearsal and performance.
<b>LO3</b>	Challenge existing constructs and explore diverse and new ways of appropriately approaching character through the use of body, voice and text in rehearsal and performance.
<b>Assessment 1, Type and Weighting</b>	You will be assessed through  Pass/Fail Continuous Observation – Process  50% (LO1, LO2, LO3)
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A professional standard of timekeeping, attendance and professional rehearsal etiquette</li> <li>• The ability to take responsibility for your own rehearsal process</li> <li>• The ability to work with generosity and sensitivity towards all ensemble partners</li> <li>• The ability to integrate all principle skills in the creation of character</li> <li>• A significant awareness of style and creative concept in relation to the rehearsal of a fully realised musical theatre production</li> <li>• Receptiveness to peer and creative team feedback that is reflected and acted on with openness and a willingness to develop</li> </ul>

	<ul style="list-style-type: none"> <li>• The ability to maintain appropriate levels of stamina, focus and energy throughout a sustained rehearsal process</li> <li>• A significant knowledge and understanding of the selected repertoire based on the analysis and research of world, playwright/composer and style of presentation</li> </ul>												
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Summative Assessment - Performance</p> <p>50% (LO 1, 2, 3)</p>												
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to communicate character and narrative within the appropriate style and convention for the selected work/s</li> <li>• The integration of all principle skills in the creation of character and narrative in performance</li> <li>• Significant expertise in vocal and physical expression</li> <li>• The ability to maintain appropriate levels of stamina, focus, fitness and energy throughout a sustained performance period</li> </ul>												
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th data-bbox="817 1576 1018 1615"></th> <th data-bbox="1018 1576 1219 1615">A1</th> <th data-bbox="1219 1576 1426 1615">A2</th> </tr> </thead> <tbody> <tr> <td data-bbox="817 1615 1018 1653">LO1</td> <td data-bbox="1018 1615 1219 1653">✓</td> <td data-bbox="1219 1615 1426 1653">✓</td> </tr> <tr> <td data-bbox="817 1653 1018 1691">LO2</td> <td data-bbox="1018 1653 1219 1691">✓</td> <td data-bbox="1219 1653 1426 1691">✓</td> </tr> <tr> <td data-bbox="817 1691 1018 1722">LO3</td> <td data-bbox="1018 1691 1219 1722">✓</td> <td data-bbox="1219 1691 1426 1722">✓</td> </tr> </tbody> </table>		A1	A2	LO1	✓	✓	LO2	✓	✓	LO3	✓	✓
	A1	A2											
LO1	✓	✓											
LO2	✓	✓											
LO3	✓	✓											

<b>Feedback</b>	Formative feedback will be provided in the following way(s): <ul style="list-style-type: none"><li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li></ul> Summative feedback will be provided in the following way(s): <ul style="list-style-type: none"><li>• Individual summative feedback on completion of the module</li></ul>
<b>Other relevant details</b>	
<b>Next steps</b>	

<b>Module Title</b>	<b>ARTIST IN DEVELOPMENT</b>	
<b>Module Coordinator</b>	Lecturer in Musical Theatre	
<b>Module Content</b>	<p>This module empowers practical and reflective skills for personal, artistic and professional development; focused on the contemporary musical theatre industry and including an introduction to casting and self-employment.</p> <p>This is achieved through performance workshops and seminars, exploring how the individual articulates with the wider industry and leading to advanced engagement in the self-led management of learning, through personal development planning and reflective practice.</p>	
<b>Level</b>	SCQF 11	
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits	
<b>Pre-requisites</b>		
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Supervised / Taught Group Activity	24 (Seminars)	
Supervised / Taught Group Activity	36 (Performance Classes)	
Supervised / Taught Group Activity	16.5 (PSP)	
Directed Study	16.5 (PSP)	
Directed Study	22 (RPJ & PDP)	
Tutorials	1	
Independent Study	84	
<b>Total Notional Student Effort</b>	<b>200</b>	
<b>Module Aims</b>	<p>The aim of this module is to</p> <p>Provide a platform for practical exploration of skills integration and repertoire development</p>	

	<p>Facilitate detailed analysis and critical understanding of contemporary musical theatre landscape and its relationship to society</p> <p>Promote continuous artistic development through reflective practice and personal development planning</p> <p>Embed strategies for physical, emotional, mental well-being and resilience ; through exploration of Personal Sustainability in Practice (PSP)</p> <p>Identify intellectual responsibility for continuous learning as being a key feature for sustaining a career in the performing arts</p> <p>Introduce strategies and tools for self-employment and marketing, specific to individual industry engagement goals</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Employ an advanced level of creative and intellectual artistry as applied to the integration of skills
<b>LO2</b>	Demonstrate critical awareness, evaluation, and active ownership of your own personal and artistic development
<b>LO3</b>	Exercise detailed critical knowledge and understanding of musical theatre and related industries and how you plan to engage with them on a professional level
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation</p> <p>40% (LO1, LO2)</p>

<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Professional standards of attendance, timekeeping, preparation and etiquette</li> <li>• Professional levels of focus, energy and stamina across a variety of activities</li> <li>• Development of a professional performance repertoire demonstrating significant awareness of the relationship between art and industry</li> <li>• Receptiveness to feedback, including practical application leading to development</li> <li>• Significant contributions to discussions and peer feedback, based on research and reflection</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation (RPJ/PDP)</p> <p>30% (LO2, LO3)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Continuous reflective practice informed by personal artistic goals and industry understanding, articulated in a Reflective Practice Journal</li> <li>• Practical, detailed, and well-documented personal development planning</li> <li>• Ongoing engagement with personal sustainability practices</li> <li>•</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation : (Professional Development Plan)</p> <p>30% (LO3)</p>

<b>Assessment Criteria for Assessment 3</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A practical, detailed, and well-documented professional plan for personal development and industry engagement including performance and marketing portfolio materials and relevant professional memberships</li> <li>• Forward-looking strategies for managing self-employment</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		A1	A2	A3
	LO1	✓	✓	
	LO2	✓	✓	
	LO3		✓	✓
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following way(s): <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> <li>• Individual summative feedback on completion of the module through written statement and/or tutorial</li> </ul>			
<b>Next steps</b>	Artist in Practice			

<b>Module Title</b>	<b>ARTIST IN PRACTICE</b>	
<b>Module Coordinator</b>	Lecturer in Musical Theatre	
<b>Module Content</b>	<p>This module solidifies practical and reflective skills for personal, artistic and professional development; focusing on facilitating the transition into professional life by bringing together all elements of artistic and professional practice.</p> <p>This is achieved through workshops, mock auditions, industry events, and the self-led creation of a professional portfolio, tailored to individual goals.</p> <p>There continues to be an advanced engagement in the autonomous management of learning through development planning and reflective practice.</p>	
<b>Level</b>	SCQF 11	
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits	
<b>Pre-requisites</b>	Artist in Development	
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Directed Study	18 (Portfolio Prep)	
Supervised / Taught Group Activity	30 (Mock Panels & Industry events)	
Directed Study	15 (PSP)	
Directed Study	15 (RPJ & PDP)	
Supervised / Taught Group Activity	48 (Workshops & Industry events)	
Tutorials	1	
Independent Study	73	
<b>Total Notional Student Effort</b>	<b>200</b>	
<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Provide opportunities to apply integrated technical, professional and inter-personal skills by engaging directly with members of the industry</p>	

	<p>Promote critical artistry and autonomy in the selection of audition material</p> <p>Enable the collation of a professional portfolio of creative and marketing materials</p> <p>Promote ongoing artistic development through reflective practice and development planning</p> <p>Consolidate strategies for physical, emotional, mental well-being and resilience</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Apply a significant range of principle professional skills, techniques and practices in musical theatre, to the performance of casting materials, as informed by research and critical artistry
<b>LO2</b>	Exercise substantial autonomy and initiative in professionally engaging with the theatre industry
<b>LO3</b>	Collate a professional portfolio of performance and marketing materials for industry introduction
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation</p> <p>40% (LO1)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Professional standards of attendance, timekeeping, preparation and etiquette</li> <li>• Professional levels of focus, energy and stamina across all activities</li> </ul>

	<ul style="list-style-type: none"> <li>• Demonstration of a professional performance repertoire suitable for a variety of casting contexts</li> <li>• Receptiveness to feedback, including practical application leading to development</li> <li>• Significant contributions to discussions and peer feedback, based on research and reflection</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation (RPJ/PDP)</p> <p>30% (LO1, LO2)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Continuous reflective practice informed by personal artistic goals and industry understanding, articulated in a Reflective Practice Journal</li> <li>• Practical, detailed, and well-documented personal development planning</li> <li>• Ongoing engagement with personal sustainability practices</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation : Professional Portfolio</p> <p>30% (LO3)</p>
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An appropriate Professional Portfolio of repertoire, media, self-marketing materials and professional memberships, tailored to the goals and planning initiated in Artist in Development</li> </ul>

<b>Alignment of Assessment and Learning Outcome</b>		A1	A2	A3
	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>• Formative feedback / feed-forward will be given by tutors, visiting artists, and industry professionals on a continuous basis within the workshop environment</li> <li>• Individual development feedback/feed-forward in a tutorial once per term</li> </ul>			
<b>Other Relevant Details</b>	<p>Your professional portfolio will include materials that may incur additional costs (headshots, reels, membership fees). Please budget accordingly.</p>			
<b>Next steps</b>				



# Royal Conservatoire *of* Scotland

## MODULE DESCRIPTORS

MA MUSICAL THEATRE  
(MUSICAL DIRECTING)

<b>Module Title</b>	<b>SKILLS 1</b>
<b>Module Coordinator</b>	Programme Coordinator
<b>Module Content</b>	<p>This module is designed to provide principle skills training across all areas associated with Musical Directing.</p> <p>There will be opportunity to develop core skills through 1-1 classes with a focus placed on the depth of learning within each area. Classes will look to both support technical development and explore the interpretation of material through each individual area.</p> <p><b>KEYBOARD SKILLS</b></p> <ul style="list-style-type: none"> <li>• Exploration of technical, creative and improvisational keyboard techniques</li> <li>• Development of harmonic awareness, transposition and sight-reading skills</li> </ul> <p><b>CONDUCTING</b></p> <ul style="list-style-type: none"> <li>• Development and maintenance of the technical skills associated with a range of varied material</li> <li>• Further development and maintenance of the technical gestures needed for successful communication in a range of ensembles.</li> </ul> <p><b>SCORING AND ARRANGING</b></p> <ul style="list-style-type: none"> <li>• Development and insight into scoring techniques appropriate for a range of varying ensembles</li> <li>• Development in the understanding and notation of the main sound worlds</li> </ul> <p><b>SOUND</b></p> <ul style="list-style-type: none"> <li>• Exploration of a range of keyboard programming tools and support for a working knowledge of pre-recorded software</li> <li>• Development in knowledge and awareness of sound equipment and relationship with sound designer/engineer</li> </ul> <p><b>VOICE</b></p> <ul style="list-style-type: none"> <li>• Development of understanding in the technical aspects needed to coach and direct safe vocal production</li> </ul>

	<ul style="list-style-type: none"> <li>• Development of connection to voice, breath and body.</li> <li>• Exploration in the use of voice in warm-up, song and through rehearsal to performance</li> </ul> <p><b>CHOICE</b></p> <p>You will receive a set number of hours in their chosen area with the aim of supporting the specific needs and challenges associated with your main Project.</p>
<b>Level</b>	Level 11
<b>Credit Rating</b>	<b>10</b> SCQF Credits / 5 ECTS credits
<b>Pre-requisites</b>	
<b>Co-requisites</b>	Project 1
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
1:1 lesson – Keyboard Skills	6
1:1 lesson - Conducting	6
1:1 lesson - Scoring and Arranging	6
Supervised / Taught group activity – Voice : Anatomy (12hrs) Nadine George Technique (12hrs) Integration (9hrs)	33
Workshops – Sound	9
Supervised / Taught (1-1) Options : choice of skills extension	6
Tutorial	0.5
Independent Learning	33.5
<b>Total Notional Student Effort</b>	<b>100</b>

<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Provide core training in all essential skills associated with musical directing</p> <p>Develop an understanding of a range of theories, concepts and techniques across all specified skill areas</p> <p>Provide detailed and comprehensive support and insight into project work material</p>
<b>Learning Outcomes</b>	<p>On successful completion of this module you will be able to:</p>
<b>LO1</b>	<p>Demonstrate a significant development in all core skills</p>
<b>LO2</b>	<p>Demonstrate a developing practice drawn from self-analysis and practical critical reflection.</p>
<b>LO3</b>	<p>Demonstrate strong levels of autonomous and collaborative practice across all skill areas.</p>
<b>LO4</b>	<p>Negotiated Learning Outcome (relating to Project 1)</p>
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation</p> <p>100% (LO1,2,3)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A strong level of personal development and growth in all core skill areas.</li> <li>• The ability to take responsibility for your own daily practice</li> <li>• A professional standard of timekeeping, attendance and rehearsals etiquette</li> <li>• The ability to work with generosity and sensitivity towards all creative teams and ensemble</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> <p>Formative feedback will be provided in the following ways:</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> </ul> <p>Summative feedback will be provided in the following way:</p> <ul style="list-style-type: none"> <li>• Individual summative feedback on completion of the module</li> </ul>	
<b>Recommended Resources</b>	<p>Adler, S. (2002). <i>The study of orchestration</i>. New York: Norton.</p> <p>Blatter, A. (1997). <i>Instrumentation and orchestration</i>. New York: Schirmer Books.</p> <p>Green, E. and Gibson, M. (2003). <i>The Modern Conductor</i>. New Jersey: Prentice Hall.</p> <p>Jacob, G. (1983). <i>Orchestral Technique</i>. London: Oxford University Press.</p> <p>Kayes, G. (2004). <i>Singing and the actor</i>. A &amp; C Black.</p> <p>McElheran, B. (2005). <i>Conducting Technique: For Beginners and Professionals</i>. New York, USA: Oxford University Press.</p> <p>Melton, J., 2007, <i>Singing in Musical Theatre. The Training of Singer and Actor</i>. New York: Allworth Press</p>	

	<p>Riddle, N. (1985). <i>Arranged by Nelson Riddle</i>. Miami: Warner Bros.</p> <p>Rimsky-Korsakov, N. Edited by M. Steinberg. (2015). <i>Principles of orchestration</i>. Translated into English by E. Agate. New York: Dover Publications.</p>
<b>Other relevant details</b>	
<b>Next steps</b>	Skills 2,3

<b>Module Title</b>	<b>SKILLS 2</b>
<b>Module Coordinator</b>	Programme Coordinator
<b>Module Content</b>	<p>This module is designed to provide core skills training and insight into the specific areas needed for integration through project work.</p> <p>There will be opportunity to further ground core skills through 1-1 classes with a focus placed on the interpretation and truth of the chosen material. Classes will look to ground technical development and support the interpretation of material through each individual area.</p> <p>You will receive a set number of hours in their chosen area with the aim of supporting the specific needs and challenges associated with your main Project.</p>
<b>Level</b>	Level 11
<b>Credit Rating</b>	<b>10 SCQF Credits / 5 ECTS credits</b>
<b>Pre-requisites</b>	Skills 1
<b>Co-requisites</b>	Project 1
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
1:1 lesson – Keyboard Skills	6
1:1 lesson – Conducting	6
1:1 lesson – Scoring and Arranging	6
Supervised / Taught group activity – Voice : Anatomy (12hrs) NGT (12hrs) Integration (9hrs)	33
Workshops – Sound	9 hrs
Supervised / Taught (1-2-1) Options : choice of skills extension	6 hrs

Tutorial	0.5
<b>Independent Learning</b>	33.5
<b>Total Notional Student Effort</b>	<b>100</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Provide individual and tailored skills support</p> <p>Support interpretation of material through advanced skills support that is specific and informed</p> <p>Provide a detailed and comprehensive insight into project work material</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a highly developed and detailed understanding of the main core skills associated with musical directing.
<b>LO2</b>	Demonstrate a developing practice drawn from self-analysis and practical critical reflection.
<b>LO3</b>	Demonstrate high levels of autonomous and collaborative practice across all skill areas.
<b>LO4</b>	Negotiated Learning Outcome (related to Project 2)
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation</p> <p>100% (LO1,2,3)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for;</p> <ul style="list-style-type: none"> <li>• A significant level of personal development and growth in all principle skill areas.</li> <li>• A professional standard of timekeeping, attendance and rehearsals etiquette</li> <li>• The ability to take responsibility for your own daily practice</li> </ul>

	<ul style="list-style-type: none"> <li>The ability to work with generosity and sensitivity towards all ensemble partners and tutors</li> </ul>
<b>Alignment of Assessment and Learning Outcome</b>	Assessment 1
	LO1 ✓
	LO2 ✓
	LO3 ✓
LO4 ✓	
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <p>Formative feedback will be provided in the following ways:</p> <ul style="list-style-type: none"> <li>Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> </ul> <p>Summative feedback will be provided in the following way:</p> <ul style="list-style-type: none"> <li>Individual summative feedback on completion of the module</li> </ul>
<b>Recommended Resources</b>	See Skills 1 Recommended resources.
<b>Other relevant details</b>	
<b>Next steps</b>	Skills 3

<b>Module Title</b>	<b>SKILLS 3</b>
<b>Module Coordinator</b>	Programme Coordinator
<b>Module Content</b>	<p>This module is designed to provide further core skills training and maintenance in the specific areas needed for project work.</p> <p>You will receive a set number of hours in your chosen area with the aim of supporting the specific needs and challenges associated with your main project.</p>
<b>Level</b>	Level 11
<b>Credit Rating</b>	<b>10</b> SCQF Credits / <b>5</b> ECTS credits
<b>Pre-requisites</b>	Skills 1 and 2
<b>Co-requisites</b>	Project 2
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
1:1 lesson – Skills Elective	6
Tutorial	0.5
Independent Study	93.5
<b>Total Notional Student Effort</b>	<b>100</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Provide specific and tailored skill support chosen in consultation with each student</p> <p>Provide skill support that relates specifically to personal goals and Project 3 allocation</p> <p>Continue to develop a creativity and imagination in core skill development integrated through project work</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate significant development in all elected skill areas.
<b>LO2</b>	Demonstrate a highly developed and evolved practice drawn from self-analysis and practical critical reflection.

<b>LO3</b>	Demonstrate both creative and intellectual artistry across all elected skill areas.	
<b>LO4</b>	Evidence discipline, generosity and an awareness of role within all skill activity.	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail  Continuous Observation  100% (LO1,2,3,4)</p>	
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A significant level of personal development and growth in all elected skill areas</li> <li>• A professional standard of timekeeping, attendance and rehearsals etiquette</li> <li>• The ability to take responsibility for your own daily practice</li> <li>• The ability to work with generosity and sensitivity towards all ensemble partners and tutors</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		<b>Assessment 1</b>
	LO1	✓
	LO2	✓
	LO3	✓
	LO4	✓
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <p>Formative feedback will be provided in the following ways:</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> </ul> <p>Summative feedback will be provided in the following way:</p> <ul style="list-style-type: none"> <li>• Individual summative feedback on completion of the module</li> </ul>	
<b>Recommended Resources</b>	See Skills 1 Recommended resources	
<b>Other relevant details</b>		
<b>Next steps</b>		

<b>Module Title</b>	<b>PROJECT 1</b>
<b>Module Coordinator</b>	Programme Coordinator
<b>Module Content</b>	<p>This module is designed to provide specific and tailored rehearsal and performance opportunities for each student.</p> <p>Musical Directing students are supported in the development of a deep and rigorous process through offering space to explore and guidance for growth. Support and insight will empower you to challenge existing practice and to explore a deeper understanding of your creative role.</p> <p>Regular sessions with your personal supervisor and industry mentor will allow you to develop as a practitioner, a creative and as a developing professional.</p> <p><b>PERFORMANCE</b></p> <p>Tracks to include:</p> <ul style="list-style-type: none"> <li>• <b>Musical Director of the RCS Commercial Concert series</b></li> <li>• <b>Assistant Musical Director on the BA 3 Show</b></li> <li>• <b>Musical Director and/or composer on the BA Acting Show BAACT</b></li> </ul> <p><b>Project 1 Content</b></p> <ul style="list-style-type: none"> <li>• The exploration and development of the technical and creative processes involved in the core elements of Musical Directing</li> <li>• The opportunity to explore a stronger professional practice through the integration of skills</li> <li>• The exploration of relationships with creative team and engagement with production process</li> <li>• Student negotiated tracks providing specific learning journeys</li> </ul> <p><b>REP SESSIONS/PERFORMANCE CLASS</b></p> <ul style="list-style-type: none"> <li>• Regular repertoire sessions exploring the process of coaching the integration of voice, text and style.</li> </ul>

	<ul style="list-style-type: none"> <li>• The learning and development of new and existing repertoire</li> <li>• The observation and accompaniment of solo material in a performance workshop.</li> </ul>
<b>Level</b>	Level 11
<b>Credit Rating</b>	<b>20 SCQF Credits / 10 ECTS credits</b>
<b>Pre-requisites</b>	
<b>Co-requisites</b>	Skills 1
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Directed Study – Project Preparation	30
Directed Study – Industry Mentor	10
Supervised / Taught group activity – Project Rehearsal	60
Supervised / Taught group activity – Performance	20
Directed Study – Rep Sessions / Performance Classes	40
Tutorials	0.5
Independent Study	50
<b>Total Notional Student Effort</b>	<b>200</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Provide learning opportunities for the integration of skills through varying rehearsal and performance environments</p> <p>Develop an individually flexible and adaptable praxis, through the exploration of role as a developing musical director</p> <p>Critically evaluate varying approaches and practices through observation opportunities and critical reflection</p>

<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate the application and integration of core skills specific to the demands of each rehearsal room.
<b>LO2</b>	Demonstrate an enhanced creative and intellectual praxis through autonomous and collaborative practice
<b>LO3</b>	Challenge existing practice and explore new and diverse ways of approaching the core elements of musical directing
<b>LO4</b>	Evidence generosity, initiative and a developing awareness of role with both the creative team and ensemble company
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  Pass/Fail Continuous Observation 60% (LO1,2,3,4)
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The integration and exploration of principle skills in rehearsal</li> <li>• An effective awareness of the technical processes through rehearsal, music/band calls relative to each specific track</li> <li>• An appropriate level of flexibility, initiative and creativity in the development and interpretation of material through rehearsal and performance</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette.</li> <li>• The ability to work with generosity and sensitivity toward all company and creative team members</li> </ul>
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  Pass/Fail

	Performance 40% (LO 2,3)		
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The effective integration of core skills in performance.</li> <li>• A clear and informed awareness of the technical processes of performance relative to each specific track</li> <li>• An appropriate level of flexibility, imagination and empathy demonstrated in performance.</li> <li>• An effective level of creativity needed in the interpretation of material in performance.</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>		A1	A2
	LO1	✓	
	LO2	✓	✓
	LO3	✓	✓
	LO4	✓	
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <p>Formative feedback will be provided in the following ways:</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> </ul> <p>Summative feedback will be provided in the following way:</p> <ul style="list-style-type: none"> <li>• Individual summative feedback on completion of the module</li> </ul>		
<b>Recommended resources</b>	<p>Morley, S (2012) <i>The Musical Director's handbook</i> Authors Online, Ltd</p> <p>Kayes, G. (2004) <i>Singing and the actor</i>. A &amp; C Black.</p> <p>Laster J. (2001) <i>So You're the New Musical Director</i>. Scarecrow Press Ltd</p>		

	<p>Marshal Herbert. D (2016) <i>Strategies for success in theatre; A guide for Music Directors in School, College and Community theatre</i>. Oxford University Press.</p> <p><i>From 'Adonis' to 'Dreamgirls'</i>. NY: Oxford University Press.</p> <p>Bordman, G. (1978) <i>American Musical Theatre: A Chronicle</i>. NY: Oxford University Press.</p> <p>Citron, S. (1997) <i>The Musical from the Inside Out</i>. London, Hodder &amp; Stoughton</p> <p>Green, S. (1980) <i>Encyclopaedia of Musical Theatre</i>. NY: Da Capo Press</p>
<b>Other relevant details</b>	
<b>Next steps</b>	Project 2

<b>Module Title</b>	<b>PROJECT 2</b>
<b>Module Coordinator</b>	Programme Coordinator
<b>Module Content</b>	<p>This module is designed to provide rehearsal and performance experiences through a variety of material and roles.</p> <p>There will be a detailed and in-depth exploration of specifically chosen material challenging the complex nature of integrating skills through rehearsal. The safe and creative rehearsal environment will allow for an effective relationship with creative teams and support for the successful interpretation and communication of material.</p> <p>Tracks to include;</p> <ul style="list-style-type: none"> <li>• Musical Director/ Assistant Musical Director of the BA3 Actor musician production</li> <li>• Musical Director of the BA 3 Showcase</li> <li>• Musical Director of the BA/MA musical theatre scenes</li> <li>• Industry Placement</li> </ul> <p><b>Project 2 Content</b></p> <ul style="list-style-type: none"> <li>• The exploration and development of the technical and creative processes involved in the core elements of Musical directing</li> <li>• The opportunity to explore a stronger professional praxis through the integration of skill development</li> <li>• The exploration of relationships with creative team and effective engagement with production process</li> <li>• Student negotiated tracks providing specific learning journeys</li> </ul> <p><b>REP SESSIONS/PERFORMANCE CLASS</b></p> <ul style="list-style-type: none"> <li>• Regular repertoire sessions exploring the process of coaching the integration of voice, text and style.</li> <li>• The learning and development of new and existing repertoire.</li> <li>• The observation of solo material in a performance workshop.</li> </ul>
<b>Level</b>	Level 11
<b>Credit Rating</b>	<b>30 SCQF Credits / 15 ECTS credits</b>

<b>Pre-requisites</b>	None
<b>Co-requisites</b>	Project 1 and Skills 1
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Directed Study – Project Preparation	30
Supervised / Taught group activity – Project Rehearsal	120
Supervised / Taught group activity – Performance	30
Directed Study – Rep Sessions / Performance Classes	50
Tutorial	0.5
Independent Study	69.5
<b>Total Notional Student</b>	<b>300</b>
<b>Module Aims</b>	<p>Explore the varying technical and creative processes associated with a range of diverse material.</p> <p>Develop a thorough and rigorous praxis in the integration of skills through specifically chosen and challenging material</p> <p>Develop an individually flexible and adaptable process through the exploration of varying roles specific to the demands of each track.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate the application and integration of core skills specific to the demands of each rehearsal room
<b>LO2</b>	Demonstrate an enhanced creative and intellectual artistry through autonomous and collaborative practice
<b>LO3</b>	Challenge existing practice and explore new and diverse ways of approaching the core elements of musical directing through rehearsal and performance

<b>LO4</b>	Evidence discipline, generosity and a developing awareness of role within each creative team
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail  Continuous Observation  50% (LO 1,2,3,4)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The integration and exploration of principle skills in rehearsal</li> <li>• A strong and informed awareness of the technical processes through rehearsal, music/band calls relative to each specific role</li> <li>• A growing flexibility and creativity in the development and interpretation of material through rehearsal</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette</li> <li>• The ability to work with generosity and sensitivity toward all company and creative team members</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail  Performance  50% (LO 2,3)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A successful level of integration of core skills in performance.</li> <li>• A clear and informed awareness of the technical processes of performance relative to each specific track</li> <li>• A growing level of flexibility, imagination and empathy demonstrated in performance.</li> </ul>

<b>Alignment of Assessment and Learning Outcome</b>		A1	A2
	LO1	✓	
	LO2	✓	✓
	LO3	✓	✓
	LO4	✓	
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <p>Formative feedback will be provided in the following ways:</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> </ul> <p>Summative feedback will be provided in the following way:</p> <p>Individual summative feedback on completion of the module</p>		
<b>Recommended Resources</b>	See Project 1		
<b>Other relevant details</b>			
<b>Next steps</b>	Project 3		

<b>Module Title</b>	<b>PROJECT 3</b>
<b>Module Co-ordinator</b>	Programme Coordinator
<b>Module Content</b>	<p>This module is designed to provide learning opportunities and performance experiences through the exploration of varying styles and genres.</p> <p>Musical Directing students are encouraged to explore their creative voice in the reinvention and recontextualisation of existing material. You will be encouraged to explore a wide range of styles, orchestrations, band set-ups and grooves in the development of a more creative and collaborative artist.</p> <p>Tracks to include</p> <ul style="list-style-type: none"> <li>• Musical Director/ Assistant Musical Director of BA 2 New work project</li> <li>• Musical Director of MA Cabarets</li> <li>• Assistant Musical Director of BA3 mainstage Musical</li> </ul> <p><b>Project 3 Content</b></p> <ul style="list-style-type: none"> <li>• Exploratory rhythm/band focused workshops with specialist practitioners.</li> <li>• Sessions on the reinvention of material exploring style, dramatic function and relationship of voice with musical accompaniment</li> <li>• A public performance focused on the presentation of a critically aware and artistically imaginative performance</li> <li>• A more detailed and challenging integration of skills through both new work and established repertoire</li> </ul> <p><b>REP SESSIONS/PERFORMANCE CLASS</b></p> <ul style="list-style-type: none"> <li>• Regular repertoire sessions exploring the process of coaching the integration of voice, text and style.</li> <li>• The learning and development of new and existing repertoire.</li> <li>• The observation of solo material in a performance workshop.</li> </ul>
<b>Level</b>	Level 11

<b>Credit Rating</b>	<b>20 SCQF Credits / 10 ECTS credits</b>
<b>Pre-requisites</b>	Project 1,2 and Skills 1,2
<b>Co-requisites</b>	Skills 3
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Directed Study – Project Preparation	20
Supervised / Taught group activity – Project Rehearsal	50
Supervised / Taught group activity – Performance	30
Directed Study – Rep Sessions / Performance Classes	50
Tutorials	0.5
Independent Study	49.5
<b>Total Notional Student Effort</b>	<b>200</b>
<b>Module Aims</b>	<p>Explore the varying technical and creative processes associated with a range of diverse musical material.</p> <p>Develop a thorough and rigorous process in the integration of highly developed skills through the reinvention and recontextualisation of material</p> <p>Develop an individually flexible and adaptable process through the exploration of varying roles specific to the demands of new work and established repertoire</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate the application and integration of core skills specific to the demands of each workshop environment
<b>LO2</b>	Demonstrate an enhanced creative and intellectual artistry through autonomous and collaborative practice
<b>LO3</b>	Challenge existing practice and explore new and diverse ways of approaching the reinvention and recontextualisation of existing material through

	rehearsal and performance
<b>LO4</b>	Evidence discipline, generosity and a developing awareness of role within each creative team and ensemble
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  Pass/Fails Continuous Observation  40% (LO1,2,3,4)
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for:  The successful integration of core skills through rehearsal  A significant awareness of the technical processes through rehearsal, music/band calls relative to each specific role  A significant flexibility and creativity in the reinvention and recontextualization of existing material  A professional standard of timekeeping, attendance and rehearsal etiquette  The ability to work with generosity and sensitivity toward all ensemble and creative team members
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:  Pass/Fail Performance 60% (LO2,3,4)
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The successful integration of skills in performance.</li> <li>• A significant awareness of the technical processes of performance relative to each specific track</li> <li>• A significant of imagination and empathy demonstrated in performance.</li> <li>• An acute level of flexibility and creativity needed in the interpretation of material in performance.</li> </ul>

Alignment of Assessment and Learning Outcome		A1	A2
LO1		✓	
LO2		✓	✓
LO3		✓	✓
LO4		✓	
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <p>You will receive timely feedback on your work in this module in the following ways:</p> <p>Formative feedback will be provided in the following ways:</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> </ul> <p>Summative feedback will be provided in the following way:</p> <ul style="list-style-type: none"> <li>• Individual summative feedback on completion of the module</li> </ul>		
<b>Recommended Resources</b>	See Recommended Resources for Project 1		
<b>Other relevant details</b>			
<b>Next steps</b>	Project 4		

<b>Module Title</b>	<b>PROJECT 4</b>
<b>Module Coordinator</b>	Programme Coordinator
<b>Module Content</b>	<p>This module is designed to offer the opportunity to synthesise all technical, creative and professional skills through a rehearsal environment and public performance. You will be provided with an opportunity to negotiate the most appropriate and challenging track specific to their unique learning journey.</p> <p>Tracks to include</p> <ul style="list-style-type: none"> <li>• Musical Director or a related role on the MA Fringe Season</li> <li>• Negotiated Project</li> </ul> <p><b>Project 4 Content</b></p> <ul style="list-style-type: none"> <li>• An extended rehearsal period allowing the integration and maintenance of all creative and technical components needed for successful praxis</li> <li>• Exploration of the varying roles and relationships developed with creatives in a fully realised professional production</li> <li>• Development of the technical and professional skills required for a sustained musical theatre performance schedule.</li> </ul>
<b>Level</b>	Level 11
<b>Credit Rating</b>	<b>40</b> SCQF Credits / 20 ECTS credits
<b>Pre-requisites</b>	Project 1, 2, and 3
<b>Co-requisites</b>	
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Directed Study – Project Preparation	80
Supervised / Taught group activity – Project Rehearsal	200
Supervised / Taught group activity –	60

Performance	
Tutorial	0.5
Independent Study	59.5
<b>Total Notional Student Effort</b>	<b>400</b>
<b>Module Aims</b>	<p>The module is designed to</p> <p>Synthesize and explore previously developed skills through a sustained and pressurised rehearsal and performance environment</p> <p>Provide a learning journey that is specifically challenging to each student and to further explore the creative relationship as a musical director with fellow production team members</p> <p>Explore a creativity and generosity specific to the musical development and performance of new work</p> <p>Develop the skills needed to sustain a run with a heightened understanding of leading a company, managing a musical ensemble and effectively supporting the marketing of season of work.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Evidence an enhanced professional understanding and ability to engage in the complex elements of mounting a fully realised musical production
<b>LO2</b>	Demonstrate a professional level of autonomy, collaboration and discipline with all fellow creatives and production team in rehearsal and performance
<b>LO3</b>	Challenge existing constructs and explore new and diverse ways of approaching the role of Musical director through both new work or established repertoire
<b>LO4</b>	Negotiated specific to each track
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: Pass Fail Continuous Observation 40% (LO1, 2, 3, 4)
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for:

	<ul style="list-style-type: none"> <li>• An excellent level of integration of core skill, creativity and innovation in rehearsal</li> <li>• A significant awareness of the technical processes through rehearsal, music/band calls relative to each specific role</li> <li>• A highly flexibility and creative process in the development and interpretation of material through rehearsal</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette</li> <li>• The ability to work with generosity and sensitivity towards all creative team ensemble members</li> </ul>															
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Performance</p> <p>60% (LO1,2,3)</p>															
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An advanced level integration of principle skills in performance</li> <li>• A significant awareness of the technical processes of performance relative to each specific track</li> <li>• A significant of imagination and empathy demonstrated in performance</li> <li>• An acute level of flexibility and creativity needed in the interpretation of material in performance.</li> </ul>															
<b>Alignment of Assessment and Learning Outcome</b>	<table border="1"> <thead> <tr> <th></th> <th>A1</th> <th>A2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td></td> </tr> <tr> <td>LO2</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>LO3</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>LO4</td> <td>✓</td> <td></td> </tr> </tbody> </table>		A1	A2	LO1	✓		LO2	✓	✓	LO3	✓	✓	LO4	✓	
	A1	A2														
LO1	✓															
LO2	✓	✓														
LO3	✓	✓														
LO4	✓															
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p>															

	<p>Formative feedback will be provided in the following ways:</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> </ul> <p>Summative feedback will be provided in the following way:</p> <ul style="list-style-type: none"> <li>• Individual summative feedback on completion of the module</li> </ul>
<b>Recommended Resources</b>	See recommended resources for Project 1
<b>Other relevant details</b>	
<b>Next steps</b>	

<b>Module Title</b>	<b>ARTIST IN DEVELOPMENT - Musical Direction</b>
<b>Module Coordinator</b>	Lecturer in Musical Theatre
<b>Module Content</b>	<p>This module empowers practical and reflective skills for personal, artistic and professional development. Focus will be placed on the contemporary musical theatre industry and include an introduction to the casting process and self-employment strategies.</p> <p>This is achieved through performance workshops and seminars, exploring how the individual articulates with the wider industry and leading to advanced engagement in the self-led management of learning. This will be explored through personal development planning and reflective practice.</p>
<b>Level</b>	SCQF 11
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits
<b>Pre-requisites</b>	Entry to the programme
<b>Co-requisites</b>	
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	Indicative Total (hours)
Supervised / Taught Group Activity	24 (Seminars)
Supervised / Taught Group Activity	36 (Performance Classes)
Supervised / Taught Group Activity	16.5 (PSP)
Directed Study	16.5 (PSP)
Directed Study	22 (RPJ & PDP)
Tutorials	1
Independent Study	84
<b>Total Notional Student Effort</b>	<b>200</b>

<b>Module Aims</b>	<p>Provide a platform for practical exploration of keyboard skills, song accompaniment skills and repertoire awareness</p> <p>Facilitate detailed analysis and critical understanding of the contemporary musical theatre landscape and its relationship to society</p> <p>Promote continuous artistic development through reflective practice and personal development planning</p> <p>Embed strategies for physical, emotional, mental well-being and resilience; through exploration of Personal Sustainability in Practice (PSP)</p> <p>Identify intellectual responsibility for continuous learning as being a key feature for sustaining a career in the performing arts</p> <p>Introduce strategies and tools for self-employment and marketing, specific to individual industry engagement goals</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Employ an advanced level of creative and intellectual artistry through the musical direction and accompaniment of sung material
<b>LO2</b>	Demonstrate critical awareness, evaluation, and active ownership of your own personal and artistic development
<b>LO3</b>	Exercise a detailed critical knowledge and understanding of musical theatre and related industries and how you plan to engage with them on a professional level
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation</p> <p>40% (LO1, LO2)</p>

<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Professional standards of attendance, timekeeping, preparation and etiquette</li> <li>• Professional levels of focus, energy and stamina across a variety of activities</li> <li>• Receptiveness to feedback, including practical application leading to development</li> <li>• Significant contributions to discussions and peer feedback, based on research and reflection</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation (RPJ/PDP)</p> <p>30% (LO2, LO3)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Continuous reflective practice informed by personal artistic goals and industry understanding, articulated in a Reflective Practice Journal</li> <li>• Practical, detailed, and well-documented personal development planning</li> <li>• Ongoing engagement with personal sustainability practices</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation : (Professional Development Plan)</p> <p>30% (LO3)</p>
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A practical, detailed, and well-documented professional plan for personal development and industry engagement including performance and marketing portfolio materials and relevant professional memberships</li> </ul>

	<ul style="list-style-type: none"> <li>Forward-looking strategies for managing self-employment</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		A1	A2	A3
	LO1	✓	✓	
	LO2	✓	✓	
	LO3		✓	✓
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <ul style="list-style-type: none"> <li>Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li> <li>Individual summative feedback on completion of the module through written statement and/or tutorial</li> </ul>			
<b>Next steps</b>	Artist in Practice			

<b>Module Title</b>	<b>ARTIST IN PRACTICE – Musical Direction</b>
<b>Module Coordinator</b>	Lecturer in Musical Theatre
<b>Module Content</b>	<p>This module solidifies practical and reflective skills for personal, artistic and professional development.</p> <p>Focus will be placed on facilitating the transition into professional life by bringing together all elements of artistic and professional practice. This is achieved through workshops, mock auditions, industry events, and the self-led creation of a professional portfolio all tailored to individual goals.</p> <p>There continues to be an advanced engagement in the autonomous management of your learning, through development planning and reflective practice.</p>
<b>Level</b>	SCQF 11
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits
<b>Pre-requisites</b>	Artist in Development
<b>Co-requisites</b>	
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Directed Study	18 (Portfolio Prep)
Supervised / Taught Group Activity	30 (Mock Panels & Industry events)
Directed Study	15 (PSP)
Directed Study	15 (RPJ & PDP)
Supervised / Taught Group Activity	48 (Workshops & Industry events)
Tutorials	1
Independent Study	73
<b>Total Notional Student Effort</b>	<b>200</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Provide opportunities to apply integrated technical, professional and inter-personal skills by engaging directly with members of the industry</p>

	<p>Promote critical artistry and autonomy in the musical direction and piano accompaniment of audition material</p> <p>Enable the collation of a professional portfolio and appropriate marketing materials</p> <p>Promote ongoing artistic development through reflective practice and development planning</p> <p>Consolidate strategies for physical, emotional, mental well-being and resilience</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a professional level of creative and technical skill in the musical direction of industry events
<b>LO2</b>	Exercise substantial autonomy and initiative through continued engagement with industry level professionals
<b>LO3</b>	Collate an appropriate professional portfolio of performance and marketing materials for successful entry into the industry
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation</p> <p>40% (LO1)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Professional standards of attendance, timekeeping, preparation and etiquette</li> <li>• Professional levels of focus, energy and stamina across all activities</li> <li>• Demonstration of a professional performance repertoire suitable for a variety of casting contexts</li> </ul>

	<ul style="list-style-type: none"> <li>• Receptiveness to feedback, including practical application leading to development</li> <li>• Significant contributions to discussions and peer feedback, based on research and reflection</li> </ul>			
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation (RPJ/PDP)</p> <p>30% (LO1, LO2)</p>			
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Continuous reflective practice informed by personal artistic goals and industry understanding, articulated in a Reflective Practice Journal</li> <li>• Practical, detailed, and well-documented personal development planning</li> <li>• Ongoing engagement with personal sustainability practices</li> </ul>			
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation : Professional Portfolio</p> <p>30% (LO3)</p>			
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An appropriate Professional Portfolio of relevant media, self-marketing materials and professional memberships, tailored to the goals and planning initiated in Artist in Development</li> </ul>			
<b>Alignment of Assessment and Learning Outcome</b>		A1	A2	A3
	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>• Formative feedback / feed-forward will be given by tutors, visiting artists, and industry professionals on a continuous basis within the workshop environment</li> <li>• Individual development feedback/feed-</li> </ul>			

	forward in a tutorial once per term
<b>Other Relevant Details</b>	
<b>Next steps</b>	



# Royal Conservatoire *of* Scotland

## MODULE DESCRIPTORS

MA MUSICAL THEATRE  
(CHOREOGRAPHY)

<b>Module Title</b>	<b>CORE SKILLS - Choreography</b>	
<b>Module Coordinator</b>	Lecturer – Musical Theatre	
<b>Module Content</b>	<p>This module provides an intensive period of principle skills training and development across all areas associated with choreographing for stage.</p> <p>This offers the opportunity to develop and refine existing skills, and to explore and adopt new and alternative approaches to choreography.</p> <p>You will be encouraged to synthesise your personal knowledge and understanding of dance skills, choreographic theory and practice into a workshop presentation.</p> <p>This will include: Dance Skill, Choreographic Practices, Dance Pedagogy, Performer Anatomy.</p>	
<b>Level</b>	SCQF Level 11	
<b>Credit Rating</b>	<b>40</b> SCQF Credits / <b>20</b> ECTS credits	
<b>Pre-requisites</b>		
<b>Co-requisites</b>	Project 1 : Integrated Skills - Choreography	
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Supervised / Taught group activity	85 (Dance Skills)	
Supervised / Taught group activity	75 (Dance Pedagogy)	
Workshops	75 (Choreographic Practices)	
Workshops	10 (Performer Anatomy)	
Workshops	10 (Music)	
Directed Study	50	
Independent Study	94	
Tutorials	1	
<b>Total Notional Student Effort</b>	<b>400</b>	

<b>Module Aims</b>	<p>The aim of this module is to</p> <p>Provide opportunities for intensive and critical study of the principle dance and choreography skills, evidence-informed choreographic practice and professional praxis.</p> <p>Support self-generated, mentored workshop projects, synthesising understanding of theory and practice in choreography, relevant to musical theatre.</p> <p>Address professional development priorities, drawn from a critical analysis of their current skills and practice.</p> <p>Facilitate the critical evaluation of the choreographic workshop and define further development.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a significant knowledge and understanding of principle skills employed in professional choreographic practice in Musical Theatre.
<b>LO2</b>	Synthesise theoretical, conceptual and experiential understanding of choreographic practice and demonstrate an enhanced creative and intellectual choreographic artistry.
<b>LO3</b>	Use evidence informed techniques and practices to design, plan and implement a choreography workshop relevant to Musical Theatre performance. Apply pedagogical knowledge to teaching and delivering choreography to performers.
<b>LO4</b>	Evaluate the effectiveness of your workshop delivery using critical response and self-evaluation to identify action for further refinement.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail</p> <p>Continuous Observation</p> <p>70% (LO1, LO2)</p>

<p><b>Assessment Criteria for Assessment 1</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A significant level of personal development and growth in all principle skill areas.</li> <li>• Synthesis of theoretical, conceptual and experiential understanding of choreographic practice.</li> <li>• Demonstration of an enhanced creative and intellectual choreographic artistry</li> <li>• The ability to work with generosity and sensitivity toward all partners, participants, tutors and mentors</li> <li>• Receptiveness to peer and tutor feedback, with reflective and reflexive practice showing a willingness and openness to progression</li> <li>• The ability to take responsibility for your own daily practice, reflection and planning</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette.</li> </ul>
<p><b>Assessment 2, Type and Weighting</b></p>	<p>You will be assessed through:  Pass/Fail  Workshop Presentation  30% (LO2, LO3, LO4)</p>
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A workshop plan and associated rationale evidencing an ability to use and justify relevant theories and practices to design and deliver a choreography workshop</li> <li>• Practical workshop delivery demonstrating significant knowledge and understanding of principle dance skills employed in professional choreographic</li> </ul>

	<p>practice</p> <ul style="list-style-type: none"> <li>• Application of pedagogical knowledge to teaching and delivering choreography to performers</li> <li>• An ability to effectively evaluate your workshop delivery through self-assessment.</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1	Assessment 2
	LO1	x	
	LO2	x	x
	LO3		x
	LO4		x
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward delivered by your tutor/s continuously within the rehearsal environment</li> <li>• Individual practical feedback/feed-forward tutorials from individual subject areas at designated points</li> <li>• Critical response engaging peer and tutor feedback in workshop/rehearsal environment.</li> <li>• Individual summative feedback on completion of the module.</li> </ul>		
<b>Other relevant details</b>			
<b>Next steps</b>	Project 1 – Integrated Skills (Choreography)		

<b>Module Title</b>	<b>PROJECT 1 : INTEGRATED SKILLS – Choreography</b>
<b>Module Coordinator</b>	Lecturer in Musical Theatre
<b>Module Content</b>	<p>This module is designed to provide observation and rehearsal experience assisting in choreography to integrate and develop choreographic skill within dance, music, singing and acting through rehearsal and performance. The module enables significant contact and collaboration with the Performance and Musical Direction MA pathways.</p> <p>A mentor will support you in the development of a deep and rigorous process explored through observation and practical experimentation to develop a robust approach to the integration of skills through rehearsal. You will develop an individual process for musical comprehension, dance notation, recording and mapping that will inform all further project work.</p> <p>You will negotiate your own track, specific to your goals and in consultation with the program mentor.</p> <p>Tracks may include the following:</p> <ul style="list-style-type: none"> <li>• Commercial Concert</li> <li>• BA Contemporary/Actor Musician Musical</li> <li>• Industry placement</li> <li>• Text, song and dance MA scenes project</li> <li>• New Musical Development</li> <li>• Devised Project</li> <li>• BA Contemporary/Actor Musician Musical</li> <li>• Industry Placement</li> </ul>
<b>Level</b>	SCQF Level 11
<b>Credit Rating</b>	<b>30</b> SCQF Credits / <b>15</b> ECTS credits
<b>Pre-requisites</b>	
<b>Co-requisites</b>	Core Skills - Choreography
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Directed Study	12 (Mentored Preparation)

Supervised / Taught group activity	120 (Rehearsal/Production)
Supervised / Taught group activity	10 (Voice/Acting support)
Supervised / Taught group activity	10 (Music support)
Directed Study	70 (Notation and Integration)
Independent Study	77
Tutorials	1
<b>Total Notional Student Effort</b>	<b>300</b>
<b>Module Aims</b>	<p>The aim of this module is to</p> <p>Provide an open and safe environment to explore the integration of skills in choreographic practice and strengthen the developing relationships with creative team, production team musicians, and cast.</p> <p>Enhance collaborative practice, alongside autonomous engagement with and application of research in choreographic practice.</p> <p>Develop a rigorous, detailed and thorough choreographic process in relation to ensemble, style, repertoire.</p> <p>Develop skill in the notation and documentation of choreography and dance.</p> <p>Encourage a flexible and adaptable personal praxis through choreographic exploration and rehearsal</p>

<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate significant practical aptitude in the principle skills of choreography in integrated performance within a variety of styles and conventions.
<b>LO2</b>	Evidence enhanced creative and intellectual artistry within approaches to character and narrative in choreography.
<b>LO3</b>	Exercise autonomy and initiative within negotiated and specified tracks and engage in robust critical evaluation of your own work and the work of others
<b>LO4</b>	Contribute positively to collaborative practice with performers and creative team, using peer/tutor feedback, research and reflective practice to strengthen and develop personal praxis.
<b>Assessment 1, Type and Weighting</b>	You will be assessed through:  Pass/Fail Continuous Observation 70% (LO1, LO2)
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Development in principle skills and related integration techniques through commitment to rehearsal and performance processes</li> <li>• Evidence an enhanced stylistic versatility in choreography specific to repertoire and context</li> <li>• The ability to work with the integration of principle skills in the creation choreography and movement to enhance and support character and narrative</li> <li>• Receptiveness to peer and creative team feedback, reflecting and acting with openness and a willingness to develop</li> <li>• The ability to take responsibility for your own rehearsal and performance processes</li> </ul>

	<ul style="list-style-type: none"> <li>• The ability to work with generosity and sensitivity toward all ensemble partners and creative team members</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette.</li> </ul>															
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through</p> <p>Pass/Fail  Reflective Practice Journal (RPJ) – self-assessment  30% (LO2, LO3, LO4)</p>															
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Significant knowledge and understanding of the skills and process of integrated performance through the analysis and research of choreographers, composers, writers and performers</li> <li>• The ability to apply research creatively in a specified role and track</li> <li>• The ability to take responsibility for your own learning in and out of the rehearsal room</li> <li>• The ability to significantly respond to, engage with and critically evaluate your own work and the work of others</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> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> </tr> <tr> <td>LO2</td> <td>x</td> <td>x</td> </tr> <tr> <td>LO3</td> <td></td> <td>x</td> </tr> <tr> <td>LO4</td> <td></td> <td>x</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	x		LO2	x	x	LO3		x	LO4		x
	Assessment 1	Assessment 2														
LO1	x															
LO2	x	x														
LO3		x														
LO4		x														
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment</li> <li>• Individual summative feedback on completion of the module through written statement and/or tutorial</li> </ul>															
<b>Other relevant details</b>																
<b>Next steps</b>	Project 1 – Choreographic Development															

<b>Module Title</b>	<b>PROJECT 2 – Choreographic Development</b>
<b>Module Co-ordinator</b>	Lecturer – Musical Theatre
<b>Module Content</b>	<p>This module is designed to provide opportunities to collaborate and contribute to choreographic development and staging of a piece for public performance.</p> <p>Students will experience intensive contact with the Performance and Musical Direction MA pathways and experience a variety of rehearsal processes in which to promote further consolidation of personal and collaborative praxis. Choreography students will be required to create their own material across a range of potential projects/productions.</p> <p>This module promotes and fosters the development of the autonomous practitioner while providing support from a project mentor.</p> <p>Students will explore choreographic concepts and practices to articulate their own unique style and strengths, in the artistic support of a fully produced work.</p> <p>Each student will negotiate their own track, specific to their goals and in consultation with the personal supervisor. Potential tracks to include:</p> <ul style="list-style-type: none"> <li>• Cabarets</li> <li>• BA Showcase</li> <li>• BA Book Musical</li> <li>• New Work</li> <li>• Devised Collaboration</li> <li>• Industry Placement</li> </ul>
<b>Level</b>	SCQF Level 11
<b>Credit Rating</b>	<b>40</b> SCQF Credits / <b>20</b> ECTS credits
<b>Pre-requisites</b>	Project 1 : Integrated Skills – Choreography

<b>Co-requisites</b>	Core Skills – Choreography
<b>Anti-Requisites</b>	
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Directed Study	20 (Mentored Preparation)
Directed Study	30.5 (Research)
Directed Study	50 (Dance calls/Clean ups)
Workshops	200 (Rehearsal and Production)
Independent Study	99
Tutorials	0.5
<b>Total Notional Student Effort</b>	<b>400</b>
<b>Module Aims</b>	<p>The aim of this module is to</p> <p>Provide opportunities for exploration of individual artistry and specialisms in integrated performance.</p> <p>Promote autonomous and collaborative praxis in rehearsal and performance of a fully realised production</p> <p>Provide a platform for the sharing of articulation of insights developed through personal praxis to a range of audiences in a variety of contexts.</p>

<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Exercise substantial autonomy and initiative, taking responsibility for your own work and the work of others.
<b>LO2</b>	Demonstrate understanding and application of choreographic skill and creative problem solving through rehearsal and development process.
<b>LO3</b>	Apply significant independent research and exploration to clearly articulate your own insights and specialisms in rehearsal and production process in context, considering chosen material, collaborators and audiences.
<b>LO4</b>	Exercise significant, evidence based critical evaluation of your own creative and collaborative processes and outcomes
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail</p> <p>Continuous Observation</p> <p>70% (LO1, LO2)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to work with choreography and movement that integrates the principle skills of Musical Theatre in the creation of effective narrative and characterization</li> <li>• Demonstration of developing effective leadership and application of pedagogical knowledge in rehearsal</li> <li>• The ability to construct and plan choreographic tracks and develop suitable material for effective performance</li> </ul>

	<ul style="list-style-type: none"> <li>• Clarity and confidence of communication to all supporting creative and performance team members with receptiveness and flexibility to peer and creative team feedback</li> <li>• The ability to make mature, informed yet spontaneous decisions in the creative process</li> <li>• The ability to take responsibility for your own rehearsal process and work with generosity and sensitivity towards all ensemble partners</li> <li>• A professional standard of timekeeping, attendance and professional rehearsal etiquette.</li> </ul>
<p><b>Assessment 2, Type and Weighting</b></p>	<p>You will be assessed through:</p> <p>Pass/Fail</p> <p>Reflective Practice Journal (RPJ) – Self-Assessment</p> <p>30% (LO2, LO3, LO4)</p>
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to plan and articulate a creative approach to choreography in the appropriate style and convention of selected work</li> <li>• Critical evaluation of individual choreographic skill and personal development</li> <li>• Significant exploration of the context, skills and practices evident in chosen tracks</li> </ul>

	<ul style="list-style-type: none"> <li>• Evidence of a critical engagement with choreographic research, theories and practices</li> <li>• The ability to effectively notate, document and record choreography</li> <li>• The ability to significantly respond to, engage with and critically evaluate your own work and the work of others.</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>			
		Assessment 1	Assessment 2
	LO1	x	
	LO2	x	x
	LO3		x
LO4		x	
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <ul style="list-style-type: none"> <li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment</li> <li>• Individual summative feedback on completion of the module through written report and/or tutorial</li> </ul>		
<b>Other relevant details</b>			
<b>Next steps</b>			

<b>Module Title</b>	<b>PROJECT 3 : Choreography- Production</b>	
<b>Module Coordinator</b>	Lecturer - Musical Theatre	
<b>Module Content</b>	<p>This module is designed to offer the opportunity to synthesize all technical theoretical and creative skills through a professional rehearsal environment and the ongoing maintenance of a fully realised public performance over a sustained period.</p> <p>You will negotiate your own track, specific to your goals and in consultation with your personal supervisor. Tracks will include a selection of the following:</p> <ul style="list-style-type: none"> <li>• Fully realised musical theatre production</li> <li>• Industry Placement</li> </ul>	
<b>Level</b>	SCQF Level 11	
<b>Credit Rating</b>	<b>30</b> SCQF Credits / <b>15</b> ECTS credits	
<b>Pre-requisites</b>	Core Skills : Choreography Project 1 : Integrated Skills – Choreography Project 2: Choreographic Development	
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Directed Study	40 (Preparation and Research)	
Supervised / Taught group activity	200 (Rehearsal and Production)	
Directed Study	36 (Performances)	
Independent Study	23.5	
Tutorials	0.5	
<b>Total Notional Student Effort</b>	<b>300</b>	

<b>Module Aims</b>	<p>The aim of this module is to</p> <p>Provide an opportunity to collaborate with a creative team and apply choreographic skills in the context of a professional rehearsal environment.</p> <p>Enhance understanding of choreography, music and drama in performance and collaborative practice, through development and maintenance of multiple public performances.</p> <p>Encourage autonomous critical and reflective practice</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Evidence an enhanced professional understanding and individual ability to integrate appropriate research & choreographic skill in the development of a fully realised musical production.
<b>LO2</b>	Demonstrate a professional level of autonomy, collaboration and discipline in rehearsal and production
<b>LO3</b>	Challenge existing constructs and explore diverse and new ways of approaching choreography working with voice and text in rehearsal and performance.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail</p> <p>Continuous Observation</p> <p>50% (LO1, LO2, LO3)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A significant knowledge and understanding of the selected repertoire based on the analysis and research of choreography, playwright/composer and style of presentation</li> <li>• A significant awareness of style and creative concept in relation to the rehearsal of a fully realised musical theatre production</li> </ul>

	<ul style="list-style-type: none"> <li>• The ability to apply choreographic skill in a performance process that integrates music, song, acting and dance</li> <li>• The ability to take responsibility for your own rehearsal process</li> <li>• Receptiveness to peer and creative team feedback with ability to work with generosity and sensitivity towards all ensemble partners</li> <li>• The maintenance of appropriate levels of professional collaboration, focus and energy throughout a sustained rehearsal process</li> <li>• A professional standard of timekeeping, attendance and professional rehearsal etiquette.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail</p> <p>Performance</p> <p>50% (LO1, LO3)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to support character and narrative through choreography / movement direction within the appropriate style and convention for the selected work</li> <li>• The mature application of principle choreographic skills for integrated performance</li> <li>• Significant choreographic expertise in working in inter-disciplinary production</li> </ul>

	<ul style="list-style-type: none"> <li>The ability to maintain appropriate levels of professional practice in the development and maintenance of choreography throughout a sustained performance period</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1	Assessment 2
	LO1	x	x
	LO2	x	
	LO3	x	x
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following way(s):</p> <ul style="list-style-type: none"> <li>Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment</li> <li>Individual summative feedback on completion of the module</li> </ul>		
<b>Other relevant details</b>			
<b>Next steps</b>			

<b>Module Title</b>	<b>ARTIST IN DEVELOPMENT - Choreography</b>	
<b>Module Coordinator</b>	Lecturer in Musical Theatre	
<b>Module Content</b>	<p>This module empowers practical and reflective skills for personal, artistic and professional development; focused on the contemporary musical theatre industry and including management of a portfolio career and self-employment.</p> <p>This is achieved through workshops and seminars, exploring how the individual articulates with the wider industry, leading to advanced engagement in the self-led management of learning, through personal development planning and reflective practice.</p>	
<b>Level</b>	SCQF 11	
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits	
<b>Pre-requisites</b>		
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Supervised / Taught Group Activity	24 (Seminars)	
Supervised / Taught Group Activity	36 (Performance and Choreography Workshops)	
Supervised / Taught Group Activity	16.5 (PSP)	
Directed Study	16.5 (PSP)	
Directed Study	22 (RPJ & PDP)	
Tutorials	1	
Independent Study	84	
<b>Total Notional Student Effort</b>	<b>200</b>	

<b>Module Aims</b>	<p>The aim of this module is to</p> <p>Provide a platform for practical exploration of choreography in an integrated skill setting.</p> <p>Facilitate detailed analysis and critical understanding of contemporary musical theatre landscape and its relationship to society.</p> <p>Promote continuous artistic development through reflective practice and personal development planning.</p> <p>Embed strategies for physical, emotional, mental well-being and resilience; through exploration of Personal Sustainability in Practice (PSP).</p> <p>Identify intellectual responsibility for continuous learning as being a key feature for sustaining a career in the performing arts.</p> <p>Introduce strategies and tools for self-employment and marketing, specific to individual industry engagement goals</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Employ an advanced level of creative and intellectual artistry as applied to choreography and integrated skills.
<b>LO2</b>	Demonstrate critical awareness, evaluation, and active ownership of your own personal and artistic development
<b>LO3</b>	Exercise detailed critical knowledge and understanding of musical theatre and related industries and how you plan to engage with them on a professional level
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation 50% (LO1, LO2)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>Professional standards of attendance, timekeeping, preparation and etiquette</li> </ul>

	<ul style="list-style-type: none"> <li>• Professional levels of focus, energy and stamina across a variety of activities</li> <li>• Development of professional choreographic repertoire, demonstrating significant awareness of the relationship between art and industry</li> <li>• Receptiveness to feedback, including practical application leading to development</li> <li>• Significant contributions to discussions and peer feedback, based on research and reflection</li> </ul>		
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation (RPJ/PDP)</p> <p>50% (LO1, LO2, LO3)</p>		
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Continuous reflective practice informed by personal artistic goals and industry understanding, articulated in a Reflective Practice Journal (RPJ)</li> <li>• A practical, detailed, and well-documented Personal Development Plan (PDP) articulating personal development and industry engagement including choreographic and marketing portfolio materials.</li> <li>• Forward-looking strategies for managing a portfolio career.</li> <li>• Ongoing engagement with personal sustainability practices</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	✓
	LO3		✓

<b>Feedback</b>	You will receive timely feedback on your work in this module in the following way(s): <ul style="list-style-type: none"><li>• Formative feedback / feed-forward will be given by your tutor/s on a continuous basis within the rehearsal environment.</li><li>• Individual summative feedback on completion of the module through written statement and/or tutorial</li></ul>
<b>Next steps</b>	Artist in Practice

<b>Module Title</b>	<b>ARTIST IN PRACTICE - Choreography</b>	
<b>Module Coordinator</b>	Lecturer in Musical Theatre	
<b>Module Content</b>	<p>This module solidifies practical and reflective skills for personal, artistic and professional development; focusing on the transition into professional life by bringing together all elements of artistic and professional practice.</p> <p>This is achieved through workshops, facilitating dance calls, industry events, and the self-led creation of a professional portfolio, tailored to individual goals.</p> <p>There continues to be an advanced engagement in the autonomous management of learning through development planning and reflective practice.</p>	
<b>Level</b>	SCQF 11	
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits	
<b>Pre-requisites</b>	Artist in Development	
<b>Co-requisites</b>		
<b>Anti-Requisites</b>		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>	
Directed Study	18 (Portfolio Prep)	
Supervised / Taught Group Activity	30 (Dance Calls & Industry events)	
Directed Study	15 (PSP)	
Directed Study	15 (RPJ & PDP)	
Supervised / Taught Group Activity	48 (Workshops & Industry events)	
Tutorials	1	
Independent Study	73	

<b>Total Notional Student Effort</b>	<b>200</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <p>Provide opportunities to integrate technical, professional and inter-personal skills by engaging directly with members of the industry</p> <p>Promote critical artistry and autonomy in choreographic style and the selection of choreographic material in dance call and audition settings.</p> <p>Enable the collation of a professional portfolio of creative and marketing materials</p> <p>Promote ongoing artistic development through reflective practice and development planning</p> <p>Consolidate strategies for physical, emotional, mental well-being and resilience</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Apply a significant range of principle professional skills, techniques and practices in musical theatre, in the design and delivery of choreographic material, as informed by research and critical artistry
<b>LO2</b>	Exercise substantial autonomy and initiative in professionally engaging with the theatre industry
<b>LO3</b>	Collate a professional portfolio of choreographic and marketing materials for industry introduction
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Continuous Observation 50% (LO1 LO2)</p>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Professional standards of attendance, timekeeping, preparation and etiquette</li> <li>• Professional levels of focus, energy and stamina across all activities</li> </ul>

	<ul style="list-style-type: none"> <li>• Demonstration of a professional choreographic repertoire suitable for a variety of contexts</li> <li>• Receptiveness to feedback, including practical application leading to development</li> <li>• Significant contributions to discussions and peer feedback, based on research and reflection</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation (RPJ/PDP) 25% (LO1, LO2)</p>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Continuous reflective practice informed by personal artistic goals and industry understanding, articulated in a Reflective Practice Journal</li> <li>• Practical, detailed, and well-documented personal development planning</li> <li>• Ongoing engagement with personal sustainability practices</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <p>Pass/Fail Documentation : Professional Portfolio 25% (LO3)</p>
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An appropriate Professional Portfolio of repertoire, media, self-marketing materials and professional memberships, tailored to the goals and planning initiated in Artist in Development</li> </ul>

<b>Alignment of Assessment and Learning Outcome</b>		A1	A2	A3
	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>• Formative feedback / feed-forward will be given by tutors, visiting artists, and industry professionals on a continuous basis within the workshop environment</li> <li>• Individual development feedback/feed-forward in a tutorial once per term</li> </ul>			
<b>Other Relevant Details</b>	<p>Your professional portfolio will include materials that may incur additional costs (headshots, reels, membership fees). Please budget accordingly.</p>			
<b>Next steps</b>				