



Royal Conservatoire  
*of* Scotland

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

**Professional Graduate Diploma in  
Musical Directing**

**Programme Handbook**

**2021-2022**

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*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 in fact 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.*

## 1. WELCOME

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

The Royal Conservatoire of Scotland (RCS) is Scotland's national Conservatoire and, across all of its activities, produces graduates who go on to make a vital contribution to the cultural health and well-being of our society. As Scotland's national Conservatoire, the RCS has a responsibility to nurture artists who excel in all aspects of their practice and who are able to stimulate, inspire and lead future generations into making a positive contribution to the life of the nation and the wider world.

Music and Music Direction continues to flourish and grow, both in the UK and internationally. It is therefore appropriate that the Conservatoire strives to offer a programme in which students can develop and refine this discipline at Graduate Diploma level.

This programme is primarily designed for the development of process and skills for both rehearsal and performance, and therefore is situated at the heart of the Conservatoire's vision. Musical Directors are increasingly 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. The programme is structured therefore to offer support, tuition and insight into the core skills of Musical directing and the space to both explore and challenge collaborative and leadership components in the role.

The Professional Graduate diploma in Musical Directing is designed as a vocational one-year programme of study for emerging practitioners.

- Practitioners intending to refocus knowledge and skills for entry into the industry
- Practitioners looking for a foundation year in advance of applying for an MA in Musical Directing.

It is widely accepted that Musical directors often "learn on the job" and this programme seeks to provide extensive support and mentorship to develop and ground core skill areas while exploring the key rehearsal processes involved in Musical directing.

### 1.2 Your responsibilities as an RCS student

In the School of Drama, Dance, Production, Television and Film (DDPTF), the development of professionalism is one of our primary objectives. In so doing the School educates not

only towards the acquisition of skills and methodology, but also towards an understanding of self and the world.

The effectiveness of this educational process depends upon respect. That is respect of self, of peer and of tutor. **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 Professional Graduate Diploma student, we also encourage you to pursue the following dimensions to 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

Professional Graduate Diploma in Musical Directing

### 2.2 Duration

Exit Award Title	No. of Years	No. of Terms
Professional Graduate Diploma in Musical Directing	1	3

### 2.3 Mode(s) of Study

- Full-time

### 2.4 Awards/Qualifications by level

Graduate Certificate in Musical Directing

Professional Graduate Diploma in Musical Directing

### 2.5 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Professional Graduate Certificate in Musical Directing	10	60	30
Professional Graduate Diploma Musical Directing	10	120	60

### 2.6 Date of (Re-) validation

March 2020

### 2.7 Start date

September 2020

### 2.8 Next review date

2025

### 3. PROGRAMME SPECIFICATION

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

##### **The Conservatoire curriculum:**

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

#### 3.2 Programme aims

The Professional Graduate diploma in Musical Directing is a vocational one-year programme of study for emerging practitioners, intending to work professionally either in the UK or in their own country of origin.

To this end the Programme aims are to:

- To enable the deepening of an established personal praxis
- To develop distinctive areas of specialism within the personal praxis
- To foster a lifelong ability to integrate new skills and perspectives within the personal praxis
- To develop the relatability of the personal praxis
- To develop advanced skills of reflection and critical artistry in-and through the praxis
- To develop the ability to pose meaningful questions of the praxis, the discipline and its place in society

- To enable the effective sharing, with specialists and non-specialists alike, of insights developed in the praxis

### 3.3 Programme Overview

The Programme uses the term professional praxis to embrace all aspects of the Musical Directors' toolkit. This will include the full range of intellectual, analytical and practical skills, appropriate for the pursuit of a successful career in professional theatre.

Praxis will be supported through many areas of the programme but primarily in the area of Project preparation. Project preparation would be a series of mentor led sessions exploring the many processes desired as an emerging Musical director. These sessions would be led by the Programme team coordinator, local Musical directors and with external Musical directors from across the UK. There would be opportunity to observe many diverse and challenging processes across the building and when relevant assist on specified BA and MA performance Projects. The growth in contextual understanding through observation would allow each student space and time to establish and refine their process before similar projects on an MA Programme or in the industry.

In order to support these sessions, this 1-year foundation programme would offer each student specific and tailored skills training across the 3 terms. There would be consistent and rigorous teaching of skills providing the opportunity to ground, develop and grow in each area. Emphasis would be placed on technical development in the pursuit of an excellent, well-rounded and generous graduate musician.

The Core Skills are identified as;

- Keyboard skills
- Scoring and Arranging
- Conducting

The supportive Skills are identified as;

- Voice
- Sound
- Artist in Development

### 3.4 Programme Aims and Learning Outcomes

- Nurture and promote mastery in a range of principal musical directing 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 Directing and/or other artistic contexts
- Embed advanced skills of reflection and critical artistry
- Encourage a deep understanding and questioning of the Musical Directing 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 Directing specialists and/or within other artistic and cultural contexts

The expectation is that Graduate diploma students will study in a manner that is largely autonomous under supervision from staff delivering undergraduate and postgraduate programmes. Flexibility and choice, collaboration, reflection, abstraction and approaches to critical artistry characterise Graduate Diploma study.

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

### 3.5 Programme structure including credit framework by level

<b>Exit Award</b>	<b>SCQF Level</b>	<b>SCQF Credits</b>	<b>ECTS Credits</b>
Graduate Certificate in Musical Directing	Level 10	60	30
Professional Graduate Diploma in Musical Directing	Level 10	120	60

### 3.5b Programme Content (credits, total contact hours, hours/week contact time)

<b>Module Title</b>	<b>Credits/ Total Hours</b>	<b>Contact Hours (approx.)</b>	<b>Total taught Hours per week (over 30 weeks)</b>
Core Skills 1	20/200	90	8
Core Skills 2	20/200	90	8
Core Skills 3	20/200	90	8
Project Preparation 1	10/100	78	12
Project Preparation 2	10/100	78	12
Project Preparation 3	20/200	78	12
Artist in Development (BA2)	20/200	121	4
<b>TOTAL</b>	<b>120/1200</b>	<b>623</b>	<b>20.7</b>

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

Module Title	Programme Learning Outcomes					
	1	2	3	4	5	6
Core Skills 1	x	x	x			
Core Skills 2	x	x	x			
Core Skills 3	x	x	x			
Project Preparation 1	x	x	x	x	x	
Project Preparation 2	x	x	x	x	x	
Project Preparation 3	x	x	x	x	x	x
BA Artist in Development		x		x		x

### 3.7 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)

The design of the programme has been informed by a range of professional standards and guidelines. In relation to academic level, the programme is mapped to the following documents:

SCQF Level Descriptors

<https://scqf.org.uk/media/1123/scqf-level-descriptors-web-aug-2015.pdf> page 26 and 27

Dublin Descriptors

[http://www.aqu.cat/doc/doc\\_24496811\\_1.pdf](http://www.aqu.cat/doc/doc_24496811_1.pdf) pg 3,4

FHEQ – Setting and Maintaining academic standards

<https://www.qaa.ac.uk/docs/qaa/quality-code/qualifications-frameworks.pdf>

Section 4.16, page 2

The programme is informed by the RCS Framework particularly in relation to the dimensions of the Professional Graduate learner. We believe the programme content and delivery methods embody these core principles:

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

### 3.7a Mapping of Programme Learning Outcomes against the Conservatoire's Generic Learning Outcomes

The PGD Musical Directing Programme is mostly credit-rated at level 10 within the SCQF framework specification for Graduate Diplomas.

The Conservatoire's Academic Framework has its own Generic Aims and Learning Outcomes which have been mapped against both the SCQF and Dublin Descriptor benchmarks. (as highlighted above)

### 3. 8 Areas of study in Programme (e.g. strands)

The Professional Graduate Diploma in Musical Directing is designed around 3 main strands:

- Core Skills
- Project Preparation
- Professional Practice

#### 3.8a Core Skills

The programme is designed to support the development in Skills and Project work across the full academic year. There are both skills and project preparation modules across each term each with a different focus, level of responsibility and degree of autonomy.

#### **Core Skills 1, 2 and 3**

The focus on skills runs at the core of the programme providing a grounding in technique across the main associated skill areas.

- **Keyboard skills** – Session would explore both the technical and creative challenges of keyboard skills alongside further sessions in harmonic awareness, transposition and sight-reading skills
- **Conducting** – Sessions would explore the development of the technical and creative skills associated with a range of repertoire and genres.
- **Scoring and Arranging** – Sessions would support knowledge and understanding of scoring techniques appropriate for a range of varying ensembles and the appropriate and successful notation of the main sound worlds
- **Voice** - would provide each student with both the technical and anatomical understanding of the voice and the processes of warming-up through both theoretical and stylistic coaching of the voice.
- **Sound work** – would allow each MD to engage with the several key programmes used in the world of contemporary musical theatre.
- **Artist in Development** – would provide each student with an insight into themselves in relation to the professional world while continuing to explore their process through repertoire coaching sessions, performance class and auditions. This would provide

each student with valuable experience in integrated core skill and support a growing professional practice.

### 3.8b Term Focus

The programme is designed to support and guide all the Core skills associated with Musical direction while still providing enough space to allow for the varying levels of knowledge and experience on entry. There would be opportunity to ground core techniques in Term 1 before moving onto more specific stylistic skill work in both Legit and Contemporary styles through Terms 2 and 3 respectively.

<b>Period of Study</b>	<b>Skill Focus</b>
Term 1	Core Skills - Technique
Term 2	Legit Musical Theatre
Term 3	Contemporary Musical Theatre

**Term 1** – Focus would be focused on grounding skills in each area. PDPs will be set through Artist in Development focusing on key areas of learning. Space and time will be provided for to allow for significant development in the 3 key skills areas.

**Term 2** - Legit Musical theatre skills will allow a more specific “book musical” focus with importance being placed on the key aspects to that style of MT including classical piano technique, orchestral conducting technique and scoring and arranging support for a conventional orchestral texture. External Observations may include SoM symphony Orchestra or Opera rehearsals, and weekly repertoire will be based in the legit style.

**Term 3** – Focus would progress onto the contemporary style of Musical theatre with a focus on Pop and Rock repertoire. Keyboard skills will shift to focus on time and chord reading while Scoring and Arranging will provide support for band and rhythm section charts. External observations will include Jazz rehearsals and opportunity to observe and participate in the MA cabarets will be possible.

### 3.8c Project Preparation

<b>Period of Study</b>	<b>Project</b>
Term 1	Project Preparation 1 - Process
Term 2	Project Preparation 2 - Observation
Term 3	Project Preparation 3 - Assisting

#### **Project Preparation 1, 2 and 3**

Project preparation would be a series of mentor led sessions exploring the many processes needed as an emerging Musical director. These would be led by the programme team co-ordinator but also provide contact with external Musical directors from across the UK. Sessions would include;

- Note-learning sessions
- Vocal warm-ups
- Band and orchestra calls
- Rehearsal techniques
- Rep session processes
- Performance class and Auditions pianists experience
- Creative team relationship etiquette
- Author relationship etiquette
- Communication and Management skills.

There would be opportunity to observe many diverse and challenging processes across the SoM and when relevant, assist on specified BA and MA performance projects. The growth in contextual understanding from these sessions and targeted observation sessions would allow each student the opportunity to ground and solidify their process.

Observation and Assistant opportunities to include;

#### **Project Preparation 1 - Process**

#### **Project Preparation 2 - Observation**

1. BA3 Actor Muso
2. BA3 Showcase
3. BA2 Company Scenes
4. MA Company Scenes

### **Project Preparation 3 – Observation/Assistant roles**

1. MA Cabarets
2. BA3 NAT Show
3. Composer on MA/BA2 New Work

### **Overview of Artist in Development**

This module will be delivered with the current year 2 of the BA programme and will be assessed at SCQF Level 8. The module deepens practical and reflective skills for personal, artistic and professional development, focused on the contemporary musical theatre industry. For the Musical directing students this will include an introduction to the casting/audition processes, opportunity to accompany and coach BA students and insight into self-employment.

These aims are achieved through performance workshops, seminars in how the individual articulates with the wider industry, and a deeper engagement in the self-led management of learning through personal development planning and reflective practice.

### 3.9 Learning and teaching methods

On the PGD Musical Directing Programme, you will have opportunities to collaborate with students across all Musical Theatre programmes and many Conservatoire Programmes allowing you, and your peers, to develop professional identities together. There is therefore a wide range of learning and teaching methods integrated through the programme. This will provide a tailored and diverse learning journey where each specific task is delivered in a specific and relevant way.

Through the programme you will engage with the following learning and teaching methods;

- One-to-one teaching
- Performance classes and workshops
- Masterclasses
- Rehearsals and Rehearsal Observation (full time and part time)
- Productions/Performances (external and/or internal)
- Classroom sharings/performances
- Specialist skills classes
- Seminars
- Student led learning & directed study
- Reflective Practice
- Assessment (both formative and summative)

The need for strong and regular 1-1 skills training is essential in steady progression. These are balanced with regular rehearsal environments and workshops to allow these skills to be explored in a collaborative and process driven context. The need for regular seminars and reflective practice is essential in supporting well-grounded and critically aware artists who are innovative and responsive in adapting to the needs of the Industry.

### 3.10 Assessment

#### Value and Purpose

The value of assessment as a learning experience is fundamental to the Conservatoire's approach to learning and teaching. Assessment is valuable not only as a measurement *of* learning, but also a vital tool *for* learning.

#### The Conservatoire's Underlying Principles of Assessment

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

Reliable assessment means:

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

Fair assessment means:

- you must be aware from the beginning of each module what, when and how you are to be assessed;
- all students should be assessed under the same conditions, reasonable adjustments notwithstanding

Valid assessment means:

- all moments of assessment are mapped onto assessment criteria and Learning Outcomes

### Assessment is for/as Learning

The assessment process is, in itself, part of your learning experience. As a consequence, the assessment process is incomplete without detailed feedback/feedforward.

## 3.11 Philosophy and Practice

Clarity regarding expectations in assessment is key to effective assessment. Each assessment has criteria to indicate clearly to you what your assessors are looking for. All assessments clearly state the requirements and scope of the task, why the task is being set, and the specific assessment criteria are reproduced on assignment briefs as a reminder to you of what assessors are looking for.

The grade for your work is determined with reference to the specific assessment criteria, and the extent to which the threshold criteria have been surpassed is determined with reference to the relevant assessment matrix.

These explicit standards help to make the assessment process transparent to you and ensure the reliability and fairness of the assessment process.

Where possible, Tutors will engage you in identifying, discussing and re-formulating criteria in your own words to increase ownership of your learning.

Through the PGD a range of assessment modes are used that are specific to each task. The programme will utilise both graded and non-graded assessment to look for an optimum balance in all areas.

### **Graded Assessment.**

- **Skills 1,2,3**

Graded assessment will be used in the Skills modules in order to assess and monitor progression and development. In areas of technical and creative engagement in skill

areas the common assessment scale will be used to provide a clear and informed reference for development in all core skills. This assessment will be specific, comprehensive and provide each student with a clear relationship between Core skill development and the assessment scale.

### **Non-graded Assessment**

- **Project Preparation 1,2,3**
- **Artist in Development (BA Year 2)**

Pass/Fail assessment will be used in the Project Preparation modules where the focus is placed on development and exploration of process. The Pass/Fail system will be balanced with regular and detailed feedback sessions where the learner is placed directly at the center of each feedback session. The aim with this process is to provide a safe environment for each student to explore new and diverse approaches without the pressure of graded assessment. Focus will very much be placed on the exploration of process and the understanding of these key components in relation to each individual's unique creative characteristics.

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 Professional Graduate level learning. Graduating artists will be expected to be reflective practitioners, evidence appropriate progression in their artistic practice and engage professionally within their chosen industry specialists.

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 PGD Programme has taken great care in the articulation of assessment criteria and in designing a programme that supports and complements assessment.

As Professional graduate-level students, the expectation is that research, reflection and personal development planning should underpin all practical work and this will be assessed through tutorials, workshop sessions 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.

### 3.12 Assessment Modes

The main methods of assessment on the PGD Musical Directing Programme are:

- Continuous Observation: e.g. a combination of both of the above but smaller in scale and spread across the year. The specific tasks are usually designed to align with your particular goals. Reflective Practice is therefore an essential, embedded and key aspect of Continuous Observation.
- Performance– Keyboard skills and conducting assessment of short excerpts of Musical Theatre.
- Reflective Journal – delivered and assessed through Artist in Development
- Portfolio Submission point e.g. Scoring and Arranging folio

Modes of Assessment:

- Continuous Observation
- Performance
- Reflective Journal
- Portfolio

<div style="text-align: right;"><b>Assessment Modes</b></div> <div style="text-align: left;"><b>Module</b></div>	Continuous Observation	Performance	Reflective Journal	Portfolio
Core Skills 1	x		x	
Core Skills 2	x	x	x	
Core Skills 3	x	x	x	x

Project Preparation 1	x		x	
Project Preparation 2	x		x	
Project Preparation 3	x	x	x	
Artist in Development BA2	x		x	x

### 3.13 Types of Feedback

#### **Forms of Feedback: Formative**

You will experience a range of feedback approaches from colleagues across the PGD Musical Directing Programme. The purpose of feedback is twofold: to let you know how well they have done in relation to the criteria against which the assignment/performance is assessed ('feedback'), and to advise them about how to improve your work in future ('feedforward').

The main methods of formative feedback utilised on the PGD Musical Directing Programme are:

- Formative feedback / feed-forward will be given by your tutor on a continuous basis within 1-1 lessons and the Project preparation sessions.

#### **Forms of Feedback: Summative**

All summative assessments are graded according to the Conservatoire's Common Assessment Scale.

Feedback modes:

- Tutorial - Summative
- Written feedback

### 3.14 Assessment Scale

Percentage Scale (for transcript only)	Common Assessment Scale	'Background scale'	Descriptor
94–100	A1	17	Excellent
88–93	A2	16	
82–87	A3	15	
76–81	A4	14	
70–75	A5	13	
67–69	B1	12	Very Good
64–66	B2	11	
60–63	B3	10	
57–59	C1	9	Good
54–56	C2	8	
50–53	C3	7	
47–49	D1	6	Satisfactory
44–46	D2	5	
40–43	D3	4	Adequate
35–39	E1	3	Inadequate/ Fail
30–34	E2	2	
1--29	F	1	Serious fail
0	0	0	Non-submission/ Non-appearance

The PGD Programme uses both graded and Pass/Fail assessment modes. For skills modules each student will be assessed using the common assessment scale. You will be assessed according to the column headed Common Assessment Scale and you will receive the alpha-numeric grade from that column attached to their work/on assessment reports. It is those grades which will be presented to Progress Committee and Boards of Examiners and which will appear on your transcript.

Where a module has several component assessments, the aggregate grade is arrived at by translating the alpha-numeric grade into the 'background scale'. The numbers derived from the background scale are then aggregated according to specified weightings, with decimal points of 0.5 and above rounded up. The rounded grade is then translated back into the alpha-numeric Common Assessment Scale.

The first two columns of this grid will appear on transcripts to provide a 'key' to interpret the Common Assessment Scale.

### 3.15 Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year.

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

#### Term 1

Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11
Core Skills 1	20	Continuous Observation	100% - Graded	P	P	P	P	P	P	P	P	P	P	F
Project Preparation 1	10	Continuous Observation	Pass/Fail	P	P	P	P	P	P	P	P	P	P	F
Artist in Development	20	Continuous Observation	Pass/Fail	P	P	P	P	P	P	P	P	P	P	F

#### Term 2

Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10
Core Skills 2	20	Continuous Observation	60 % - Graded	P	P	P	P	P	P	P	P	E	F
Core Skills 2	20	Performance	40 % - Graded	P	P	P	P	P	P	E	P	E	F
Project Preparation 2	20	Continuous Observation	Pass/Fail	P	P	P	P	P	P	P	P	E	F
Project Preparation 2	20	Performance	Pass/Fail	P	P	P	P	P	P	E	P	E	F
Artist in Development ctd	20	Continuous Observation	100%	P	P	P	P	P	P	E	P	P	F



### 3.16 Assessment (Progress and Resit Regulations; EEs, BOE Etc.)

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

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 10 work. All modules will be assessed against Level 10 criteria.

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

Assessment requirements for all modules are articulated within this document.

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

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

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

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

### **Extensions to Deadlines**

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

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

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

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

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

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

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

- Serious or incapacitating injury, illness or medical condition or emergency operation.

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

## **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.

External Examiners are invited to visit the Conservatoire at various points throughout the year, designed to coincide with performance outcomes as indicated above. 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 10 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 Department/ Programme Leader. 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 are.

## 4. LEARNING ENVIRONMENT

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

Students are supported in their studies and in their life at the Conservatoire in the following ways:

- Module coordinators
- Individual pastoral tutorials with the Associate Head of Department and/or relevant members of the staff team
- Subject specialists
- Weekly staff/student Programme meetings
- Programme Support Administrator
- Conservatoire Counsellor and Disability Advisor
- Welfare and International Student Advisor
- Hardship Fund

Regular close contact in class, workshop and rehearsal enables teaching staff to monitor student progress and anticipate difficulties or help students to deal with challenges quickly.

An online interaction with Reflective Practice Journals will be encouraged, allowing for both general and directed dialogue between students and tutors. Encouraging the student to identify key learning points and highlight correlations between skill areas provides the basis for all student support, capturing student progress in a meaningful way.

The student support system within both the Conservatoire and the Musical Theatre programmes offers the student a range of support mechanisms both academic and pastoral. This is a robust system that assists and is assisted by the staff/student committee structures, providing multiple platforms to discuss student issues while fostering a dialogue between staff and student in a supportive post graduate community of artists.

### 4.2 Feeding back to your programme leader(s) and other staff (including programme committee)

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

All students should attend weekly Programme Meetings, which will usually be led by the Head of Programme. This provides a safe and open platform for students to feed-back directly about their experiences as they move through the programme.

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.

Membership of the PGD Musical Directing Committee will be as follows:

- The Head of Musical Theatre (Convenor)
- The Associate Head of Musical Theatre
- The Director of DDPF (on an occasional basis), *ex officio*
- Representatives of full-time staff who teach on the Programme, representing all main areas of the Programme content
- A representative of part-time staff who teaches on the Programme
- Two elected student representatives
- A member of AAS staff (Secretary to the Programme Committee)

Working with these representatives provides an opportunity for you to make known your views on the quality of your experiences, together with any ideas you might have for the future development of the Programme.

### Student Representation

You will elect two student representatives to the Programme Committee. The elected students will normally serve for the full year of their studies, though the wider year group retains the right to change its representatives if necessary.

An election will be held to select a representative. Any person(s) nominated must have agreed to stand for election, be proposed by one student and seconded by a different student. In the event of three or more names being put forward as candidates, a confidential ballot will be held to select two representatives.

It is the job of the student representatives to collect discussion points from the year group to bring to the Programme Committee meetings, and to provide feedback to the students from the meetings.

### Meetings

There will be three Programme Committee meetings held throughout the year which will take the following forms:

- **Meeting 1:** Standard Programme Committee (November)
- **Meeting 2:** Standard Programme Committee (January)
- **Meeting 3:** Programme Committee Open Forum (June)

Programme Committee Open Forum Meeting 3 will be an annual Programme Committee Open Forum, arranged and convened by an elected student representative, in which all students will have the opportunity to relay feedback directly to members of the Programme Committee. Within the terms of a generic remit, students will set an agenda for this meeting.

For further information on the remit and membership of your Programme Committee please contact Marie Green ([m.green@rcs.ac.uk](mailto:m.green@rcs.ac.uk)), Assistant Registrar (Programme Support).

If issue(s) arise out with the time of the three dedicated Programme meetings, you can bring these to the attention of the Head of Programme.

#### 4.4 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 regular collaborations with targeted institutions in Europe and North America
- Through continuing to build on recruitment strategies and support for auditions in NY, Chicago, Toronto and London.
- Through continued support for Industry events both in London and the US

The MA Musical Directing and the PGD Musical Directing are both programmes that will have international appeal. The MA has continually recruited across the world and even though there is strong support for applicants from the UK, there have been many students from across Europe, the US and further afield. The Musical theatre team currently recruit in London, New York, Chicago and Toronto and auditions for both of these programmes can be accommodated in all these areas.

Musical Directing is an evolving form and as the training support for the form is comparatively new it is essential that we have a wide and varied cultural identity within the programme. The Programme Team believe strongly that the programme would benefit from a range of beliefs and experiences in the student cohort and that individual artistry and authenticity will be strongly supported through the programme.

One of the main strengths of the RCS Musical theatre department is in supporting each individual unique experience and perspectives held on the form. Part of developing any ensemble within a cohort relies on the positive promotion of an international community that celebrates the individual qualities offered by each student. This ethos will be promoted through the audition process with the aim of recruiting a diverse and culturally rich cohort.

#### 4.5 Work-based learning/Arrangements for Placements

The PGD Musical Directing Programme is highly vocational in nature and work-based learning and placement will be considered on a case by case basis. Parity of experience and learning will be considered in line with RCS guidelines, and equivalency will be considered for specific proposals.

The focus of this year is very much on Skills and Projects so Industry placement or work-placed opportunities would need to still allow for these classes to be delivered each week. While there may be opportunity for industry placements and external observations in select periods of the programme, these opportunities will not be considered at the expense of continuity of lessons and Project mentorship.

#### 4.6 Equality and Diversity

##### Royal Conservatoire of Scotland Equal Opportunities Statement

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil

partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

## Conservatoire Framework

The Conservatoire is committed to placing equality and diversity at the very heart of its services and activities. It is acutely aware of its responsibilities towards disabled people in general and disabled students and staff in particular.

The Conservatoire supports wholly the letter and the spirit of the Equality Act, 2010. In order to ensure compliance with the Act in all relevant areas of the institution, the Conservatoire:

- created the Equality and Diversity Forum, the role of which is to identify and implement opportunities for promoting and sharing the positive benefits of embracing diversity – individually and collectively
- established the role of Conservatoire Equality and Diversity Officer, who is responsible for developing, promoting and implementing the Conservatoire's commitment to equality, diversity and cultural awareness

The Conservatoire supports initiatives to promote wider access in all of its aspects and is committed to extend access culturally, geographically, and into areas of socio-economic deprivation. To that end, the Conservatoire engages in a range of initiatives which are national in scope and aspiration. Details of these initiatives, together with the Conservatoire's Equality of Opportunity and Widening Participation Strategy, are provided in the Conservatoire's Strategic Plan.

Conservatoire staff and student recruitment policies and procedures have been reviewed to encourage applications by people with disabilities and to promote equality of opportunity across a wide range of applicants. All panel members have access to training on equality within the audition process across all of the protected characteristics.

Student support mechanisms, such as the Counsellor and Disability Adviser and the provision of Individual Learning Agreements for students with a disability, are well established and successful.

The Conservatoire aspires to provide creative and pro-active ways to recruit and develop disabled staff and students. In support of such students, the Programme seeks to embed access issues into its teaching approach and its learning environment; it is also a continuation of the Conservatoire's existing commitment to:

- Ensure that reasonable adjustments with regard to access issues are made in all relevant areas of the institution

- Promote access and equality of opportunity for all applicants and students

The Conservatoire is committed to ensuring that all staff teaching on the PGD Musical Directing Programme fully understand and subscribe to the Conservatoire's policies, practices and philosophy relating to equality and diversity.

Students on the PGD Musical Directing Programme will engage with and critically explore issues such as class, ethnicity, gender, poverty, child protection and inclusion Professional Studies modules, professional dialogue and presentations whilst on school placement.

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

As per other programmes within the Conservatoire the PGD Musical Directing programme utilises online and digital-based learning providing opportunities for students to develop their knowledge, understanding and skills. These will be learning with technology both within a Music-specific context in addition to the wider professional and personal needs.

Across the PGD Musical Directing Programme, students will engage with a range of technologies. These include, but are not limited to

- Moodle
- OneDrive:
- Communication - Email, Teams
- Logic
- Pro Tools
- Ableton
- QLab
- Sibelius/Finale

The PGD programme will look to support sessions in the main software used in the area of Sound production. Regular sessions in Logic, Pro Tools, QLab and Ableton will look to support the understanding of these industry standard programmes.

There will be encouragement given to engage with Sibelius and Finale in the development of basic and advanced Scoring and arranging skills and you will continue to develop essential skills in Mainstage and keyboard programming through Project mentor sessions. These will be learned through skill sessions and explored more thoroughly through Project preparation sessions. Individual workshops will offer the opportunity to learn the basics of all these programmes before individual Projects will be given 1-1 support for specific challenges.

## 4.8 Staff

The Musical Theatre team comprises of the Head of MA Musical Theatre (Academic Lead), the Associate Head of Musical Theatre (music), Discipline Leads and a wide variety of Part Time and Visiting Practitioners, who work across both the BA and MA Musical Theatre programmes. Each lecturer has their own skill specific specialisms, and many will also actively participate in the industry as choreographers, directors, writers and musicians.

## 4.9 IPR, copyright etc.

All students on this programme will be expected to abide by the rules and regulation governed by sections 9 & 10 in the RCS Rules & Regulations 2018-19 document.

## 4.10 The student contract

Each student on the PGD Musical Directing Programme will negotiate an individual Student Contract detailing their academic pathway through their programme of study.

The Student Contract is a dynamic document that will:

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

## 4.11 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 recognise 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.

When Emails will be used:

- For communication to all students within the group
- For discussion around 1-1 sessions, classes, assignments, tasks and project specific information.

When Email will **not** be used:

- 1:1 and/or personal issues – these will be dealt with via a pre-arranged meeting or by coming to the staff base and speaking to the relevant tutors
- 1:1 or small group Communication between staff and students

The teaching team operates an Open-Door policy and individuals, or groups are encouraged to contact staff:

- By email
- Or by coming to the Staff Office

Module-related questions/issues can be raised via the appropriate module coordinator.

Programme-related questions/issues can be raised via your student rep and/or through contacting the Head of Programme.

### Absence

If, for whatever reason, you are ill or unable to attend your school during placement you must:

- Register your absence on Asimut
- Inform the school (if you are on placement)
- Contact the Head of Programme to inform them of your absence.

### 4.12 Independent study, autonomous learner, reflective practitioner

Across your studies on the PGD Musical Directing programme you are expected to engage in independent learning using a variety of tools provided by the Conservatoire and also by exploring your own approaches to learning.

Given the importance of Professional Update for the wider profession we believe that the skills for genuine professional and personal reflection should also be fostered during the ITE phase. As such, the PPDP, and Professional Learning Record processes utilised at the Conservatoire supports you during your studies to develop the skills of reflection required for your professional practice across the career-span. It also helps you understand how you can best the needs of the children and young people within your classes.

#### 4.13 Associated Costs

<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
	Performance clothes (one smart outfit)	£75	Once
	A standard Conducting Baton	£50	Once
<b>Approximate Subtotal</b>		<b>£500</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
<b>Approximate Subtotal</b>		<b>£500</b>	
<b>Approximate Total</b>		<b>£1,000</b>	



# Royal Conservatoire *of* Scotland

## 5. MODULE DESCRIPTORS BY LEVEL

<b>Module Title</b>	Core Skills 1
<b>Module Co-ordinator</b>	Programme Co-ordinator
<b>Module Content</b>	<p>This module is designed to provide core skill training across all areas associated with Musical directing. There will be opportunity to ground skills through 1-1 lessons with a focus placed on developing both existing skill and the exploration of new and alternative skills.</p> <p>Classes will look to ground core techniques and support the interpretation of material through each individual skill 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 of the technical skills associated with a range of varied material</li> <li>• Development 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 of 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>
<b>Level</b>	Level 10
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits
<b>Pre-requisites</b>	Entry to course
<b>Co-requisites</b>	Project Preparation 1
<b>Anti-Requisites</b>	None
<b>Learning Modes</b>	Indicative Total (hours)
<b>Keyboard Skills</b>	
1:1 lessons	12 hrs
<b>Conducting Skills</b>	
1:1 lessons	8 hrs
<b>Scoring and Arranging</b>	
Supervised / Taught group activity	16 hrs
<b>Voice – Anatomy/NGT/Integration</b>	
Supervised / Taught group activity	24 hrs total
<b>Sound</b>	
Workshops	18 hrs
Feedback	0.5
Independent Study	127.5 hrs
<b>Total Notional Student Effort</b>	200 hrs
<b>Module Aims</b>	<p>The aim of this module is to:</p> <ul style="list-style-type: none"> <li>• Provide core training in all essential skills associated with Musical Directing</li> <li>• Develop an understanding of a range of theories, concepts and techniques across all core skill areas.</li> <li>• Develop the knowledge and understanding needed to develop and maintain skill areas</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:

<b>LO1</b>	Demonstrate a strong knowledge and understanding of all core skills.	
<b>LO2</b>	Demonstrate a developing professional practice drawn from self-analysis and practical critical reflection.	
<b>LO3</b>	Demonstrate creative and intellectual artistry and an understanding of both autonomous and collaborative practice	
<b>LO4</b>	Evidence discipline, generosity and an awareness of role within all ensemble and solo activities.	
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• 100% (LO 1,2,3,4)</li> <li>Continuous Observation</li> </ul>	
<b>Assessment Criteria for Assessment 1 (</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A strong level of personal development and growth in all principle skill areas.</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette</li> <li>• The ability to work with generosity and sensitivity in all collaborative practice.</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		<b>Assessment 1</b>
	LO1	✓
	LO2	✓
	LO3	✓
	LO4	✓
<b>Feedback</b>	Formative feedback will be provided in the following ways: <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: <ul style="list-style-type: none"> <li>• Individual summative feedback on completion of the module</li> </ul>	
<b>Recommended Resources</b>	Adler, S. (2002). <i>The study of orchestration</i> . New York: Norton.	

	<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> <p>Scherchen, H. and Calvocoressi, M. (2002). <i>Handbook of Conducting</i>. New York: Oxford University Press.</p> <p>Widor, C., Suddard, E. and Jacob, G. (1947). <i>The technique of the modern orchestra</i>. London: J. Williams.</p>
<b>Other relevant details</b>	
<b>Next steps</b>	Core Skills 2

<b>Module Title</b>	Core Skills 2 – “Legit”
<b>Module Co-ordinator</b>	Programme Co-ordinator
<b>Module Content</b>	<p>This module is designed to provide core skill training across all areas associated with Musical directing “legitimate”, book musical material. There will be opportunity to ground skills through 1-1 lessons with a focus placed on developing both new and existing skills.</p> <p>Classes will look to develop core techniques and support the interpretation of “legit” material through each individual skill area.</p> <p><b>KEYBOARD SKILLS</b></p> <ul style="list-style-type: none"> <li>• Exploration of technical and creative features of “legit” piano accompaniments</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 of the technical skills associated with “legit” repertoire</li> <li>• Development of the technical gestures needed for successful communication in the “legit” style</li> </ul> <p><b>SCORING AND ARRANGING</b></p> <ul style="list-style-type: none"> <li>• Development of scoring techniques appropriate for orchestral scoring</li> <li>• Development in the understanding and notation of the main “legit” sound world</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>
<b>Level</b>	Level 10
<b>Credit Rating</b>	<b>20 SCQF Credits / 10 ECTS credits</b>
<b>Pre-requisites</b>	Core Skills 1
<b>Co-requisites</b>	Project Preparation 1
<b>Anti-Requisites</b>	None
<b>Learning Modes</b>	Indicative Total (hours)
<b>Keyboard skills</b>	4 Contemporary and 4 Classical
1:1 Lessons	8 hrs
<b>Conducting lessons</b>	
1:1 Lessons	6 hrs
<b>Scoring/Analysis and Arranging</b>	
Supervised / Taught group activity	12 hrs
<b>Voice – NGT</b>	
Supervised / Taught group activity	12 hrs
<b>Sound</b>	
Workshops	18 hrs
Feedback	0.5
<b>Independent Study</b>	143.5 hrs
<b>Total Notional Student Effort</b>	<b>200 hrs</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <ul style="list-style-type: none"> <li>• Provide core training in all essential skills associated with the legit style of musical directing</li> <li>• Develop an understanding of a range of theories, concepts and techniques across all specified skill areas.</li> </ul>

	<ul style="list-style-type: none"> <li>Develop an increasing creativity in acquiring the knowledge and understanding needed to underpin skill development</li> </ul>	
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
LO1	Demonstrate significant development in all the core skills needed for the “legit” style of musical direction	
LO2	Demonstrate a developing and evolving professional practice drawn from self-analysis and critical reflection.	
LO3	Demonstrate creative and intellectual artistry through autonomous and collaborative practice	
LO4	Evidence discipline, generosity and an increased awareness of role within all collaborative practice	
Assessment 1, Type and Weighting	You will be assessed through: <ul style="list-style-type: none"> <li>100% (LO 1,2,3,4) Continuous Observation</li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>A strong 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 work with generosity and sensitivity towards all ensembles 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 Core Skills 1 Recommended Resources
<b>Other relevant details</b>	None
<b>Next steps</b>	Core Skills 3

<b>Module Title</b>	Core Skills 3 – Contemporary
<b>Module Co-ordinator</b>	Programme Co-ordinator
<b>Module Content</b>	<p>This module is designed to provide core skill training across all areas associated with Musical Directing “contemporary”, pop/rock Musical theatre. There will be opportunity to ground skills through 1-1 lessons with a focus placed on developing both new and existing skills.</p> <p>Classes will look to develop core techniques and support the interpretation of “contemporary” material through each individual skill area.</p> <p><b>KEYBOARD SKILLS</b></p> <ul style="list-style-type: none"> <li>• Exploration of technical, creative and improvisational keyboard techniques specific to contemporary style</li> <li>• Development of harmonic awareness, transposition and sight-reading skills</li> </ul> <p><b>BAND/KEYS CONDUCTING</b></p> <ul style="list-style-type: none"> <li>• Development of the technical skills associated with the conducting of contemporary material</li> <li>• Development of the technical gestures needed for successful communication in a contemporary style</li> </ul> <p><b>CHART SCORING AND ARRANGING</b></p> <ul style="list-style-type: none"> <li>• Development of scoring techniques appropriate for a range of pop/rock ensembles</li> <li>• Development in the understanding and notation of the main contemporary 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> <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>
<b>Level</b>	Level 10
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits
<b>Pre-requisites</b>	Core Skills 1 and 2
<b>Co-requisites</b>	Project Preparation 3
<b>Anti-Requisites</b>	None
<b>Learning Modes</b>	Indicative Total (hours)
<b>Keyboard Skills</b>	
1:1 lessons	8 hrs
<b>Keys Conduct/Band</b>	
1:1 lessons	6 hrs
<b>Scoring and Arranging</b>	
Supervised / Taught group activity	12 hrs
<b>Voice – NGT</b>	
Supervised / Taught group activity	12 hrs
<b>Sound</b>	
Workshops	18 hours
Feedback	0.5
Independent Study	143.5 hours
<b>Total Notional Student Effort</b>	<b>200 hours</b>

<b>Module Aims</b>	<p>The aim of this module is to:</p> <ul style="list-style-type: none"> <li>• Provide core training in all core skills associated with the contemporary style of Musical directing</li> <li>• Develop an understanding of a range of theories, concepts and techniques across all specified skill areas.</li> <li>• Develop an increasing creativity in acquiring the knowledge and understanding needed to underpin skill development</li> </ul>	
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
LO1	Demonstrate significant development in all core skills.	
LO2	Demonstrate a highly developed and evolving professional practice drawn from self-analysis and critical reflection.	
LO3	Demonstrate high levels of creative and intellectual artistry through autonomous and collaborative practice	
LO4	Evidence high levels of discipline, generosity and an awareness of role within all ensemble and solo activities.	
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• 100% (LO1,2,3,4) Continuous Observation</li> </ul>	
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A strong 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 work with generosity and sensitivity towards all ensembles and tutors</li> </ul>	
<b>Alignment of Assessment and Learning Outcome</b>		Assessment 1
	LO1	✓
	LO2	✓
	LO3	✓
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following way(s):	

	<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 Core Skills 1 Recommended Resources
<b>Other relevant details</b>	
<b>Next steps</b>	

<b>Module Title</b>	Project Preparation 1
<b>Module Co-ordinator</b>	Programme Co-ordinator
<b>Module Content</b>	<p>This module is designed to explore rehearsal and performance processes in a variety of workshops and seminar environments. Each student will be led through a series of mentor sessions exploring the wide range of processes needed as an emerging Musical Director</p> <p>Focus will be placed on grounding the main components needed to Musically direct effectively and to challenge existing practice.</p> <p>Regular sessions with the personal supervisor and Project mentor will support the student's development as a practitioner, leader and as a developing professional.</p> <p><b>Project Preparation 1 Content</b></p> <p><b>PREPARATION/MENTORSHIP</b></p> <ul style="list-style-type: none"> <li>• Note-learning sessions</li> <li>• Vocal warm-ups</li> <li>• Band and orchestra calls</li> <li>• Rehearsal techniques</li> <li>• Rep session processes</li> <li>• Performance class and auditions pianists experience</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 10
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits
<b>Pre-requisites</b>	Year 1
<b>Co-requisites</b>	Core Skills 1
<b>Anti-Requisites</b>	None

<b>Learning Modes</b>	Indicative Total (hours)
<b>Project Preparation Sessions</b>	24
Supervised / Taught Group Activity	
<b>Project Rehearsal Observation</b>	20
Directed Study	
<b>Rep Sessions / Performance Class</b>	20
Directed Study	
Feedback	0.5
<b>Independent Study</b>	35.5
<b>Total Notional Student Effort</b>	<b>100</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <ul style="list-style-type: none"> <li>• Critically evaluate varying approaches and practices supported through critical reflection</li> <li>• Understand a full range of rehearsal and performance processes associated with Musical theatre</li> <li>• Develop an individually flexible and adaptable process through the exploration of varying roles associated with Musical directing</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a strong creative and intellectual artistry through autonomous and collaborative practice
<b>LO2</b>	Demonstrate the core skills specific to the demands of a range of rehearsal processes
<b>LO3</b>	Challenge existing constructs and explore new and diverse ways of approaching the core elements of musical directing
<b>LO4</b>	Evidence discipline, generosity and a developing awareness of role through each process
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• 100% (LO 1,2,3,4) Continuous observation</li> </ul>

<p><b>Assessment Criteria for Assessment 1</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The knowledge and understanding of the main processes needed as an emerging Musical director</li> <li>• An awareness of the technical processes through rehearsal, vocal workshop, music and band calls</li> <li>• Flexibility and creativity in the understanding and interpretation of material for rehearsal</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette.</li> <li>• The ability to work with generosity and sensitivity through all workshop and seminar environments</li> </ul>	
<p><b>Alignment of Assessment and Learning Outcome</b></p>		<p>Assessment 1</p>
	<p>LO1</p>	<p>✓</p>
	<p>LO2</p>	<p>✓</p>
	<p>LO3</p>	<p>✓</p>
	<p>LO4</p>	<p>✓</p>
<p><b>Feedback</b></p>	<p>You will receive timely feedback on your work in this module in the following way(s):  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>
<b>Other relevant details</b>	
<b>Next steps</b>	Project Preparation 2

<b>Module Title</b>	Project Preparation 2 – “Legit”
<b>Module Co-ordinator</b>	Programme Co-ordinator
<b>Module Content</b>	<p>This module is designed to provide observation opportunities across and range of rehearsal and performance environments. Musical Directing students are supported through further process-based sessions exploring the more complex components of Musical directing.</p> <p>Focus will be placed on challenging existing practice and developing a deeper and more informed understanding of the main components in Musical directing.</p> <p>Regular sessions with both the personal supervisor and the Project mentor will both support the students’ development as a practitioner, leader and as a developing professional.</p> <p>Sessions to include:</p> <ul style="list-style-type: none"> <li>• Creative team relationship</li> <li>• Author relationship expectations</li> <li>• Communication and Management skills.</li> </ul> <p>Observation Opportunities to include:</p> <ul style="list-style-type: none"> <li>• <b>Industry Showcase BA3</b></li> <li>• <b>Contemporary Musical scenes BA and MA</b></li> <li>• <b>“Book” and “Contemporary” Musical scenes BA and MA</b></li> <li>• <b>Actor Musician production BA3</b></li> <li>• <b>Placement/Negotiated Project</b></li> </ul> <p>REP SESSIONS/PERFORMANCE CLASS</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 10
<b>Credit Rating</b>	<b>10</b> SCQF Credits / <b>5</b> ECTS credits
<b>Pre-requisites</b>	None
<b>Co-requisites</b>	Project 1 and Skills 1
<b>Anti-Requisites</b>	None
<b>Learning Modes</b>	Indicative Total (hours)
<b>Project Preparation – Group</b>	18
Supervised / Taught group activity	
<b>Project Rehearsal</b>	10
Directed Study	
<b>Rep Session / Performance Class</b>	40
Supervised / Taught group activity	
<b>Feedback</b>	0.5
<b>Independent Study</b>	32
<b>Total Notional Student Effort</b>	100
<b>Module Aims</b>	<p>The aim of this module is to:</p> <ul style="list-style-type: none"> <li>• Critically evaluate varying approaches and practices through observation and critical reflection</li> <li>• Provide carefully chosen observation opportunities in varying rehearsal and performance environments associated with Musical theatre</li> <li>• Develop an individually flexible and adaptable process through the exploration of varying roles associated with musical directing</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a clear and informed understanding of the main components of Musical directing

<b>LO2</b>	Demonstrate creative and intellectual artistry through autonomous and collaborative practice
<b>LO3</b>	Explore new and diverse ways of approaching the technical and creative elements of Musical directing
<b>LO4</b>	Evidence discipline, generosity and a developing awareness of role within each collaborative process
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• 60 % (LO 1,2,3,4) Continuous observation</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A strong knowledge and understanding of the main processes needed as an emerging Musical director</li> <li>• An awareness of the technical processes through rehearsal, vocal workshop, music and band calls</li> <li>• Flexibility and creativity in the understanding and interpretation of material for rehearsal</li> <li>• A professional standard of timekeeping, attendance and rehearsal etiquette.</li> <li>• The ability to work with generosity and sensitivity through all workshop and seminar environments</li> </ul>
<b>Assessment 2, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• 40% (LO1,2,3) Performance</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A significant understanding and control of the rehearsed material.</li> <li>• The ability to make mature, informed and spontaneous decisions in performance.</li> <li>• A stylistically aware and dramatically effective performance of rehearsed material</li> <li>• A clarity of presence in performance demonstrating secure musicianship, clear relationship with band/musical ensemble and for the voice</li> </ul>
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following way(s):

	<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 Project Preparation 1 Recommended Resources
<b>Other relevant details</b>	
<b>Next steps</b>	Project Preparation 3

<b>Module Title</b>	Project Preparation 3 – Contemporary
<b>Module Co-ordinator</b>	Programme Co-ordinator
<b>Module Content</b>	<p>This module is designed to provide observation and performance opportunities through a variety of contexts.</p> <p>Musical Directing students are encouraged to further strengthen their process through observation and critical reflection of selective cross RCS rehearsals. There will be detailed and in-depth exploration of core skills in the preparation of material for rehearsal.</p> <p>Safe and collaborative environments will allow exploration of the relationship with creative and ensemble teams. Through these sessions' focus will be placed on effective interpretation and communication of material.</p> <p>Assistant and Observation tracks to include</p> <ul style="list-style-type: none"> <li>• <b>AMD/MD of Cabarets</b></li> <li>• <b>AMD of a book musical BA3</b></li> <li>• <b>AMD new work BA2</b></li> </ul> <p><b>Project Preparation 3 Content</b></p> <ul style="list-style-type: none"> <li>• Exploration of varying excerpts chosen specifically to further challenge the integration of core skills</li> <li>• The development of stylistic and dramatic truth explored through solo and vocal ensemble singing</li> <li>• A safe and exploratory rehearsal and performance environment to strengthen the developing relationships with musicians, cast and creative team</li> <li>• Development in the process of interpretation of material and support for band call, Sitzprobe and performance processes.</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 of solo material in a performance workshop.</li> </ul>
<b>Level</b>	Level 10
<b>Credit Rating</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits
<b>Pre-requisites</b>	Project Preparation 1 and 2, Core Skills 1 and 2
<b>Co-requisites</b>	Core Skills 3
<b>Anti-Requisites</b>	None
<b>Learning Modes</b>	Indicative Total (hours)
<b>Project Preparation</b>	12
Directed Study	
<b>Project Rehearsal</b>	60
Supervised / Taught group activity	
<b>Rep Session / Performance Class</b>	60
Supervised / Taught group activity	
<b>Feedback</b>	0.5
<b>Independent Study</b>	55.5
<b>Total Notional Student Effort</b>	<b>200</b>
<b>Module Aims</b>	<p>The aim of this module is to:</p> <ul style="list-style-type: none"> <li>• Critically evaluate varying approaches and practices through observation and critical reflection</li> <li>• Provide learning opportunities in varying rehearsal and performance environments associated with Musical theatre</li> <li>• Develop an individually flexible and adaptable process through the exploration of varying roles associated with Musical directing</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:

<b>LO1</b>	Demonstrate an enhanced creative and intellectual artistry through autonomous and collaborative practice
<b>LO2</b>	Demonstrate the application and integration of core skills specific to the demands of each rehearsal room.
<b>LO3</b>	Challenge existing constructs and explore new and diverse ways of approaching the core elements of Musical directing
<b>LO4</b>	Evidence discipline, generosity and a developed awareness of role within each creative team
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• 60% (LO1,2,3,4) Continuous Observation</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The effective integration of core skills in rehearsal</li> <li>• A significant awareness of the technical processes through rehearsal, music and band calls relative to each specific role</li> <li>• A significant 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 ensemble partners and creative team members</li> </ul>
<b>Assessment 2, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• 40% (LO1,3) Performance</li> </ul>

<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A significant understanding and control of the rehearsed material.</li> <li>• The ability to make mature, informed and spontaneous decisions in performance.</li> <li>• A stylistically aware and dramatically effective performance of rehearsed material</li> <li>• A clarity of presence in performance demonstrating secure musicianship, clear relationship with band/musical ensemble and for the voice</li> </ul>		
<b>Alignment of Assessment and Learning Outcome</b>		A1	A2
	LO1	✓	✓
	LO2	✓	
	LO3	✓	✓
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following way(s):		
	Formative feedback will be provided in the following ways: <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: <ul style="list-style-type: none"> <li>• Individual summative feedback on completion of the module</li> </ul>		
<b>Recommended Resources</b>	See Core Skills 1 Recommended Resources		
<b>Next steps</b>	None		
<b>Other Relevant Details</b>			

<b>Module Title</b>	The Artist in Development 2
<b>Module Co-ordinator</b>	Lecturer in Musical Theatre
<b>Module Content</b>	<p>This module deepens practical and reflective skills for personal, artistic and professional development, focused on the contemporary musical theatre industry, including an introduction to the casting/audition processes and self-employment.</p> <p>This is achieved through performance workshops, seminars in how the individual articulates with the wider industry, and a deeper engagement in the self-led management of learning through personal development planning and reflective practice.</p>
<b>Level</b>	SCQF Level 8
<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>	None
<b>Anti-Requisites</b>	None
<b>Learning Modes</b>	Indicative Total (hours)
Supervised / Taught group activity	60 (Performance Labs)
Seminars	20 (MT Industry)
Workshops	10 (Professional Practice)
Tutorials	1 (20 min/term)
Directed Study	30 (RPJ/PDP)
Independent Study	79
<b>Total Notional Student Effort</b>	<b>200</b>

<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Provide a safe workshop environment for the ongoing development and integration of performance accompaniment skills in a performance workshop setting</li> <li>• Support a detailed analysis of the contemporary musical theatre landscape and industry</li> <li>• Support the student in identifying potential employment streams within musical theatre and related industries</li> <li>• Maintain and intensify personal growth through continued development planning and reflective practice</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a growing range and depth of piano accompaniment skills and greater control and awareness of the relationship with the singer
<b>LO2</b>	Demonstrate an acute understanding of the contemporary musical theatre industry and the employment opportunities therein
<b>LO3</b>	Identify appropriate professional portfolio content
<b>LO4</b>	Further develop your learning and personal development through the documentation and application of reflection and planning to your individual artistic and professional practice
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Pass/Fail</li> <li>• Continuous Observation</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Practical and insightful application of research and performance techniques in the ongoing development of personal practice and repertoire</li> <li>• Detailed engagement in analyzing the contemporary landscape and the possibilities of an artist's role(s)</li> </ul>

	<p>within it</p> <ul style="list-style-type: none"> <li>• The ability to work both autonomously and collaboratively in research and presentation tasks</li> <li>• Professional standards of etiquette, time management and attendance</li> </ul>																
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Pass/Fail</li> <li>• Personal Development Plans</li> </ul>																
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A robust ability to evaluate performance skills and identify areas of required development</li> <li>• A series of Personal Development Plans identifying goals and evidencing the ability to evaluate progress and self-manage the application of reflection and feedback</li> </ul>																
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• Pass/Fail</li> <li>• Reflective Summative Statement</li> </ul>																
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A 1500-word statement summarising key learning moments throughout the year and across disciplines</li> </ul>																
<b>Alignment of Assessment and Learning Outcome</b>																	
	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th>Assessment 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td>x</td> <td>x</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td>x</td> <td>x</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	Assessment 3	LO1	x			LO2	x	x		LO3		x	x
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	LO1	x															
	LO2	x	x														
LO3		x	x														
<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 your tutor/s on a continuous basis within the classroom</li> </ul>																

	<p>environment</p> <ul style="list-style-type: none"> <li>• Personal development planning will be reviewed in tutorials across all three terms</li> <li>• Written feedback on summative statement</li> </ul>
<b>Recommended Resources</b>	Librettos / Scores and research material specific to individual repertoire
<b>Other Relevant Details</b>	
<b>Next Steps</b>	None

## 5.2 Graduate Destinations

While the programme is designed as a foundation programme the aim would be to support progression onto the MA Musical theatre programme at the RCS or a similar programme across the UK or abroad. The programme delivery team fully predict graduates of this programme to be able to work in several areas related to Musical Directing. Entrance onto the MA Musical Directing programme would be via audition only and the programme team would support and guide students on the PGD for progression onto an MA Musical Directing.