



Royal Conservatoire  
*of* Scotland

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

**BA Musical Theatre**

**Programme Handbook**

**2023 - 2024**

## **Equality, Diversity & Inclusion Statement**

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

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

## **Anti-Racism Statement**

*The RCS Anti-Racism Action Plan (ARAP) was created in 2020 and shows key activities undertaken in our journey towards being a more equitable and just community of students and staff. RCS is next month (September 2023) launching a new institutional Strategic Plan taking us through to 2030. As part of this, we will be reflecting on lessons learned to date, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.*

*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. In using the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies. Students and staff, through their membership of RCS's Equality, Diversity and Inclusion Forum, worked together to refine a contextualising statement about Zero Tolerance, so that it would be clearly understood across our community what is meant in using this term within an RCS context.*

*It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. The Conservatoire through its policies and practice pledges to support BIPOC staff and students and those from all under-represented ethnic groups. We will take action to ensure that the Royal Conservatoire of Scotland is an anti-racist environment where all staff and students can work, train, study and progress.*

## Contents

<b>1.</b>	<b>WELCOME</b>	<b>6</b>
1.1	History & Philosophy: National and International Context	6
1.2	Your responsibilities as an RCS student	7
<b>2.</b>	<b>PROGRAMME SUMMARY DETAILS</b>	<b>7</b>
2.1	Programme Title: Bachelor of Arts (Musical Theatre)	7
2.2	Duration: Three years	7
2.3	Mode of Study: Full time	7
2.4	Awards/Qualifications by level	7
2.5	Credit Framework	8
2.6	Date of Re-validation: July 2020	8
2.7	Start date: September 2020	8
2.8	Next review date: March 2024	8
<b>3.</b>	<b>PROGRAMME SPECIFICATION</b>	<b>8</b>
3.1	Core values, philosophy and relationship to RCS principles	8
3.2	Programme aims	10
3.3	Admission Criteria – Description of Applicants	11
3.4	Programme Learning Outcomes	12
3.5	Programme structure including credit framework by level	12
3.6	Areas of study	12
3.7	Interdisciplinary and Extended Practice	14
3.8	Learning outcomes by level and curriculum progression	16
3.9	Learning outcomes by module and area of study	17
<b>4.</b>	<b>LEARNING ENVIRONMENT</b>	<b>20</b>
4.1	Health and safety, Safe Space	20
4.2	Equality and Diversity	21
4.3	Support for students (academic, pastoral)	22
4.4	Internationalisation	23
4.5	Feeding back to your programme leader(s) and other staff (including programme committee)	24
4.6	Technology and learning resources/modes (e.g. VLE)	25
4.7	Staff	25
4.8	IPR, copyright etc.	25
4.9	The Student Contract	25
4.10	Communication in department/programme	26
4.11	Working week	26
4.12	Independent study, autonomous learner, reflective practitioner	26
4.13	Work-based learning	27
<b>5.</b>	<b>Associated Costs</b>	<b>28</b>
<b>5.</b>	<b>Module descriptors</b>	<b>29</b>
	SCQF LEVEL 7	29
	SCQF LEVEL 8	60
	SCQF LEVEL 9	87
<b>6.</b>	<b>PROGRAMME SPECIFICATION – Additional Notes</b>	<b>101</b>
9.1	Benchmarks used for Programme Level Outcomes and level Learning Outcomes	101
9.2	Learning and teaching methods	101
9.3	Assessment	102

9.4	Assessment: Philosophy and Practice .....	103
9.5	Assessment Modes .....	105
9.6	Assessment Scale .....	105
9.7	Types of Feedback .....	106
9.8	Assessment (Progress and Resit Regulations; EEs, BOE) .....	108

The BAMT Programme, along with all other undergraduate programmes in the School of DDPF, is currently going through its quinquennial curriculum review. This is likely to result in some changes to module content and delivery from 2024; details of which will be shared as it becomes available.

## 1. WELCOME

### 1.1 History & Philosophy: National and International Context

In the decade since the BA Musical Theatre began, both the musical theatre industry and the form itself have seen significant advancements in the range of stories being told and the diversity of backgrounds and skills of those creating and performing those stories, in both the commercial and subsidised sectors. Key to this advancement has been the momentum around and investment in new work development - work that is often generated by artists with diverse performance backgrounds.

As we look to the decade ahead, artists and theatre industries all over the world face significant existential challenges. However, musical theatre throughout its history has responded to western international crises and downturns with ground-breaking innovation: post-WWI brought us the Jazz Age, post-WWII the Golden Age, and what followed the civil rights movement and social reforms of the 1960s was a broadening of our understanding of what was possible: from experimentations in form to the return of the blockbuster musical, all laying the groundwork for the contemporary industry as we know it.

We recognise however, that within the artform and industry – just as in the wider world, there are injustices that exist within many of the practices and beliefs we have inherited. We also recognise that in training the next generation of professionals, we have both the opportunity and the imperative to work toward a more just world. We acknowledge that the work will require a long-term commitment to identifying and addressing racism, sexism, ableism, homophobia, and other forms of bias or prejudice within musical theatre, and that we will all need to continue to hold ourselves accountable.

As this work continues, and in many ways because of the economic challenges ahead, it is our belief that the possibilities within the form, and therefore the industry, will continue to expand and that the pursuit of social and racial justice can be at the heart of that expansion.

*"Our house is so big. Let's not just go back into the living room."*

~ Lisa Kron, Tony award-winner for *Fun Home* (2015)

In order to continue to produce graduates who will be leaders in the profession, we must continue to foster a culture that welcomes and supports new voices, balances the pursuit of excellence with individuality and experimentation, and champions all forms of a diverse musical theatre, as big as Kron's *'Big House'*, so that students and graduates can fulfil their potential as artists and creative citizens.

The programme was introduced in September 2009. It was the first such programme in Scotland and was introduced as a result of an identified need for vocational undergraduate training in Musical Theatre in a Conservatoire environment. It was reviewed in 2012 as part of the Conservatoire's Curriculum Reform project. At that time, it responded to the creative innovation led by director John Doyle's early actor-musician work and was the first four-strand training programme in the world to offer Musical Theatre students tuition in

acting, voice, dance, and music (on a chosen instrument). We now recognise the forethought of the four-strand model, as we have seen the increased demand for actor-musicians in a range of professional contexts as well as in other training programmes.

BA Musical Theatre is a three-year full-time programme of study for performers with outstanding potential. Its structure and content are designed to allow students to develop their full range of abilities and to pursue their aspirations in a multi-disciplinary context, vital for a sustainable career in the arts.

The programme exists to nurture the creative development of artists who will graduate with professional-level, fully integrated skills in acting, voice, dance, and music. Following their studies, our BA Musical Theatre graduates are equipped to have an influential impact on the national cultural landscape as highly skilled and imaginative artists working in Musical Theatre and related contexts in Scotland, the UK and all over the world.

## 1.2 Your responsibilities as an RCS student

The programme's practice-based philosophy is reflected in its approach to the promotion of learning, which predominantly occurs in and through practice and/or performance. Accordingly, it is your responsibility as RCS students to learn through engaged application, collaboration and reflection in a variety of contexts including:

- Teaching input
- Investigation and both directed and independent study
- Planned and spontaneous interaction with partners in group exercises and explorations
- Performance in a number of contexts
- The positioning of your arts practice in a broader academic and social context
- Assessment (as a catalyst for learning)
- Group and individual reflection in a range of learning contexts

It is always your responsibility to conduct yourself within the Conservatoires policies and procedures including the Safe Space statement and the Dignity at Work and Study policy.

## 2. PROGRAMME SUMMARY DETAILS

### 2.1 Programme Title: Bachelor of Arts (Musical Theatre)

### 2.2 Duration: Three years

### 2.3 Mode of Study: Full time

### 2.4 Awards/Qualifications by level

Exit Award Title	No. of Years	No. of Terms
Certificate of Higher Education	1	3
Diploma of Higher Education	2	6
BA Ordinary Degree	3	9

## 2.5 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Higher Education	7	120	60
Diploma of Higher Education	8	240	120
BA Ordinary Degree	9	360	180

### Credit allocation for Core and Options Modules

	Core credits	Options credits
Level 1	120*	0
Level 2	100	20
Level 3	100	20

\*Includes the 10 Credit Introduction to Collaborative Practice Module.

## 2.6 Date of Re-validation: July 2020

## 2.7 Start date: September 2020

## 2.8 Next review date: March 2024

## 3. PROGRAMME SPECIFICATION

### 3.1 Core values, philosophy and relationship to RCS principles

The Conservatoire's mission is ***'to be Scotland's globally-recognised and inspirational leader in learning for the performing arts, attracting and nurturing the best Scottish and international creative talent.'***

As Scotland's national Conservatoire, we offer a multiplicity of arts practices from composition to choreography, improvisation to design, performance to production. Our ethos means to provide educational encounters for all our students and staff in which these arts practices transform through collision, challenge and ultimately collaboration. It is our imperative to enable graduates to contribute to the world as artists, cultural leaders and active citizens.

In alignment with the Conservatoire's overarching mission statement, the BA Musical Theatre programme aims to develop reflective and versatile performers who have the breadth and depth of skill, experience and creativity to make valuable and innovative contributions to musical theatre culture, at local, national and international levels.



The programme is taught in a multi-disciplinary performing arts environment spanning so many disciplines (Dance, Drama, Performance and Filmmaking). Furthermore, the programme actively embraces the interdisciplinary opportunities on offer by embedding these at all levels of study.

The Conservatoire's institutional distinctiveness is also defined by its six curriculum principles which place value on reflection, collaboration, autonomy, insight, integration of theory and practice, and developing citizen artists. The way in which we nurture these qualities in students through our curriculum design and institutional culture distinguishes us from national and international competitors.

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

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

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

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

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

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

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

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

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

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

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

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

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

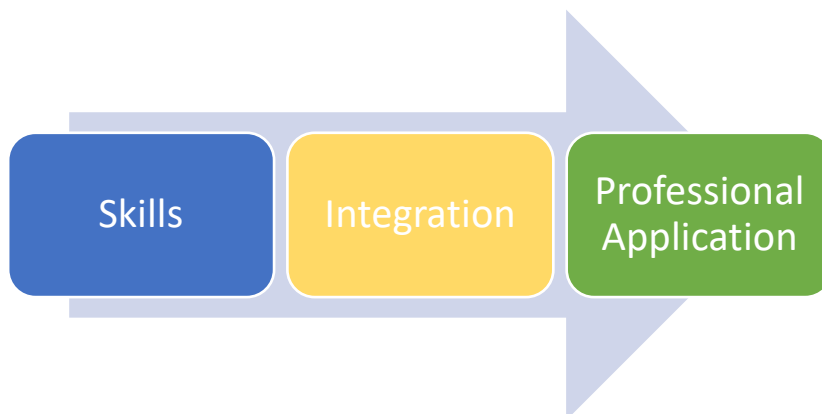
### 3.2 Programme aims

The BA Musical Theatre is a vocational degree providing a three-year, full-time programme for students with professional aspirations. The programme is specifically designed to train the next generation of creative artists for the musical theatre and related industries.

As a programme, we champion the diversity of creative skills that future graduates will use in adapting to a rapidly changing world. We believe our art form is one with a great deal of power and potential to connect artists and audiences at personal, social and cross-cultural levels.

In so doing, the programme embodies the Conservatoire's general aims and learning outcomes and applies them, with varying emphasis, to the development of students' personal, artistic and professional practice.

The structure of the programme highlights the pursuit of excellence, in both autonomous and collaborative practice, in three key areas: Skills (Year 1), Integration (Year 2), and Professional Application (Year 3). Throughout, students are empowered to broaden their understanding of the theories, values, challenges and innovations within the field, and to apply their practical skills in pursuit of an exceptional level of engagement with each.



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

- The development of the individual creative artist who is also a generous and collaborative ensemble member
- The development of a range of integrated skills used creatively to communicate across a variety of styles, genres and theatrical forms
- The development of physical, intellectual and emotional skills in acting that can serve a robust and flexible process
- The development of a secure technique for both spoken and sung voice, integrating technical skills in support of creative choices
- The development and understanding of theory and musicianship and the exploration of the role of a solo instrument in a dramatic context

- The development of skills in the major dance forms and the use of the body effectively and safely to communicate
- The development of a critical and contextualized understanding of musical theatre, its related forms and the potential for innovation
- The development of reflective and autonomous practice through an emphasis on insightful and proactive personal growth
- The development of the self- confidence, resourcefulness, empathy, self-discipline and entrepreneurship required as a creative citizen

### **3.3 Admission Criteria – Description of Applicants**

The programme aims to attract applicants who are passionate about the prospect of pursuing a career as a musical theatre performer.

Successful applicants will be resourceful, independent, collaborative and creative individuals with a strong practical interest in performance, and enough experience and ability to support their professional aspiration. They should demonstrate the potential to develop a professional level of skills in the core areas of acting, singing, dance and musicianship.

As well as exhibiting passion, applicants should also demonstrate a realistic and adequately grounded understanding of the musical theatre profession, including the opportunities and uncertainties that that entails. They should also demonstrate the potential to make a contribution to the world as critically and culturally engaged artists.

The programme welcomes applicants with a wide range of prior academic achievement and encourages applicants who will bring diversity, integrity and personal perspectives as students to engender challenge, debate and fresh, new thinking in the programme and, subsequently as emerging professionals, to bring these qualities into the arts sector

### 3.4 Programme Learning Outcomes

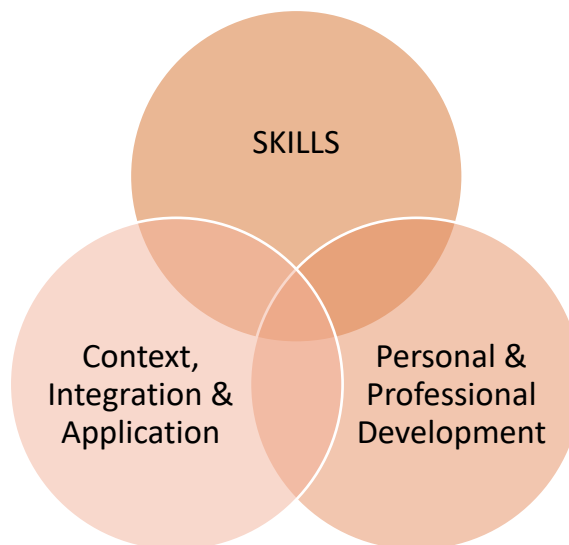
Learning Outcome	
1	Demonstrate a professional level of skill, informed by your understanding of the creative and professional demands on yourself as an artist within the industry
2	Synthesize a range of highly developed technical skills effectively in a range of multi-disciplinary performance contexts
3	Demonstrate a well-founded, creative and flexible approach to all your work which draws on appropriate critical and ethical thinking
4	Apply a wide range of practical skills and some advanced or specialised skills to effectively engage with industry professionals
5	Work effectively as a creative and collaborative artist with the capacity to lead and to be led
6	Embody the self- confidence, self-discipline, empathy and entrepreneurship required as a creative citizen

### 3.5 Programme structure including credit framework by level

Typical HE Qualification	SCQF Level	BA MT Year of Study
Certificate of Higher Education	7	1
Diploma of Higher Education	8	2
BA Ordinary Degree	9	3

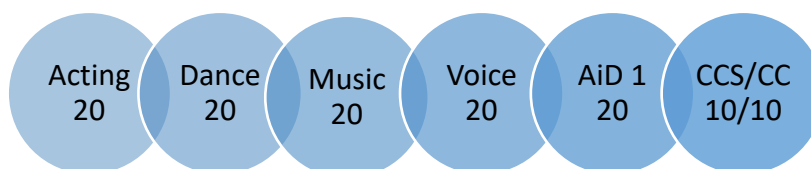
### 3.6 Areas of study

The BA MT degree is taught to enable the development of all specialist skills required for a sustained professional career. There are no optional strands within the programme, rather a combination and progression of foci, addressing the key areas of study required and the development and application of acquired skills in context.

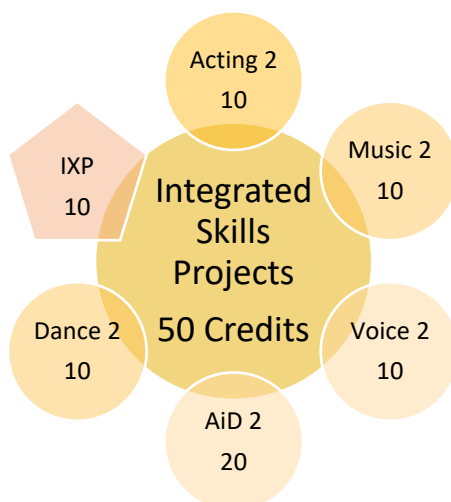


Skills	Context, Integration & Application	Personal & Professional Development
Acting 1 & 2	Critical & Contextual Studies	Artist in Development 1
Voice 1 & 2	Creative Citizenship	Artist in Development 2
Dance 1 & 2	Integrated Skills Project	Artist in Practice
Music 1 & 2	Actor-Musician Project	Interdisciplinary & Extended Practice (IXP)
	Rehearsal & Production	

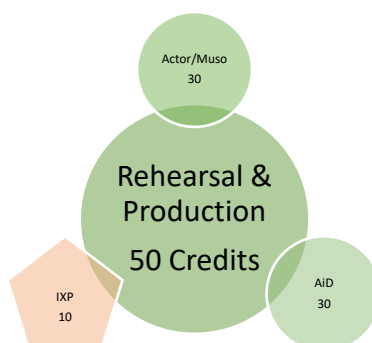
- Year One is a foundation year focusing on the establishment of a sound skill base in all disciplines;



- Year Two is a year of development, integration and exploration in which you will be encouraged to expand your skill set and creative ambition;



- Year Three focuses on performance and practical engagement with professional opportunities and expectations.



### 3.7 Interdisciplinary and Extended Practice

**Interdisciplinary and Extended Practice (IXP)** is designed to enrich your creative and educational journey during your studies at the Royal Conservatoire of Scotland through learning experiences centred on creative discovery, experimentation, extension, and innovation. The modules within IXP provide a locus for collaboration, interdisciplinary investigation, and creative citizenship, encouraging these aptitudes and understandings to be interwoven with your core-studies—activating and energizing new connections, ideas, and partnerships beyond core-curricula. IXP acts as a formal and core element of connection between the curricula of the School of Music and the School of Drama, Dance, Production, and Film.

This is articulated as:

- Year 1 – Creative Citizenship (SCQF 7, 10 Credits) *Core-module*
- Year 2 – Selection of 10 Credits from IXP portfolio (SCQF 7/8/9)

Year 3 – Selection of 10 Credits from IXP portfolio (SCQF 7/8/9)

## Creative Citizenship

(SCQF 7, 10 Credits) *Core-module*

Beginning in the first term of study at RCS, you engage with the core IXP module **Creative Citizenship**. In classes of peers from across all undergraduate programmes, you are introduced to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. *Creative Citizenship* is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within this context.

It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship.

Through the lens of artistic practice you will explore four key areas of creative citizenship:

- Artistic Critique and Conversation;
- Working with others—awareness of others' needs and identities;
- Ethics, Consent, and Responsibilities;
- Digital and Media Literacies.

The end of the module acts as a marker in your journey to understanding and applying creative citizenship, as your core-programme continues to develop and nurture these aptitudes and skills in your core-studies.

## IXP in Years 2 and 3

In second and third year of undergraduate study, you select 10 Credits from the IXP portfolio in the form of an intensive, week-long Winter or Spring School, or a student-led Personal Creative Project.

The IXP Winter and Spring Schools provide a concentrated and protected space outside your core-programme to engage in multi-disciplinary learning environments with an aim to discover new skills outside your core-studies; apply your arts practice to experimental and interdisciplinary contexts; extend your arts practice to social contexts outwith the RCS; or innovate your practice through business, accelerator, and entrepreneurial activities.

Each academic year, a range of topics are offered within the four strands of IXP that relate to student-interest, staff research, priorities in the performing arts industry, and external partnerships.

Each module in IXP should engage you in a conscious synthesis of these learning experiences with your arts practice and core-studies—promoting an understanding and development of *praxis*.

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For years 2 and 3

### Interdisciplinary and Extended Practice

10 Credits from the IXP portfolio in the form of an intensive, week-long Winter or Spring School, or a student-led Personal Creative Project.

### 3.8 Learning outcomes by level and curriculum progression

Learning Outcome	Characteristic	Year 1 (SCQF Level 7)	Year 2 (SCQF Level 8)	Year 3 (SCQF Level 9)
		Upon completion you will be able to:	Upon completion you will be able to:	Upon completion you will be able to:
1	Knowledge & Understanding	Demonstrate and work with an overall appreciation of the knowledge and theories that underpin each performance discipline	Demonstrate and work with some specialist knowledge of a range of core theories, concepts and principles that apply to musical theatre performance along with an awareness and understanding of current issues and specialisms within the industry	Demonstrate a professional level of skill, informed by your understanding of the creative and professional demands on yourself as an artist within the industry
2	Practice: Applied Knowledge, Skills & Understanding	Demonstrate a strong foundation in practical musical theatre skills including acting, voice, dance, and music	Demonstrate a growing range and depth of skills with greater control and some expertise in their integration across a range of repertoire	Synthesize a range of highly developed technical skills effectively in a range of multi-disciplinary performance contexts
3	Generic Cognitive Skills	Present and evaluate ideas and information within each performance discipline and demonstrate the beginnings of a critical eye toward wider musical theatre contexts	Draw insights from a range of musical theatre practices and professional points of view based on experience of working autonomously and collaboratively	Demonstrate a well-founded, creative and flexible approach to all your work which draws on critical and ethical thinking
4	Communication, ICT & Numeracy	Use multiple forms of communication to effectively facilitate your learning and to begin to convey complex ideas in creative, well-considered and coherent forms	Use a wide range of practical skills and some specialised skills to effectively communicate in creative and proto professional contexts	Use a wide range of practical skills and some advanced or specialised skills to effectively engage with industry professionals
5	Autonomy, Accountability & Working with Others	Evidence significant reflection on your personal practice and the management of your development in a way which reflects your responsibilities to yourself and your collaborators	Evidence the ability to work autonomously and collaboratively within a multi-disciplinary environment and to reflect on your learning to continue your personal, artistic, and collaborative development	Work effectively and professionally as a creative and collaborative artist with the capacity to lead and to be led
6	RCS Creative Citizenship	Demonstrate the foundations of self-confidence and self-discipline, as well as the emergence of the resourcefulness and empathy required to develop as a creative citizen	Demonstrate self-confidence and self-discipline, and the development of the resourcefulness and empathy required as a creative citizen	Embody the self-confidence, self-discipline, empathy and entrepreneurship required as a creative citizen



### 3.9 Learning outcomes by module and area of study

PERSONAL & PROFESSIONAL DEVELOPMENT			
	Artist in Development 1	Artist in Development 2	Artist in Practice
LO 1	Demonstrate a strong foundation in essential practical skills and how they can be applied in performance	Demonstrate a growing range and depth of performance skills and greater confidence and expertise in their integration	Demonstrate that your individual praxis is informed by your understanding of the contemporary musical theatre landscape, through appropriate choice of professional portfolio materials
LO 2	Demonstrate the foundations of self-confidence, self-discipline, resourcefulness, and empathy in a way which reflects your responsibilities to yourself and your collaborators	Demonstrate a strong understanding of the contemporary musical theatre industry and the employment opportunities therein	Evidence a high level of practical skills and confidence, through the rehearsal and appropriate presentation of professional portfolio materials
LO 3	Reflect on and evaluate personal, artistic and professional practice within a given framework	Identify appropriate professional portfolio content	Demonstrate a creative, professional and flexible approach to engaging with industry practitioners
LO 4	Manage your learning and personal development through the documentation and application of reflection and planning to your individual practice	Take responsibility for your learning and personal development through the documentation and application of reflection and planning to your individual artistic and professional practice	

SKILLS				
	Acting 1	Acting 2	Voice 1	Voice 2
LO 1	Demonstrate heightened awareness of the thoughts, feelings and behaviours of yourself and others through physical, intellectual, and emotional means	Evidence a growing range and depth of communication of character through appropriate physical, vocal, emotional and intellectual means	Demonstrate a strong technical foundation in all aspects of voice with an awareness of the theories that underpin both spoken and sung practices	Demonstrate significant growth in range and depth in all aspects of vocal development and skills acquisition through practical application of learning
LO 2	Explore and apply concepts of spontaneity and truth in performance, through improvisations and text	Work autonomously and collaboratively through the exploration of contrasting acting styles	Communicate text expressively and creatively through secure spoken and sung voice	Demonstrate personal development in self-confidence, resourcefulness and self-discipline, required as an emerging artist
LO 3	Create character/s and build relationships through devised and text-based processes	Apply a broader understanding of an actor's processes, in relation to both stage and screen	Take responsibility for self-development, self-discipline and resourcefulness through the foundation of an effective personal practice and collaborative voice process	
LO 4			Demonstrate a secure foundation in the development of appropriate accents and dialects	

SKILLS				
	Dance 1	Dance 2	Music 1	Music 2
LO 1	Demonstrate the ability to apply technical knowledge within the various styles of dance relevant to musical theatre, developing in expression and technique	Apply a growing range and depth of dance comprehension while demonstrating significant development in the execution of the technical requirements in a variety of dance forms	Evidence a knowledge and understanding of music theory and terminology	Evidence a creative and refined clarity of communication as a solo and ensemble musician
LO 2	Demonstrate the ability to work responsibly and collaboratively in dance practice	Demonstrate a broader and deeper understanding of the theories and practices in dance relevant to Musical Theatre, showing an increased ability to synthesize style and technique in a variety of dance forms	Demonstrate a solid instrumental ability and confidence in performance, developed through self-led practice	Evidence a generosity and creativity in communication through instrumental ensemble in a variety of contexts
LO 3	Engage with conditioning and personal fitness regime to increase movement range, build strength, flexibility, stamina and confidence	Evidence an increased ability to work autonomously, safely, ethically and collaboratively in dance practice	Demonstrate the understanding of sight-singing and awareness of ensemble skills through collaborative practice	Evidence a growing range and depth of vocal ensemble skill and a detailed awareness in response to musical direction
LO 4		Demonstrate significant development of a personal fitness programme which supports dynamic movement range, increasing strength, flexibility, stamina and confidence	Evidence an integrated awareness of theory, practice, and creativity through practical musicianship	

<b>CONTEXT, INTEGRATION &amp; APPLICATION</b>					
	<b>Creative Citizenship</b>	<b>Critical &amp; Contextual Studies</b>	<b>Integrated Skills Projects</b>	<b>Actor-Musician Project</b>	<b>Rehearsal &amp; Production</b>
<b>LO 1</b>	Understand basic ethical skills relevant to performing arts education and collaboration	Demonstrate an introductory understanding of the knowledge and theories that underpin musical theatre history and how they inform a contemporary context	Integrate the core disciplines associated with musical theatre including acting, singing, dance and music through rehearsal and performance	Demonstrate that your individual praxis informs your conceptual understanding of the creative and practical demands of an actor-musician	Demonstrate a well-founded, creative and flexible praxis which draws on appropriate critical and ethical thinking, detailed analysis of material and your role within it
<b>LO 2</b>	Communicate effectively and accessibly, including a foundational approach to positionality.	Use multiple forms of communication to effectively facilitate your learning and to begin to convey complex ideas in creative, well-considered and coherent forms	Develop understanding of new and existing repertoire analysis and its integration through practical application	Synthesize a range of highly developed technical skills effectively in a multi-disciplinary performance context	Synthesize a range of highly developed technical skills effectively in a range of multi-disciplinary performance contexts
<b>LO 3</b>			Work responsibly, autonomously and collaboratively in rehearsal, development, and performance	Work effectively and professionally as a creative and collaborative ensemble member with the capacity to lead and to be led	Work effectively and professionally as a creative and collaborative artist with the capacity to lead and to be led in a variety of different production contexts
<b>LO 4</b>			Maintain a professional standard of preparation, timekeeping, attendance and rehearsal etiquette	Demonstrate the resilience, resourcefulness, empathy, and self-discipline required as a creative citizen and company member	Demonstrate the self-confidence, resourcefulness, empathy, self-discipline and entrepreneurship required as a creative citizen and company member

## 4. LEARNING ENVIRONMENT

### 4.1 Health and safety, Safe Space

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

This programme takes special care in supporting you with respect to your physical and mental health, safety and wellbeing. As part of this care, the Conservatoire's Dignity at Work and Study policy offers a **Safe Space Statement...**

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

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

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

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

*Together we can create a Safe Space.'*

BA Musical Theatre students are enabled throughout their programme of study to develop safe and sustainable working practices in a range of different professional contexts. This begins in Term 1 of Year 1, during which all new students receive a basic Conservatoire Health and Safety induction as part of their initial Welcome Week activities. Additionally, safe physical, intimacy, and vocal health practices are covered through module specific skills & diagnostics sessions.

## 4.2 Equality and Diversity

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

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

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

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

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

#### **4.3 Support for students (academic, pastoral)**

The programme is managed by the Head of Musical Theatre (Academic Lead) and Associate Head/s of Musical Theatre. You will be supported throughout your studies in the following ways:

- Module coordinators
- Individual tutorials with the Head of Department and/or relevant members of the staff team
- Subject specialists
- Weekly staff/student programme meetings
- Professional Services Staff

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

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

In addition to these academic points of contact, the Conservatoire provides a comprehensive range of specialist support systems for students:

- Professional counsellors
- A confidential reporting system to record students' disabilities, learning difficulties and reasonable adjustments, accessible by all staff teaching the student
- A proactive and supportive Student Union with trained welfare officers and a specialist associations
- A student and staff Equality and Diversity Forum which promotes equal opportunities and raises awareness of inclusive attitudes and practices across the Conservatoire.

- A team of Effective Learning Tutors who provide individual tutorials on written work and group seminars on writing techniques
- Strong links with private medical specialists in the performing arts, and the British Association for Performing Arts Medicine (BAPAM)
- A referral service for students to access appointments with medical specialists for consultations on performance-related injuries
- Individual English Language Support tutorials
- Specialist librarians in Music and Drama
- A dedicated International and Student Experience Officer who supports international and exchange students
- A discretionary financial fund for UK and EU students, and a separate fund available for overseas students in financial need.

#### **4.4 Internationalisation**

Musical Theatre is a global industry with productions of blockbusters and new work happening all over the world and making significant contributions to the cultural economy, while uniting audiences and artists across many borders and boundaries.

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 our students and staff
- Helps prepare our graduates for a career beyond the shores of the UK – we believe that seamless movement between cultures and nations offers the greatest potential for creativity to flourish
- Enhances the quality of what we do and helps us to benchmark standards

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

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

Musical Theatre is active in its overseas recruitment activity and supports students when they have secured a place on the Programme. Included in your induction materials (sent in advance of you starting the programme), will be additional information on topics such as immigration, places of worship, cultural practices, accommodation, finances and the cost of living etc.

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

All students should attend weekly **Programme Meetings**. This provides an open platform for you to feed-back directly about your experiences as you move through your studies.

In addition, three formal **Programme Committee** meetings will be held over the course of the year, chaired by the Head of Department and attended by full faculty, where possible. Student representatives are normally elected to the committee however, where there is inadequate representation of selected pathways, the Convenor may nominate student/s to ensure that all areas of the programme are appropriately represented.

Class Representatives will share feedback collated from the full group.

Programme Committee feedback and external leavers surveys (e.g. the National Student Survey) feed directly into the module modifications process, the Annual Dialogue Process, and periodic programme reviews.

You are also encouraged to be active Conservatoire citizens, and may wish to consider ways in which you can contribute to the work of the Student Union, formal representation on key internal committees and/or seek other ways to ensure the student voice is accurately represented in all key decisions.



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

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

#### **4.7 Staff**

The Programme Team for the Musical Theatre Department comprises of Head of Department (Academic Lead), Associate Heads of Musical Theatre and Discipline Leads (Acting, Voice/Singing, Dance, Music) and an Associate Producer. Each have their own skill-specific specialisms and many are current and active participants in the industry.

#### **4.8 IPR, copyright etc.**

The rights and obligations of students with regard to intellectual property and copyright are laid out in the Conservatoire's Regulations, Codes of Procedure and General Rules. Practical guidance for students may be found at [portal.rcs.ac.uk/library/copyright](http://portal.rcs.ac.uk/library/copyright)

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

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

The Student Contract provides a mechanism that you can use to your personal, educational and professional development.

The Student Contract is a dynamic, online tool that will:

- Inform discussion and help you navigate your way through a programme and inform choices and negotiations with Programme Team/ Personal Supervisor.
- Document choices and agreement between you and relevant staff members.

In specific terms the Student Contract will:

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

#### 4.10 Communication in department/programme

Active and effective communications will underpin and facilitate your learning. Wherever possible, face-to-face communication is preferable. You will be communicated with through a variety of platforms – frequently by email. While in other spheres you may be used to communicating via chat platforms, direct messaging, or social media, it is important that you recognize that during your studies on the programme, **all of your official electronic communication with your tutors will come via your Conservatoire email address**. Neither staff nor students are permitted to use their private email address for matters relating to their studies, nor should staff and students share communications via social media. [Please see the RCS social media policy for further information](#)

You will be encouraged to adopt a proto-professional communication style, preparing you for industry and taking responsibility for your written and verbal communications.

#### 4.11 Working week

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

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

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

As stated in the SCQF level 9 characteristics, you will be expected, upon completion of your studies, to “Exercise autonomy and initiative in some activities at a professional level in practice or in a subject/discipline/sector”<sup>1</sup>

The programme is designed to enable you to acquire skills working towards enabling your autonomy in line with your professional aspirations. Therefore, autonomy, independent study and reflection are embedded in all aspects of this programme. The continuous synthesis of learning must be supplemented by your own independent study throughout.

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<sup>1</sup> [https://www.sqa.org.uk/files\\_ccc/SCQF-LevelDescriptors.pdf](https://www.sqa.org.uk/files_ccc/SCQF-LevelDescriptors.pdf)

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

#### **4.13 Work-based learning**

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

## 5. Associated Costs

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

Item	Cost (approx)	Occurrence
<b>BA MT Associated Cost Payment</b> (scripts, photocopying, teaching materials) To support core programme activities, while seeking to ensure fairness and parity of experience, a one-time payment is required from each student at matriculation to cover a proportion of necessary costs.	£120	Single required payment, <b>paid at matriculation.</b>  It's recommended that you pay by card so that you can keep a receipt
<b>Play Scripts / Sheet Music for Repertoire</b>	£30	Annual estimate  A significant amount of material is also available from the RCS library and online resources
<b>Smart Phone with voice recorder or Digital Voice Recorder</b>	Plan dependent From £20	Recommended for use over all 3 years
<b>Laptop / Tablet</b>	From £150	Recommended for use over all 3 years
<b>Strong &amp; Reliable Internet Access</b>	Plan dependent	Recommended for use over all 3 years <b>(to support blended learning)</b>
<b>Headphones &amp; Microphone</b>	£50-200	Optional, but recommended for use over all 3 years
<b>Dancewear &amp; Rehearsal Clothes</b>	£90	Recommended for use over all 3 years
<b>Dance footwear</b>	£80	Recommended for use over all 3 years
<b>Musical Instrument Insurance</b>	From £20/year	Recommended for all 3 years
<b>Theatre Tickets:</b> All internal RCS productions: Average subsidised student concession: ATG theatres range:	FREE £10 £13 - £80	As available
<b>Spotlight Graduate membership</b>	£103	Once in Year 3
<b>Spotlight Membership Renewal</b>	£149	Annually after graduation
<b>Headshots</b>	£200 - £400	Year 3
<b>Headshots – reproductions</b>	£1.30/print	
<b>Audition travel</b>	£300	End of Year 3, as needed
<b>Showcase &amp; Audition Wardrobe</b>	£50	Year 3
<b>Graduation Expenses</b>	£50 approx.	End of Year 3
Estimated <b>Total</b> for Budgeting		<b>£1,550</b>



# Royal Conservatoire *of* Scotland

**5. Module descriptors**

**SCQF LEVEL 7**

<b>Module Title</b>	Acting 1
<b>Module Coordinator</b>	Lecturer in Acting
<b>Module Content</b>	<p>This module introduces a foundation in naturalistic acting for the stage that can later be applied in a variety of contexts. This will include classes, improvisation, and scene studies exploring:</p> <ul style="list-style-type: none"> <li>• The observation of yourself and others</li> <li>• How individuals interact with their environments</li> <li>• Approaches to the analysis of text</li> <li>• Awareness of physical, vocal and behavioural expression</li> <li>• Ways of communicating thoughts, feelings and behaviours</li> </ul> <p>Your work in this module underpin the knowledge, practical, and creative skills needed in theatrical contexts.</p>
<b>Level</b>	SCQF 7
<b>Credit Ratings</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits
<b>Status</b>	Core
<b>Pre-requisites</b>	Entry to the Programme
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 7
<b>Anti-requisites</b>	None
<b>Max no. students:</b>   20	<b>Min. no students:</b>   16
<b>No. of weeks over which module is delivered</b>	30
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Supervised / Taught group activity	122
Tutorials	1
Independent Study	77
<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 foundation in naturalistic acting for the stage</li> <li>• Heighten awareness of the self and others in relation to physical, vocal, psychological, and behavioural responses and expressions</li> <li>• Promote spontaneity and truth in</li> </ul>

	<p>performance</p> <ul style="list-style-type: none"> <li>• Provide opportunities to engage with and analyse naturalistic text</li> <li>• Establish a professional working practice</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate heightened awareness of the thoughts, feelings and behaviours of yourself and others through physical, intellectual, and emotional means
<b>LO2</b>	Explore and apply concepts of spontaneity and truth in performance, through improvisations and text
<b>LO3</b>	Create character/s and build relationships through devised and text-based processes
<b>LO4</b>	Analyse text through practical application
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice (<b>Report</b>)</li> <li>• Pass/Fail (LO1, LO2, LO3)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An imaginative and detailed exploration of awareness of self and others through physical, intellectual, and emotional means</li> <li>• The ability to apply spontaneity and truth to devised and text-based exercises</li> <li>• Generosity when collaborating with others, including receptiveness to peer and staff feedback</li> <li>• A self-led approach to reflection and goal-setting</li> </ul>
<b>Assessment 2 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Performance</b></li> <li>• Pass/Fail (LO4)</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A synthesis of acting technique demonstrated through the ability to communicate character through appropriate physical, intellectual and emotional</li> </ul>

	<p>means</p> <ul style="list-style-type: none"> <li>• Presentation of a scene (or scenes), in which the truthful emotional journey of a fully rounded and physically embodied character/s can be evidenced</li> <li>• The ability to work collaboratively with others in a practical performance environment</li> </ul>		
<p><b>Alignment of Assessment and Learning Outcomes</b></p>		<p>Assessment 1</p>	<p>Assessment 2</p>
	<p>LO1</p>	<p>X</p>	
	<p>LO2</p>	<p>X</p>	
	<p>LO3</p>	<p>X</p>	
	<p>LO4</p>		<p>X</p>
<p><b>Feedback</b></p>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Pass/Fail grade on completion of the module</li> </ul>		
<p><b>Recommended Resources</b></p>	<p><i>Selected play texts and scenes as advised</i></p> <p>Caldarone, M., Lloyd-Williams, M. and Johnson, T. (2011). <i>Actions: The Actors' thesaurus</i>. London: Nick Hern Books.</p> <p>Cannon, D. (2012). <i>In-depth Acting</i>. London: Oberon Books.</p> <p>Donnellan, D. (2006). <i>The Actor and The Target</i>. St. Paul, Minn.: Theatre Communications Group.</p> <p>Hagen, U., Frankel, H. and Hyde Pierce, D. (2008). <i>Respect for Acting</i>. Hoboken, N.J.: John Wiley &amp; Sons.</p> <p>Mamet, D. (1999). <i>True and false: Heresy and Common Sense for the Actor</i>. New</p>		



	<p>York: David McKay.</p> <p>Merlin, B. (2007). <i>The Complete Stanislavski Toolkit</i>. London Nick Hern Books.</p> <p>Thomas, J. (2016). <i>A Director's Guide to Stanislavski's Active Analysis</i>. London: Bloomsbury.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>Acting 2</p> <p>Integrated Skills</p>

<b>Module Title</b>	Dance 1		
<b>Module Coordinator</b>	Lecturer in Dance		
<b>Module Content</b>	<p>This module introduces and develops skills across a range of dance techniques relevant to musical theatre. It includes classes and workshops developing:</p> <ul style="list-style-type: none"> <li>• The various dance techniques relevant to Musical Theatre including ballet, jazz, contemporary, and tap</li> <li>• Standards of professional dance practices and etiquette</li> <li>• A personal fitness regime relevant to individual needs</li> </ul> <p>Your work in this module underpins the knowledge, practical, and creative skills needed in musical theatre contexts.</p>		
<b>Level</b>	SCQF Level 7		
<b>Credit Ratings</b>	20 SCQF Credits / 10 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Entry to the Programme		
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 7		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	20		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	130		
Practical Exam	3.5		
Independent Study	66		
Tutorials	0.5		
<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>• Develop the technical skills in the core areas of dance relevant to musical theatre</li> <li>• Introduce you to the theories and practices in dance relevant to Musical Theatre</li> <li>• Develop understanding of style, expression and technique in dance</li> </ul>		

	<ul style="list-style-type: none"> <li>• Prepare the body for dance in Musical Theatre through a regular regime of body conditioning, fitness programmes and technical exercises whilst developing skills in relaxation, focus and professional practice.</li> <li>• Promote the use of reflection as a catalyst for personal development</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate the ability to apply technical knowledge within the various styles of dance relevant to musical theatre, developing in expression and technique
<b>LO2</b>	Demonstrate the ability to work responsibly and collaboratively in dance practice
<b>LO3</b>	Engage with conditioning and personal fitness regime to increase movement range, build strength, flexibility, stamina and confidence
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice (<b>Report</b>)</li> <li>• Grade (LO1, LO2, LO3)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A strong foundation in the core technical skills of dance</li> <li>• Evidence of an emerging ability to express through physicality, movement and a range of dynamics</li> <li>• The ability to understand and incorporate style</li> <li>• Understanding of professional practice relevant to dance and Musical Theatre</li> <li>• Demonstration of the ability to put into practice, a personal fitness regime to meet the current demands of the industry</li> </ul>
<b>Assessment 2</b>	You will be assessed through:

<b>Type and Weighting</b>	<ul style="list-style-type: none"> <li>• <b>Performance (Exam)</b></li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A strong foundation in the core technical skills of dance</li> <li>• Evidence of the synthesis of technique and style in dance</li> <li>• The foundations of performance expression through dance and movement</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	X
	LO2	X	
	LO3	X	X
<b>Feedback</b>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Module grade on completion</li> </ul>		
<b>Recommended Resources</b>	<p>Allen, N. (2019). <i>Injury Prevention And Management For Dancers</i>. S.L.: Crowood Press.</p> <p>Franklin, E. (2004). <i>Conditioning for dance. Training for Peak Performance in all Dance Forms</i>. Champaign: Human Kinetics.</p> <p>Grant, G. (2013). <i>Technical Manual and Dictionary of Classical Ballet</i>. Dover.</p> <p>Guarino, L. and Oliver, W. (2015). <i>Jazz Dance: A History of the Roots and Branches</i>. Gainesville: University Press of Florida.</p> <p>Haas, J.G. (2018). <i>Dance Anatomy</i>. Champaign: Human Kinetics.</p>		

	Howse, J. (2009). <i>Anatomy, Dance Technique &amp; Injury Prevention</i> . London: Methuen Drama.
<b>Other Relevant Details</b>	
<b>Next Steps</b>	Dance 2 Integrated Skills

<b>Module Title</b>	Music 1
<b>Module Coordinator</b>	Lecturer in Music
<b>Module Content</b>	<p>This module supports your development as a solo instrumentalist and allows you to advance your individual level of musicianship through specific workshops in theory, aural skills, composition and sight-singing. This will be explored through:</p> <ul style="list-style-type: none"> <li>• 1:1 instrumental lessons</li> <li>• Practical Musicianship in group performance sessions</li> <li>• Music theory classes</li> <li>• Choir</li> </ul> <p>Your work will build a foundation for musical theater performance and actor-musicianship with the practical and creative skills that will later be applied in a variety of contexts.</p>
<b>Level</b>	SCQF Level 7
<b>Credit Ratings</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits
<b>Status</b>	Core
<b>Pre-requisites</b>	Entry to the Programme
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 7
<b>Anti-requisites</b>	None
<b>Max no. students:</b> 20	<b>Min. no students:</b> 16
<b>No. of weeks over which module is delivered</b>	24
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>
Supervised / Taught group activity	48 (Choir/Sight-singing)
Workshops	42 (Practical Musicianship)
Seminars	40 (Kodaly/Theory)
1:1 lessons	10
Tutorials	0.5
Exam	4
Independent Study	55.5
<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>• Develop your understanding of music theory and terminology</li> <li>• Develop both sight-singing and</li> </ul>

	<p>ensemble singing skills and to integrate terminology into practice</p> <ul style="list-style-type: none"> <li>• Apply the theory of music to daily practice</li> <li>• Develop practical skills in a musical instrument</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Evidence a knowledge and understanding of music theory and terminology
<b>LO2</b>	Demonstrate a solid instrumental ability and confidence in performance, developed through self-led practice
<b>LO3</b>	Demonstrate the understanding of sight-singing and awareness of ensemble skills through collaborative practice
<b>LO4</b>	Evidence an integrated awareness of theory, practice, and creativity through practical musicianship
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation of working practice (Report)</b></li> <li>• Grade (LO1, LO2, LO3)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An understanding of music theory and terminology</li> <li>• An awareness of musical detail and ability to collaborate in a vocal ensemble</li> <li>• An individually appropriate level of musicianship and theoretical understanding</li> <li>• Informed and collaborative discussion and evaluation of practice in theory and practical musicianship</li> <li>• An ability to work in a self-disciplined way, applying appropriate practice skills</li> </ul>
<b>Assessment 2 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Performance (Exam)</b></li> <li>• Grade (LO2, LO4)</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Technical accuracy and fluency</li> <li>• Evidence of effective musical expression that includes dynamic control, phrasing,</li> </ul>

	articulation and a level of stylistic accuracy <ul style="list-style-type: none"> <li>An ability to communicate creatively as a solo musician</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	
	LO2	X	X
	LO3	X	
	LO4	X	
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following ways: <ul style="list-style-type: none"> <li>Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>Mutually constructed feedback and discussion in one to one tutorials</li> <li>Module grade on completion</li> </ul>		
<b>Recommended Resources</b>	Harris, P. (1999). <i>Improve your sight-reading!</i> London: Faber Music [specific to grade studied].  Holmes, J. and Scaife, N. (2015). <i>Aural Training in Practice</i> . London: ABRSM [specific to grade studied].  Taylor, E. (1999). <i>First Steps in Music Theory, Grades 1-5</i> . London: ABRSM.  Taylor, E. (2008a). <i>Music Theory in Practice</i> . ABRSM [specific to grade studied].  Taylor, E. (2008b). <i>The AB guide to Music Theory (Vol I and II)</i> . London: ABRSM.		
<b>Other Relevant Details</b>			
<b>Next Steps</b>	Music 2 Integrated Skills		



<b>Module Title</b>	Voice 1		
<b>Module Coordinator</b>	Lecturer in Voice		
<b>Module Content</b>	<p>This module introduces technical voice skills, providing a grounding for all spoken and sung voice work. Classes, workshops and individual sessions will include:</p> <ul style="list-style-type: none"> <li>• Developing the spoken voice through the practice of Nadine George Voice Work®</li> <li>• Text work, Accents and Dialects</li> <li>• Vocal Health and Anatomy</li> <li>• 1:1 Singing lessons</li> <li>• 1:1 Repertoire preparation sessions</li> </ul> <p>Your work in this module underpins the knowledge, practical, and creative skills needed in musical theatre contexts.</p>		
<b>Level</b>	SCQF Level 7		
<b>Credit Ratings</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Entry to the Programme		
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 7		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	30		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	96 (Voice classes)		
Lectures	8 (Vocal Health and Anatomy)		
1:1 lessons	14 (Individual singing lessons)		
Workshops	4 (Group singing lessons)		
Directed Study	12 (Rep sessions)		
Tutorials	0.5		
Independent Study	65.5		
<b>Total Notional Student Effort</b>	<b>200</b>		
<b>Module Aims</b>	<p>This module is designed to enable you to:</p> <ul style="list-style-type: none"> <li>• Acquire a strong foundation in essential aspects of vocal theory and practical skills, and develop application of that</li> </ul>		

	<p>knowledge</p> <ul style="list-style-type: none"> <li>• Facilitate the self-development and growth required to develop as aspiring creative practitioners through voice and text in its various forms</li> <li>• Establish a secure, sustainable working practice through appropriate knowledge and development of an embodied voice</li> <li>• Establish a responsible, professional, and collaborative working practice in voice</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a strong technical foundation in all aspects of voice with an awareness of the theories that underpin both spoken and sung practices
<b>LO2</b>	Communicate text expressively and creatively through secure spoken and sung voice
<b>LO3</b>	Take responsibility for self-development, self-discipline and resourcefulness through the foundation of an effective personal practice and collaborative voice process
<b>LO4</b>	Demonstrate a secure foundation in the development of appropriate accents and dialects
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation of working practice (Report)</b></li> <li>• Pass/Fail (LO1, LO3, LO4)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• a strong foundation in essential technical skills related to all forms of spoken and sung voice</li> <li>• development of the self-awareness and self-confidence, as evidenced in collaborative learning processes</li> <li>• evidence of a growing, effective personal voice practice related to all forms of spoken and sung voice,</li> </ul>

	including accents and dialects acquisition		
<b>Assessment 2, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• <b>Performance (Exam)</b></li> <li>• Pass/Fail (LO2, LO4)</li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• secure vocal delivery in sung and spoken voice</li> <li>• texts which are communicated effectively, imaginatively and creatively</li> <li>• a secure foundation in accent and dialect acquisition</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	
	LO2		X
	LO3	X	
	LO4	X	X
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following ways: <ul style="list-style-type: none"> <li>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Pass/Fail grade on completion of the module</li> </ul>		
<b>Recommended Resources</b>	<p>George, N. (2005). My Life with the Voice. <i>Voice and Speech Review</i>, 4(1), pp.33-42.</p> <p>Haydn Rowles, J. and Sharpe, E. (2014). <i>How to Do Standard English Accents</i>. London: OBERON Books Ltd.</p> <p>Kayes, G. (2004). <i>Singing and the actor</i>. A&amp;C Black.</p> <p>Soto-Morettini, D. (2006). <i>Popular Singing: A Practical Guide to Pop, Jazz, Blues, Rock, Country and Gospel</i>. London: A &amp; C Black.</p> <p>Articles from The Centre for Voice in</p>		

	<p>Performance website</p> <p>Phonetics for Actors – resource created by Hilary Jones, member of The Centre for Voice in Performance</p> <p>Dyer, P (2007). <i>Access Accents: RP and General American</i>. [Audiobooks]</p> <p>Meier, P <i>Accent Collection</i> [various]</p> <p>Additional course materials are available on Moodle including on-line Phonetics games and the CHAS interactive charts which complement the ‘Phonetics for Actors’ Handbook</p> <p>MEDEA: <a href="http://www.medea.rcs.ac.uk">www.medea.rcs.ac.uk</a> - Media e-learning Dialects of English for Actors. A Centre for Voice in Performance WordPress site designed to support and enhance dialect acquisition</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>Voice 2</p> <p>Integrated Skills</p>

<b>Module Title</b>	The Artist in Development 1		
<b>Module Coordinator</b>	Lecturer in Musical Theatre		
<b>Module Content</b>	<p>This module introduces practical and reflective skills, building a foundation for personal, artistic and professional development. This is achieved through performance workshops and seminars exploring:</p> <ul style="list-style-type: none"> <li>• The foundations of musical theatre performance and related practices</li> <li>• The foundation of robust personal and professional practices</li> <li>• Personal development planning</li> <li>• Reflective practice</li> </ul> <p>Your work in this module underpin the knowledge, practical, and creative skills needed in musical theatre contexts.</p>		
<b>Level</b>	SCQF Level 7		
<b>Credit Ratings</b>	<b>20</b> SCQF Credits / <b>10</b> ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Entry to the Programme		
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 7		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	30		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	72 (Performance Workshops)		
Workshops	12 (MT Practices)		
Seminars	10 (Reflection & Planning)		
Tutorials	0.75 (15 min/term)		
Independent Study	105.25		
<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 environment in which to explore creative potential through performance</li> <li>• Introduce artistic possibilities across the music theatre spectrum through practical engagement with a cross section of related practices</li> <li>• Introduce the skills associated</li> </ul>		

	<p>with self- evaluation and personal development planning</p> <ul style="list-style-type: none"> <li>• Empower reflection on individual learning and within a given framework</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a strong foundation in essential practical skills and how they can be applied in performance
<b>LO2</b>	Demonstrate the foundations of self-confidence, self-discipline, resourcefulness, and empathy in a way which reflects your responsibilities to yourself and your collaborators
<b>LO3</b>	Reflect on and evaluate personal, artistic and professional practice within a given framework
<b>LO4</b>	Manage your learning and personal development through the documentation and application of reflection and planning to your individual practice
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation of working practice (Report)</b></li> <li>• Pass/Fail (LO1, LO2)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Robust and energised engagement including a willingness to explore artistic potential in a creative and intellectually responsible way</li> <li>• Receptiveness to and effective application of feedback</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>• <b>Documentation of Reflection and Development Planning</b></li> <li>• Pass/Fail (LO3, LO4)</li> </ul>
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to evaluate skills and identify areas of required development</li> </ul>

	<ul style="list-style-type: none"> <li>• Evidence of regular reflection on personal practice, learning and development</li> <li>• The self-management of development goals</li> <li>• The practical application of reflection and feedback</li> <li>• The ability to articulate key learning moments throughout the year, across disciplines</li> </ul>															
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td>X</td> </tr> <tr> <td>LO4</td> <td></td> <td>X</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	X		LO2	X		LO3		X	LO4		X
	Assessment 1	Assessment 2														
LO1	X															
LO2	X															
LO3		X														
LO4		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>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Written feedback on summative statement</li> <li>• Pass/Fail grade on completion of the module</li> </ul>															
<b>Recommended Resources</b>	<p>Boud, D. and Walker, D. (2001). <i>Experience and Learning: Reflection at Work</i>. Geelong, Vic.: Deakin University.</p> <p>Caldarone, M., Lloyd-Williams, M. and Johnson, T. (2011). <i>Actions: The Actors' thesaurus</i>. London: Nick Hern Books.</p> <p>Capacchione, L. (2015). <i>The Creative Journal: The Art of Finding Yourself</i>. Ohio University Press.</p> <p>Chekhov, M. and Gordon, M. (2001). <i>On the Technique of Acting</i>. New York, NY: Quill.</p> <p>Cottrell, S. (2015). <i>Skills for Success:</i></p>															

*Personal Development and Employability*. Basingstoke: Palgrave Macmillan.

Cottrell, S. (2017). *Critical Thinking Skills: Developing Effective Analysis and Argument*. Basingstoke: Palgrave Macmillan.

Deer, J. and Rocco Dal Vera (2016). *Acting in Musical Theatre: A Comprehensive Course*. London; New York: Routledge.

Merlin, B. (2007). *The Complete Stanislavski Toolkit*. London: Nick Hern Books.

Moon, J.A. (2008). *Learning Journals: A Handbook for Reflective Practice and Professional Development*. London: Routledge.

Musical Theater Today. (2017 - 2019). *Musical Theater Today Vol I - III*. [online] Available at: <https://musicaltheatertoday.com/> [Accessed 3 Jul. 2020].

Purdy, S. (2016). *Musical Theatre Song: A Comprehensive Course in Selection, Preparation and Presentation for the Modern Performer*. London: Methuen.

Schön, D.A. (2016). *The Reflective Practitioner: How Professionals Think in Action*. Abington: Routledge.

Soto-Morettini, D. (2006). *Popular Singing: A Practical Guide to Pop, Jazz, Blues, Rock, Country and Gospel*. London: A & C Black.

Syler, C. and Banks, D. (2019). *Casting a movement: The Welcome Table Initiative*. Abingdon, Oxon ; New York, NY: Routledge.

Tharp, T. and Reiter, M. (2006). *The*



	<i>creative habit: Learn it and use it for life.</i> New York: Simon & Schuster.
<b>Other Relevant Details</b>	
<b>Next Steps</b>	Artist in Development 2

<b>Module Title</b>	Critical and Contextual Studies		
<b>Module Coordinator</b>	Lecturer in Musical Theatre		
<b>Module Content</b>	<p>This module provides an introduction to theatre and musical theatre history and how they inform significant developments in the form and the industry. A series of seminars will examine:</p> <ul style="list-style-type: none"> <li>• Foundations of theatre history</li> <li>• The relationship between musical theatre and social, political and popular cultures</li> <li>• Current themes, conflicts, and developments within the form and industry</li> <li>• The ways in which academic approaches can inform practical and creative work</li> </ul> <p>Your work in this module underpins the knowledge and understanding needed in musical theatre contexts.</p>		
<b>Level</b>	SCQF 7		
<b>Credit Ratings</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Entry to the Programme		
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 7		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	20		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Seminars	38		
Tutorials	0.5		
Independent Study	61.5		
<b>Total Notional Student Effort</b>	<b>100</b>		
<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• Introduce historical background of live performance and contextualize its relevance to current theories and practices</li> <li>• Introduce a theoretical and critical knowledge of musical theatre creatives who have significantly contributed to the evolution of the genre</li> </ul>		

	<ul style="list-style-type: none"> <li>Identify and establish academic skills, technology-based learning, and presentation methods</li> </ul>		
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:		
<b>LO1</b>	Demonstrate an introductory understanding of the knowledge and theories that underpin musical theatre history and how they inform a contemporary context		
<b>LO2</b>	Use multiple forms of communication to effectively facilitate your learning and to begin to convey complex ideas in creative, well-considered and coherent forms		
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li><b>Continuous Observation of working practice (Report)</b></li> <li>Feedback in tutorial</li> <li>Pass/Fail (LO1, LO2)</li> </ul>		
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>Focused and active engagement with seminars</li> <li>Significant, well-informed contribution to group discussion</li> </ul>		
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li><b>Group Presentation</b></li> <li>Pass/Fail (LO2)</li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>The ability to contextualize and form critical opinions on significant topics in contemporary musical theatre and theatre history</li> <li>Presentation of research in a logical, creative, and academically informed manner</li> <li>The ability to work collaboratively as a group</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	
	LO2	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 environment</li> <li>• Summative feedback will be delivered in tutorial</li> </ul>
<b>Recommended Resources</b>	<p>Brown, J. (2001). <i>The Oxford Illustrated History of Theatre</i>. New York: Oxford University Press.</p> <p>Bordman, G. and Hirsch, T. (2011). <i>The Oxford Companion to American Theatre</i>. Oxford [etc.]: Oxford University Press.</p> <p>Everett, W. and Laird, P. (2017). <i>The Cambridge Companion to the Musical</i>. 3rd ed. Cambridge University Press.</p> <p>Gordon, R., Jubin, O. and Taylor, M. (2016) <i>British Musical Theatre Since 1950</i>. London: Methuen.</p> <p>Gordon, R. and Jubin, O. eds., (2016). <i>The Oxford Handbook of the British Musical</i>. New York: Oxford University Press.</p> <p>Holderness, G. (1992). <i>The Politics of theatre and drama</i>. New York: St. Martin's Press.</p> <p>Jones, C. (2019). <i>Rise up! : Broadway and American Society from Angels in America to Hamilton</i>. London ; New York: Methuen Drama.</p> <p>Lamb, A. (2001). <i>150 years of popular musical theatre</i>. New Haven: Yale University Press.</p> <p>McGrath, J. (1996). <i>A Good Night Out. Popular Theatre: Audience, Class, and Form</i>. London: Nick Hern Books.</p>

	<p>Taylor, M. and Symonds, D. (2014). <i>Studying Musical Theatre: Theory and Practice</i>. London; New York: Palgrave, Macmillan.</p> <p>Wainscott, R. and Fletcher, K. (2012). <i>Theatre: Collaborative Acts</i>. 4th ed. Upper Saddle River, NJ: Pearson Education.</p> <p>Whitfield, S. (2019). <i>Reframing the Musical: Race, Culture and Identity</i>. London: Red Globe Press.</p> <p>Wolf, S. (2011). <i>Changed for Good: A Feminist History of the Broadway Musical</i>. Oxford: Oxford University Press.</p> <p>Woolford, J. (2013). <i>How Musicals Work: And How to Write Your Own</i>. New York: Nick Hern Books.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>Artist in Development 2</p> <p>Integrated Skills</p>

Section 1: Module descriptor

<b>Module Title</b>	<b>Creative Citizenship</b>
<b>SCQF Level</b>	7
<b>Credit Rating</b>	10
<b>Total notional student effort hours</b>	100
<b>Status (Core/Option/CRSC)</b>	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course  If Core or Option please identify the programme(s)/year(s) below:  All Undergraduate Year 1
<b>Pre-requisites</b>	None
<b>Co-requisites</b>	None
<b>Anti-Requisites</b>	None
<b>Module overview</b>	<p>This module is designed to introduce you to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution.</p> <p>This module is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within the Conservatoire context.</p> <p>It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship.</p> <p>Through the lens of artistic practice you will explore four key areas of creative citizenship:</p> <ul style="list-style-type: none"> <li>• Artistic Critique and Conversation;</li> <li>• Working <i>with</i> others—awareness of others’ needs and identities;</li> <li>• Ethics, Consent, and Responsibilities;</li> <li>• Digital and Media Literacies.</li> </ul>

	<p>Through the workshops you will practise skills in critique, giving and receiving feedback, conversation, statements of positionality, working with a range of peers, communicating in front of and with peers, and sharing your creative practice.</p> <p>The module culminates in an assessment in which all of these understandings are applied in the context of a collaborative creative critical presentation.</p>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
<b>Lecture</b>	<b>2</b>
<b>Workshops</b>	<b>16</b>
<b>Directed Study</b>	<b>20</b>
<b>Assessment</b>	<b>3</b>
<b>Independent Study</b>	<b>59</b>
<b>Learning Outcomes</b>	
<b>LO1</b>	Understand basic ethical skills relevant to performing arts education and collaboration;
<b>LO2</b>	Communicate effectively and accessibly, including a foundational approach to positionality.
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Collaborative Creative Presentation</b> Pass/Fail (5 minutes)

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Manager of Interdisciplinary and Extended Practice</b>
<b>Module schedule 2023-24</b>	
<p>At the start of the module you will be allocated to a class with peers from a variety of undergraduate programmes. You will attend the rotation of workshops with this class throughout the module.</p> <p>In addition, you will be allocated to a working group of 3 or 4 peers. Throughout the module you will be expected to work together in discussion and activities both in workshops and in your independent learning time. This will be your group for the assessment at the conclusion of the module. All workshops will be structured to allow for 20 – 30 minutes of group activity.</p> <p>Through this module you will have digital resources and workshops related to the following topics and schedule:</p> <p><b>Week 1</b> Lecture: Finding the Joy in Creative Practice</p> <p><b>On Rotation</b> Workshop 1: Giving and Receiving Feedback: Resilience in Critique Workshop 2: Methods for Creative Conversations Workshop 3: Anti-Racism in the Arts Workshop 4: Intersectionality in the Arts Workshop 5: Digital and Media Literacies Workshop 6: Positionality as a Creative Practitioner Workshop 7: Ethics in the Arts</p> <p><b>Week 9</b> Workshop 8: Structuring a Collaborative Response</p> <p><b>Week 10</b> Directed Study: Assessment Preparations</p> <p><b>Week 11</b> Assessment: Collaborative Creative Presentation</p> <p>In your multidisciplinary class, you will cycle through Workshops 1 – 7 on a weekly basis.</p> <p>All classes will culminate on Workshop 8 in Week 9 of Term 1. This will enable you to begin synthesising the module and structuring your Collaborative Creative Presentation.</p> <p>Assessment will take place in Week 11 of Term 1 through a 3-hour session.</p>	



**Glossary of terms:**

**Anti-racism:** Anti-racism refers to the active and conscious opposition to racism, discrimination, and systemic inequities based on race or ethnicity. It is a framework that recognizes and challenges the power dynamics, prejudices, and structures that perpetuate racial injustices in society.

**Digital Literacy:** Digital literacy refers to the ability to critically analyse, evaluate, and understand information, media messages, and digital technologies, enabling individuals to navigate, create, and participate responsibly and effectively in the digital world.

**Ethics:** Ethics refers to the principles and values that guide individuals' behaviour and decision-making, emphasizing concepts like fairness, integrity, respect, and responsibility towards oneself, others, and the wider society.

**Intersectionality:** Intersectionality is a framework that recognizes how multiple forms of oppression (such as race, gender, class) intersect and interact, shaping individuals' experiences and creating unique systems of discrimination and privilege.

**Positionality:** Positionality refers to an individual's social and cultural positioning, shaped by factors like gender, class, ethnicity, disability, and experiences, which influence their perspectives, biases, and the way they perceive and interact with the world.

**Resilience:** Resilience is the capacity to endure and thrive in the face of critique, setbacks, hardships, and stressors. It entails developing inner strength, flexibility, and positive coping strategies to maintain one's emotional balance and overall wellbeing.

**Assessment Outline**

**Formative feedback**  
Description and timeline

You will receive formative feedback from staff during the workshops/contact hours.

<p><b>Summative assessment</b> Description</p>	<p><b>Assessment 1: Collaborative Creative Presentation</b></p> <p>In multidisciplinary small groups (3 or 4 students), you will select an issue or topic that has resonated with your group from the module and present a creative critical reflection on your learning. You are encouraged to think creatively and artistically in how you present this information.</p> <p>You should think of these questions:</p> <ul style="list-style-type: none"> <li>• Why does this resonate with me/us?</li> <li>• Where am I speaking from?</li> <li>• How do I communicate its impact to a wider audience?</li> </ul> <p>The presentation may take the form of:</p> <ul style="list-style-type: none"> <li>• A reading of a collaborative text;</li> <li>• A podcast;</li> <li>• A video essay;</li> <li>• An audio essay;</li> <li>• A digital or printed zine;</li> <li>• A synthesis of text and music;</li> <li>• A synthesis of text and movement;</li> <li>• A synthesis of text and visual language;</li> <li>• Some other creative form.</li> </ul> <p>You are required to include at least three relevant, reputable, and appropriately cited and referenced sources.</p> <p>After your presentation, you will receive facilitated feedback from your peers.</p> <p><b>Assessed LOs:</b></p> <ul style="list-style-type: none"> <li>• Understand basic ethical skills relevant to performing arts education and collaboration;</li> <li>• Communicate effectively and accessibly, including a foundational approach to positionality.</li> </ul>
<p><b>Feedback methods</b></p>	<ul style="list-style-type: none"> <li>• Peer and Staff Group Feedback Session;</li> <li>• Pass/Fail mark.</li> </ul>
<p style="text-align: center;"><b>Assessment Criteria and Rubric</b></p>	
<p><b>Assessment 1 Criteria</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An understanding of the basic ethical skills relevant to performing arts education and collaboration;</li> <li>• Effective and accessible communication;</li> <li>• A foundational approach to positionality;</li> <li>• Appropriate and well-researched sources and citations.</li> </ul>

<b>Resources</b>	
<b>Essential</b>	
Resources will be provided through the Virtual Learning Environment.	
<b>Recommended</b>	
Resources will be provided through the Virtual Learning Environment.	
<b>Other Information</b>	For BSL Users, each Micro-Lecture will be presented through an hour's moderated session to facilitate language clarification and comprehension.
<b>Next Steps</b>	Any Interdisciplinary and Extended Practice Module



Royal Conservatoire  
*of* Scotland

SCQF LEVEL 8

<b>Module Title</b>	Acting 2		
<b>Module Coordinator</b>	Lecturer in Acting		
<b>Module Content</b>	<p>This module embeds the foundation in naturalistic acting developed in Year 1 and extends those skills through broader understanding of a variety acting styles, and their application to stage and screen. This will include classes and workshops exploring:</p> <ul style="list-style-type: none"> <li>• A greater depth of integration of physical, vocal, psychological, emotional, and behavioural responses</li> <li>• The development of character within a variety of different styles and mediums</li> </ul> <p>Your work in this module will support the theoretical, technical, and creative skills needed in rehearsal &amp; performance.</p>		
<b>Level</b>	SCQF Level 8		
<b>Credit Ratings</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Acting 1		
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 7		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	16		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	67		
Tutorials	1		
Independent Study	32		
<b>Total Notional Student Effort</b>	<b>100</b>		
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Extend technical skills, knowledge and understanding</li> <li>• Develop a broader understanding of the actor's</li> </ul>		

	<p>processes within different contexts</p> <ul style="list-style-type: none"> <li>• Facilitate exploration of the different acting styles required for stage and screen</li> <li>• Promote a creative approach to the integration of skills in the truthful creation of character(s) from text</li> <li>• Embed strategies for autonomous learning and collaborative practice</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Evidence a growing range and depth of communication of character through appropriate physical, vocal, emotional and intellectual means
<b>LO2</b>	Work autonomously and collaboratively through the exploration of contrasting acting styles
<b>LO3</b>	Apply a broader understanding of an actor's processes, in relation to both stage and screen
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO1, LO2, LO3)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to analyse and communicate thoughts, feelings and behaviours of characters as appropriate for stage and screen</li> <li>• The integration of core disciplines including acting, voice and movement through the creation of character</li> <li>• Generosity when collaborating with others, including receptiveness to peer and staff feedback</li> </ul>

<b>Assessment 2, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• <b>Performance</b></li> <li>• Pass/Fail (LO1, LO3)</li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The ability to communicate a character's thoughts, feelings and behaviour through physical, intellectual and emotional means.</li> <li>• The integration of the core disciplines of acting, voice and movement as applied to the creation of character from text</li> <li>• Presentation of at least two scenes (one of which should be for stage and one for screen,) within which fully embodied and researched characters can be evidenced</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	X
	LO2	X	
	LO3	X	X
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following ways: <ul style="list-style-type: none"> <li>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Pass/Fail grade on completion of the module</li> </ul>		
<b>Recommended Resources</b>	Berry, C. (2003). <i>The Actor and the Text</i> . London: Virgin.  Caine, M. (1990). <i>Acting in Film: An Actor's Take on Moviemaking</i> . New York: Applause.  Churcher, M. (2011). <i>A Screen Acting</i>		

	<p><i>Workshop</i>. London: Nick Hern Books.</p> <p>Lecoq, J. (2006). <i>The Theatre of Movement and Gesture</i>. Abingdon, England; New York, USA: Routledge.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>The Artist in Practice</p> <p>The Actor Musician Project</p> <p>Rehearsal &amp; Production</p>



<b>Module Title</b>	Dance 2		
<b>Module Coordinator</b>	Lecturer in Dance		
<b>Module Content</b>	<p>This module further deepens and develops existing skills across a range of dance techniques relevant to musical theatre. It includes classes and workshops developing:</p> <ul style="list-style-type: none"> <li>• Advanced technical skills in the various dance techniques relevant to Musical Theatre</li> <li>• Professional dance practices and audition techniques relevant to the musical theatre industry</li> <li>• Further development of a personal fitness regime relevant to individual needs</li> </ul> <p>Your work in this module will support the theoretical, technical, and creative skills needed in rehearsal &amp; performance.</p>		
<b>Level</b>	SCQF Level 8		
<b>Credit Ratings</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Dance 1		
<b>Co-requisites</b>	All other core modules in SCQF Level 8		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	16		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	63		
Practical Exam	3		
Tutorials	0.5		
Independent Study	33.5		
<b>Total Notional Student Effort</b>	<b>100</b>		
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Further develop the technical skills in the core areas of dance relevant to musical theatre</li> </ul>		

	<ul style="list-style-type: none"> <li>• Allow you to build a deeper understanding of the theories and practices in dance relevant to Musical Theatre</li> <li>• Develop deeper application of style, expression and technique in dance</li> <li>• Prepare you for current industry auditions</li> <li>• Prepare the body for performance through a regular regime of body conditioning, fitness programmes and technical exercises whilst developing skills in relaxation, focus and professional practice</li> <li>• Promote the use of reflection as a catalyst for personal and artistic development</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Apply a growing range and depth of dance comprehension while demonstrating significant development in the execution of the technical requirements in a variety of dance forms
<b>LO2</b>	Demonstrate a broader and deeper understanding of the theories and practices in dance relevant to Musical Theatre, showing an increased ability to synthesize style and technique in a variety of dance forms
<b>LO3</b>	Evidence an increased ability to work autonomously, safely, ethically and collaboratively in dance practice
<b>LO4</b>	Demonstrate significant development of a personal fitness programme which supports dynamic movement range, increasing strength, flexibility, stamina and confidence
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of</li> </ul>

	working practice <ul style="list-style-type: none"> <li>• Grade (LO1, LO3, LO4)</li> </ul>		
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Further development in the execution of core dance skills</li> <li>• Ability to combine dance steps into complex combinations demonstrating a developing understanding of the expressive qualities of movement</li> <li>• Increased understanding and ability in the synthesis of technique and style</li> <li>• Development of etiquette and audition technique with enhanced professional practice relevant to Musical Theatre</li> <li>• Further development and demonstration of the ability to put into practice, a personal fitness regime to meet the current demands of the industry</li> </ul>		
<b>Assessment 2, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• <b>Performance (Exam)</b></li> <li>• Grade (LO1, LO2)</li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• An enhanced ability to recreate complex dance sequences</li> <li>• Significant development in the synthesis of technique and style in dance</li> <li>• The ability to learn and perform new choreography in an audition-based context</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	X
	LO2		X
	LO3	X	
	LO4	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>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Module grade on completion</li> </ul>
<b>Recommended Resources</b>	<p>Allen, N. (2019). <i>Injury Prevention and Management For Dancers</i>. S.L.: Crowood Press.</p> <p>Franklin, E. (2004). <i>Conditioning for Dance. Training for Peak Performance in all Dance Forms</i>. Champaign: Human Kinetics.</p> <p>Grant, G. (2013). <i>Technical Manual and Dictionary of Classical Ballet</i>. Dover.</p> <p>Guarino, L. and Oliver, W. (2015). <i>Jazz Dance: A History of the Roots and Branches</i>. Gainesville: University Press of Florida.</p> <p>Haas, J.G. (2018). <i>Dance Anatomy</i>. Champaign: Human Kinetics.</p> <p>Howse, J. (2009). <i>Anatomy, Dance Technique &amp; Injury Prevention</i>. London: Methuen Drama.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>The Artist in Practice  The Actor Musician Project  Rehearsal &amp; Production</p>

<b>Module Title</b>	Music 2		
<b>Module Coordinator</b>	Lecturer in Music		
<b>Module Content</b>	<p>This module extends the technical and creative skills needed as a solo instrumentalist with a view to supporting your ability to contribute to an ensemble in a variety of actor-musician and musical theatre contexts. These are developed through:</p> <ul style="list-style-type: none"> <li>• Music Lab sessions exploring creative tasks, movement integration, and collaboration</li> <li>• 1:1 instrumental Lessons</li> <li>• Choir</li> </ul> <p>Your work in this module will support the theoretical, technical, and creative skills needed in Rehearsal &amp; Performance.</p>		
<b>Level</b>	SCQF Level 8		
<b>Credit Ratings</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Music 1		
<b>Co-requisites</b>	All other core modules in SCQF Level 8		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	23		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	18 (Choir)		
Workshops	18 (Music Lab)		
Directed Study	36 (Music Lab)		
1:1 lessons	10 (Instrumental)		
Supervised / Taught group activity	4 (Assessment Workshop)		
Tutorials	0.5		
Independent Study	13.5		
<b>Total Notional Student Effort</b>	<b>100</b>		
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Further develop instrumental</li> </ul>		

	<p>study to support and explore ensemble skills</p> <ul style="list-style-type: none"> <li>• Further develop instrumental and communication skills to begin to support actor-musician work</li> <li>• Further develop and refine vocal ensemble skills</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Evidence a creative and refined clarity of communication as a solo and ensemble musician
<b>LO2</b>	Evidence a generosity and creativity in communication through instrumental ensemble in a variety of contexts
<b>LO3</b>	Evidence a growing range and depth of vocal ensemble skill and a detailed awareness in response to musical direction
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Grade (LO1, LO2, LO3)</li> <li>• 60% of module grade</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An understanding of the dynamics of an instrumental ensemble and a flexibility and creativity in varying ensemble roles</li> <li>• An ability to collaborate in a vocal ensemble and respond to specific musical and stylistic direction</li> <li>• A developed ability to respond creatively to musical direction and ability to incorporate direction into practice</li> <li>• An ability to work autonomously and responsibly in practice and preparation</li> </ul>
<b>Assessment 2, Type and Weighting</b>	You will be assessed through:

	<ul style="list-style-type: none"> <li>• <b>Instrumental Performance</b></li> <li>• Grade (LO1, LO2)</li> <li>• 40% of module grade</li> </ul>												
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A growing range and depth of technical accuracy and musical detail</li> <li>• An ability to communicate effectively as a solo and ensemble musician</li> <li>• Generosity as a solo and collaborative musician in a group environment</li> </ul>												
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO2</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO3</td> <td>X</td> <td></td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	X	X	LO2	X	X	LO3	X	
	Assessment 1	Assessment 2											
LO1	X	X											
LO2	X	X											
LO3	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>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Module grade on completion of the module</li> </ul>												
<b>Recommended Resources</b>	<p>Harris, P. (1999). <i>Improve your sight-reading!</i> London: Faber Music [specific to grade studied].</p> <p>Harrison, J. (2017). <i>Actor-Musicianship</i>. London: Methuen.</p> <p>Holmes, J. and Scaife, N. (2015). <i>Aural Training in Practice</i>. London: ABRSM</p>												

	<p>[specific to grade studied].</p> <p>Taylor, E. (2008a). <i>Music Theory in Practice</i>. ABRSM [specific to grade studied].</p> <p>Taylor, E. (2008b). <i>The AB guide to Music Theory (Vol I and II)</i>. London: ABRSM.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>The Artist in Practice</p> <p>The Actor Musician Project</p> <p>Rehearsal &amp; Production</p>



<b>Module Title</b>	Voice 2		
<b>Module Coordinator</b>	Lecturer in Voice & Discipline Lead Singing & Performance		
<b>Module Content</b>	<p>This module consolidates and further develops spoken and sung voice work. Classes, workshops and individual sessions will include:</p> <ul style="list-style-type: none"> <li>• Spoken Voice into text preparation for integration into project work</li> <li>• Accent and Dialects</li> <li>• Singing Lessons</li> <li>• Repertoire preparation sessions</li> </ul>		
<b>Level</b>	SCQF Level 8		
<b>Credit Ratings</b>	10 SCQF Credits / 5 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Voice 1		
<b>Co-requisites</b>	All other modules in BA MT SCQF Level 8		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	16		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	36 (Voice Classes)		
1:1 lessons	16 (Individual singing lessons)		
Directed Study	10 (Rep sessions)		
Tutorials	0.25		
Independent Study	37.75		
<b>Total Notional Student Effort</b>	<b>100</b>		
<b>Module Aims</b>	<p>This module is designed to enable you to:</p> <ul style="list-style-type: none"> <li>• Consolidate a safe and sustainable working practice in voice</li> <li>• Secure an effective autonomous and collaborative working practice in voice</li> <li>• Develop a meaningful connection to voice and text, helping you to explore imaginatively and creatively through voice</li> </ul>		
<b>Learning Outcomes</b>	On successful completion of this module you		

	will be able to:		
<b>LO1</b>	Demonstrate growth in vocal development and technical skills towards an embodied voice		
<b>LO2</b>	Work with courage, creativity, and imagination in all aspects of voice		
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO1, LO2)</li> </ul>		
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• development of a safe, embodied spoken and sung voice</li> <li>• development of interpretive and expressive skills over a range of texts in voice</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	
	LO1	X	
	LO2	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>• Spoken feedback from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorial</li> <li>• Pass/Fail outcome on completion of the module</li> </ul>		
<b>Recommended Resources</b>	<p><b>Recommended resources in addition to those recommended for Voice 1:</b></p> <p>Kayes, G &amp; Fisher, J <i>This is a Voice – 99 exercises to train, project and harness the power of your voice</i> pub Welcome Collection 2018 ISBN-13 978-1999809027</p> <p>Melton, J <i>One Voice: Integrating Singing and Theatre Voice Techniques</i> pub Waverly Pr Inc 2011 ISBN-13 978-1577667711</p> <p>Soto-morettini, D <i>Popular Singing and Style</i></p>		

	pub Bloomsbury Methuen Drama 2014 ISBN-13 978-1472518644
<b>Other Relevant Details</b>	Singing repertoire available from Whittaker Library.
<b>Next Steps</b>	Level 9 modules

<b>Module Title</b>	The Artist in Development 2		
<b>Module Coordinator</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 casting and self-employment.</p> <p>This is achieved through:</p> <ul style="list-style-type: none"> <li>• Performance workshops</li> <li>• Seminars in how the individual articulates with the wider industry</li> <li>• Deeper engagement in the self-led management of learning through personal development planning and reflective practice</li> </ul> <p>Your work in this module will support the theoretical, technical, and creative skills needed in rehearsal &amp; performance.</p>		
<b>Level</b>	SCQF Level 8		
<b>Credit Ratings</b>	20 SCQF Credits / 10 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	All other modules in BA MT SCQF Level 7		
<b>Co-requisites</b>	None		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	20		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	60 (Performance Lab)		
Seminars	20 (MT Industry)		
Workshops	10 (Professional Practice)		
Tutorials	1 (20 min per term)		
Independent Study	109		
<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</li> </ul>		

	<p>performance skills, with a focus on personal repertoire</p> <ul style="list-style-type: none"> <li>• Empower a detailed analysis of the contemporary musical theatre landscape and industry</li> <li>• Support you in identifying potential employment streams within musical theatre and related industries</li> <li>• Identify and develop key elements within a professional portfolio</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 performance skills and greater confidence and expertise in their integration
<b>LO2</b>	Demonstrate a strong understanding of the contemporary musical theatre industry and the employment opportunities therein
<b>LO3</b>	Identify appropriate professional portfolio content
<b>LO4</b>	Take responsibility for 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>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO1, LO2)</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 critical 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) within it</li> </ul>

	<ul style="list-style-type: none"> <li>• The ability to work responsibly, autonomously, and collaboratively</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>• <b>Documentation of Reflection and Development Planning</b></li> <li>• Pass/Fail (LO3, LO4)</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, personal and collaborative practices and identify areas of required development</li> <li>• Evidence of regular reflection on personal practice, learning and development</li> <li>• The self-management of development goals</li> <li>• The practical application of reflection and feedback</li> <li>• The ability to articulate key learning moments throughout the year, across disciplines</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	
	LO2	X	X
	LO3		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>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Development planning will be reviewed in tutorials across all three terms</li> <li>• Written feedback on summative statement</li> <li>• Pass/Fail grade on completion of the module</li> </ul>		

<p><b>Recommended Resources</b></p>	<p>Librettos / Scores and research material specific to individual repertoire</p> <p>Austin Eyer, J. and Franklin Smith, L. (2015). <i>Broadway Swings: Understudying for Musical Theatre</i>. London: Methuen.</p> <p>Berry, C. (2003). <i>The Actor and the Text</i>. London: Virgin.</p> <p>Black Work Broadway. (n.d.). <i>Black Work Broadway</i>. [online] Available at: <a href="https://blackworkbroadway.com/Info">https://blackworkbroadway.com/Info</a>.</p> <p>Bogart, A. (2007). <i>And Then, You Act: Making Art in an Unpredictable World</i>. London: Routledge.</p> <p>Boud, D. and Walker, D. (2001). <i>Experience and Learning : Reflection at Work</i>. Geelong, Vic.: Deakin University.</p> <p>Caldarone, M., Lloyd-Williams, M. and Johnson, T. (2011). <i>Actions: The Actors' thesaurus</i>. London: Nick Hern Books.</p> <p>Capacchione, L. (2015). <i>The Creative Journal: The Art of Finding Yourself</i>. Ohio University Press.</p> <p>Chekhov, M. and Gordon, M. (2001). <i>On the Technique of Acting</i>. New York, NY: Quill.</p> <p>Cottrell, S. (2015). <i>Skills for Success: Personal Development and Employability</i>. Basingstoke: Palgrave Macmillan.</p> <p>Cottrell, S. (2017). <i>Critical Thinking Skills: Developing Effective Analysis and Argument</i>. Basingstoke: Palgrave Macmillan.</p> <p>George, N. (2005). My Life with Voice. <i>Voice and Speech Review</i>, 4(1),</p>

pp.33–42.

Lecoq, J. (2006). *The Theatre of Movement and Gesture*. Abingdon, England; New York, USA: Routledge.

McGuinness, M. (2012). *Resilience: Facing Down Rejection & Criticism on the Road to Success*. Potters Bar, England: Lateral Action Books.

McGuinness, M. (2018). *21 Insights for 21st Century Creatives*. Potters Bar, England: Lateral Action Books.

Merlin, B. (2007). *The Complete Stanislavski Toolkit*. London Nick Hern Books.

Moon, J.A. (2008). *Learning Journals: A Handbook for Reflective Practice and Professional Development*. London: Routledge.

Musical Theater Today. (n.d.). *Musical Theater Today Vol I - III*. [online] Available at: <https://musicaltheatertoday.com/> [Accessed 3 Jul. 2020].

Rutherford, N. (2015). *Musical Theatre Auditions and Casting*. London: Methuen.

Schön, D.A. (2016). *The Reflective Practitioner: How Professionals Think in Action*. Abington: Routledge.

Soto-Morettini, D. (2006). *Popular Singing: A Practical Guide to Pop, Jazz, Blues, Rock, Country and Gospel*. London: A & C Black.

Syler, C. and Banks, D. (2019). *Casting a Movement: The Welcome Table Initiative*. Abingdon, Oxon; New York, NY: Routledge.

Tharp, T. and Reiter, M. (2006). *The Creative Habit: Learn it and Use It for Life*.



	<p>New York: Simon &amp; Schuster.</p> <p>The Broadway League (n.d.). <i>IBDB   The Official Source For Broadway Information</i>. [online] lbd.com. Available at: <a href="https://www.ibdb.com/">https://www.ibdb.com/</a>.</p> <p>The Stage (2019). <i>Theatre news, reviews, interviews and jobs   The Stage</i>. [online] The Stage. Available at: <a href="https://www.thestage.co.uk/">https://www.thestage.co.uk/</a>.</p> <p>the98percentpod.libsyn.com. (n.d.). <i>The 98%</i>. [online] Available at: <a href="https://the98percentpod.libsyn.com/">https://the98percentpod.libsyn.com/</a> [Accessed 3 Jul. 2020].</p> <p>iUKTDb (n.d.). <i>iUKTDb Archive</i>. [online] UK Theatre Web. Available at: <a href="https://www.uktw.co.uk/archive/">https://www.uktw.co.uk/archive/</a> [Accessed 3 Jul. 2020].</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>The Artist in Practice</p> <p>The Actor Musician Project</p> <p>Rehearsal &amp; Production</p>

<b>Module Title</b>	Integrated Skills Projects		
<b>Module Coordinator</b>	<i>As Assigned</i>		
<b>Module Content</b>	<p>This module builds on the creative, practical and theoretical skills built in Year 1.</p> <p>Opportunities will be provided for you to integrate your skills in practical contexts designed around some of the major components of working as a professional, multi-disciplinary artist.</p> <p>Projects will focus on the integration of skills within different contexts, which may include</p> <ul style="list-style-type: none"> <li>- Ensemble Song &amp; Dance</li> <li>- Acting through Song</li> <li>- Acting &amp; Musicianship</li> <li>- New Work</li> </ul>		
<b>Level</b>	SCQF Level 8		
<b>Credit Ratings</b>	<b>50</b> SCQF Credits / <b>25</b> ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	All core modules in SCQF Level 7		
<b>Co-requisites</b>	All other core modules in SCQF Level 8		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	12		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Supervised / Taught group activity	216		
Directed Study	36 (Research & Prep)		
Directed Study	72 (MD-led note-learning)		
Directed Study	36 (Peer-led warm-up)		
Tutorials	1		
Independent Study	139		
<b>Total Notional Student Effort</b>	<b>500</b>		
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Develop and integrate the practical performance skills associated with</li> </ul>		

	<p>musical theatre (Singing, Acting, Dance and Music)</p> <ul style="list-style-type: none"> <li>• Extend and refine the intellectual, practical and creative skills associated with the performance of smaller sections of musical theatre repertoire</li> <li>• Strengthen autonomous and reflective practice within a practical rehearsal and performance environment</li> <li>• Provide a range of alternative practices and viewpoints associated with musical theatre styles and the rehearsal techniques associated with them</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Integrate the core disciplines associated with musical theatre including acting, singing, dance and music through rehearsal and performance
<b>LO2</b>	Develop understanding of new and existing repertoire analysis and its integration through practical application
<b>LO3</b>	Work responsibly, autonomously and collaboratively in rehearsal, development, and performance
<b>LO4</b>	Maintain a professional standard of preparation, timekeeping, attendance and rehearsal etiquette
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO1, LO3, LO4)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to take responsibility for your own rehearsal process</li> <li>• The ability to work with generosity and sensitivity towards others</li> <li>• The ability to synthesize acting, singing, dance and music in</li> </ul>

	<p>rehearsal</p> <ul style="list-style-type: none"> <li>• A well-grounded knowledge and understanding of the material and the practical application of that understanding</li> </ul>															
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Performance</b></li> <li>• Pass/Fail (LO1, LO2)</li> </ul>															
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The integration of acting, singing, dance and music in performance</li> <li>• The ability to make mature, informed, and truthful decisions in performance</li> <li>• The creative application of the analysis of material, its historic and contemporary contexts</li> </ul>															
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td>X</td> </tr> <tr> <td>LO2</td> <td></td> <td>X</td> </tr> <tr> <td>LO3</td> <td>X</td> <td></td> </tr> <tr> <td>LO4</td> <td>X</td> <td></td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	X	X	LO2		X	LO3	X		LO4	X	
	Assessment 1	Assessment 2														
LO1	X	X														
LO2		X														
LO3	X															
LO4	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>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Brief written or mutually constructed feedback from members of the performance assessment team</li> <li>• Pass/Fail grade on completion of the module</li> </ul>															
<b>Recommended Resources</b>	<p><i>Selections of Librettos, Script and/or Scores for selected repertoire</i></p> <p><i>Library and/or web-based research into the repertoire, style and contexts</i></p>															

	<p>Alfreds, M. (2007). <i>Different Every Night: Putting the Play on the Stage and Keeping it Fresh</i>. Grantham, UK: Nick Hern Books.</p> <p>Berry, C. (1991). <i>Voice and the actor</i>. New York: Wiley.</p> <p>Berry, C. (2003). <i>The Actor and the Text</i>. London: Virgin.</p> <p>Bogart, A. and Landau, T. (2014). <i>The Viewpoints Book: A Practical Guide to Viewpoints and Composition</i>. London: Nick Hern Books.</p> <p>Caldarone, M., Lloyd-Williams, M. and Johnson, T. (2011). <i>Actions: The Actors' thesaurus</i>. London: Nick Hern Books.</p> <p>George, N. (2005). My Life with Voice. <i>Voice and Speech Review</i>, 4(1), pp.33–42.</p> <p>Harrison, J. (2017). <i>Actor-Musicianship</i>. London: Methuen.</p> <p>Lecoq, J. (2006). <i>The Theatre of Movement and Gesture</i>. Abingdon, England; New York, USA: Routledge.</p> <p>Merlin, B. (2007). <i>The Complete Stanislavski Toolkit</i>. London Nick Hern Books.</p> <p>Soto-Morettini, D. (2006). <i>Popular Singing: A Practical Guide to Pop, Jazz, Blues, Rock, Country and Gospel</i>. London: A &amp; C Black</p> <p>Whitfield, S. (2019). <i>Reframing the Musical: Race, Culture and Identity</i>. London: Red</p>
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	<p>Globe Press.</p> <p>Woolford, J. (2013). <i>How Musicals Work: And How to Write Your Own</i>. New York: Nick Hern Books.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	<p>The Artist in Practice</p> <p>Actor Musician Project</p> <p>Rehearsal &amp; Production</p>



# Royal Conservatoire *of* Scotland

**SCQF LEVEL 9**

<b>Module Title</b>	The Artist In Practice		
<b>Module Coordinator</b>	<i>As assigned</i>		
<b>Module Content</b>	<p>This module solidifies practical and reflective skills for personal, artistic and professional development.</p> <p>The focus moves to facilitating the transition from training to professional life by bringing together all elements of artistic practice.</p> <p>Performance classes will support choice &amp; preparation of professional portfolio repertoire.</p> <p>Industry seminars and workshops will further develop links and understanding of current industry practices, including expectations of digital portfolio materials and professional audition processes.</p> <p>A professional showcase will offer opportunity for the sharing of individual skills &amp; creative preferences.</p> <p>The creation of digital portfolio materials will be supported to further enhance employability opportunities.</p> <p>Individual tutorials will allow for a holistic reflection of the distance travelled through training and the identification of practicable next steps into the profession.</p>		
<b>Level</b>	SCQF Level 9		
<b>Credit Ratings</b>	30 SCQF Credits / 15 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	All core modules in SCQF Level 8		
<b>Co-requisites</b>	All other core modules in SCQF Level 9		
<b>Anti-requisites</b>	None		
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>	30		
<b>Learning Modes</b>	<b>Indicative Total (hours)</b>		
Seminars	10 (Industry) – full group online		



Workshops	24 (Professional Practice) – full group
Supervised / Taught group activity	24 (Performance Classes) – half groups
Supervised / Taught group activity	30 (Dance) – full group
Supervised / Taught group activity	6 (Acting) – quarter groups
Supervised / Taught group activity	70 (Showcase) - full group
1:1 lessons	13 (Singing lessons)
1:1 lessons	4 (Instrument lessons)
1:1 lessons	2 (Digital Portfolio – voice reels)
Directed Study	35 (Repertoire Selection & Preparation)
Tutorials	1
Independent Study	81
<b>Total Notional Student Effort</b>	<b>300</b>
<b>Module Aims</b>	<p>This module is designed to:</p> <p>Embed a detailed understanding of the contemporary musical theatre landscape and your place within it.</p> <p>Support you in the development and recording of relevant professional portfolio materials</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate that your individual praxis is informed by your understanding of the contemporary musical theatre landscape, through appropriate choice of professional portfolio materials
<b>LO2</b>	Evidence a high level of practical skills and confidence, through the rehearsal and appropriate presentation of professional portfolio materials
<b>LO3</b>	Demonstrate a creative, professional and flexible approach to engaging with industry practitioners
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO1)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Practical and informed application of</li> </ul>

	<p>research in to the contemporary musical theatre landscape</p> <ul style="list-style-type: none"> <li>• The ability to choose and develop rep with personal and creative integrity and insight.</li> <li>• The capacity to work both autonomously and collaboratively, maintaining professional standards of responsibility, 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>• <b>Professional Portfolio</b></li> <li>• Pass/Fail (LO2)</li> </ul>																
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A professional standard portfolio of performance and audition repertoire, recorded media, self-marketing materials and professional memberships</li> </ul>																
<b>Assessment 3 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO3)</li> </ul>																
<b>Assessment Criteria for Assessment 3</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A respectful and professional approach to engaging with industry practitioners</li> <li>• Behaviours associated with self-discipline, empathy, entrepreneurship and creative citizenship</li> </ul>																
<b>Alignment of Assessment and Learning Outcomes</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></td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td></td> <td>X</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	Assessment 3	LO1	X			LO2		X		LO3			X
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LO1	X																
LO2		X															
LO3			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>• Oral feedback/feedforward from staff, industry professionals and peers, continuously throughout the working process</li> <li>• 1-to-1 exit tutorial</li> <li>• Pass/Fail grade on completion of the module</li> </ul>																

<p><b>Recommended Resources</b></p>	<p>Alfreds, M. (2007). <i>Different Every Night: Putting the Play on the Stage and Keeping it Fresh</i>. Grantham, UK: Nick Hern Books.</p> <p>Annett, M. (2009). <i>Actor's Guide to Auditions &amp; Interviews</i>. London: Bloomsbury.</p> <p>Austin Eyer, J. and Franklin Smith, L. (2015). <i>Broadway Swings: Understudying for Musical Theatre</i>. London: Methuen.</p> <p>Black Work Broadway. (n.d.). <i>Black Work Broadway</i>. [online] Available at: <a href="https://blackworkbroadway.com/Info">https://blackworkbroadway.com/Info</a>.</p> <p>Bogart, A. (2007). <i>And Then, You Act: Making Art in an Unpredictable World</i>. London: Routledge.</p> <p>Caldarone, M., Lloyd-Williams, M. and Johnson, T. (2011). <i>Actions: The Actors' thesaurus</i>. London: Nick Hern Books.</p> <p>Capacchione, L. (2015). <i>The Creative Journal: The Art of Finding Yourself</i>. Ohio University Press.</p> <p>Cottrell, S. (2015). <i>Skills for Success: Personal Development and Employability</i>. Basingstoke: Palgrave Macmillan.</p> <p>Cottrell, S. (2017). <i>Critical Thinking Skills: Developing Effective Analysis and Argument</i>. Basingstoke: Palgrave Macmillan.</p> <p>Deer, J. and Rocco Dal Vera (2016). <i>Acting in Musical Theatre: A Comprehensive Course</i>. London; New York: Routledge.</p> <p>Dunmore, S. (2012). <i>An Actor's Guide to Getting Work</i>. London: Methuen.</p> <p>Harrison, J. (2017). <i>Actor-Musicianship</i>. London: Methuen.</p> <p>Lecoq, J. (2006). <i>The Theatre of Movement and Gesture</i>. Abingdon, England; New York, USA: Routledge.</p> <p>Musical Theater Today. (n.d.). <i>Musical Theater</i></p>
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	<p><i>Today Vol I - III</i>. [online] Available at: <a href="https://musicaltheatertoday.com/">https://musicaltheatertoday.com/</a> [Accessed 3 Jul. 2020].</p> <p>Rutherford, N. (2015). <i>Musical Theatre Auditions and Casting</i>. London: Methuen.</p> <p>Sanders, S. (2011). <i>Rock the Audition: How to prepare for and get cast in rock musicals</i>. Milwaukee, Wis.: Hal Leonard ; Enfield.</p> <p>Soto-Morettini, D. (2012). <i>Mastering the Audition: How to Perform Under Pressure</i>. London: Methuen.</p> <p>Syler, C. and Banks, D. (2019). <i>Casting a Movement: The Welcome Table Initiative</i>. Abingdon, Oxon ; New York, Ny: Routledge.</p> <p>Tharp, T. and Reiter, M. (2006). <i>The creative habit: Learn it and use it for life</i>. New York: Simon &amp; Schuster.</p> <p>The Broadway League (n.d.). <i>IBDB   The Official Source For Broadway Information</i>. [online] <a href="https://www.ibdb.com/">ibdb.com</a>. Available at: <a href="https://www.ibdb.com/">https://www.ibdb.com/</a>.</p> <p>The Stage <i>Theatre news, reviews, interviews and jobs   The Stage</i>. [online] The Stage. Available at: <a href="https://www.thestage.co.uk/">https://www.thestage.co.uk/</a>.</p> <p>the98percentpod.libsyn.com. (n.d.). <i>The 98%</i>. [online] Available at: <a href="https://the98percentpod.libsyn.com/">https://the98percentpod.libsyn.com/</a> [Accessed 3 Jul. 2020].</p> <p>Web, U.T. (n.d.). <i>iUKTDb Archive</i>. [online] UK Theatre Web. Available at: <a href="https://www.uktw.co.uk/archive/">https://www.uktw.co.uk/archive/</a> [Accessed 3 Jul. 2020].</p>
<b>Other Relevant Details</b>	A professional headshot and Spotlight membership (or equivalent) will be required for this module
<b>Next Steps</b>	

<b>Module Title</b>		The Actor Musician Project	
<b>Module Co-ordinator</b>		Associate Head of Musical Theatre	
<b>Module Content</b>		<p>This module will consolidate and apply your understanding of and application as an Actor Musician through rehearsal and performance.</p> <ul style="list-style-type: none"> <li>• This project will include a sustained rehearsal period exploring the development and integration of instrumental ensemble skills with the other key musical theatre disciplines (Acting, Singing, Dance and Movement).</li> <li>• This project will also challenge you to explore, adapt and realise a challenging piece of repertoire in performance</li> </ul> <p>Within the module there is an expectation of elevation in the skills, synthesis, and professional practice developed in years 1 and 2 as applied to the sustained and demanding context of rehearsal, production and public performance .</p>	
<b>Level</b>		Level 9	
<b>Credit Rating</b>		30 SCQF Credits / 15 ECTS credits	
<b>Status (Core/Option/CRSC)</b>		X XCore Option Credit Rated Short Course	
<b>Pre-requisites</b>		All BA Musical Theatre Years 1 and 2 modules	
<b>Co-requisites</b>		All other modules in BA MT SCQF Level 9	
<b>Anti-Requisites</b>		None	
<b>Maximum number of Students</b>	20	<b>Minimum number of Students</b>	16
<b>Number of weeks over which module is delivered</b>	8		
<b>Learning Modes</b>		Indicative Total (hours)	
Supervised / Taught group activity		190	
Directed Study		30	
Tutorials		0.5 hr (or written feedback)	

Independent Study	79.5
<b>Total Notional Student Effort</b> (Should add up to the total number of credits for module x 10)	<b>300 hrs</b>
<b>Module Aims</b> (must be aligned with learning outcomes)	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Explore creativity in communication through instrumental ensemble in a variety of roles and environments</li> <li>• Employ a significant range of skills, techniques and practices through the integration of acting, singing, dance and music.</li> <li>• Provide opportunity to integrate intellectual, creative and practical skills in rehearsal and performance</li> <li>• To demonstrate a technical dexterity in performance through the synthesis of technique and imagination</li> <li>• Demonstrate significant collaborative and organizational skills through taking responsibility for the work of others.</li> </ul>
<b>Learning Outcomes</b> (must be mapped to programme learning outcomes)	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate that your individual praxis informs your conceptual understanding of the creative and practical demands of an actor-musician
<b>LO2</b>	Synthesize a range of highly developed technical skills effectively in a multi-disciplinary performance context
<b>LO3</b>	Work effectively and professionally as a creative and collaborative ensemble member with the capacity to lead and to be led
<b>LO4</b>	Demonstrate the resilience, resourcefulness, empathy, and self-discipline required as a creative citizen and company member
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO1, LO3, LO4)</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	Assessors will look for:

	<ul style="list-style-type: none"> <li>• The ability to take responsibility for your own rehearsal process</li> <li>• The ability to work with generosity and sensitivity towards others</li> <li>• The ability to synthesize acting, singing, dance and music in the creation of multi-disciplinary performance</li> <li>• The creative application of the analysis of material, its historic and contemporary contexts</li> </ul>															
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Performance (Exam Panel)</b></li> <li>• Pass/fail (LO2, LO3, LO4)</li> </ul>															
<b>Assessment Criteria for Assessment 2</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• The ability to make mature, informed, and truthful decisions in performance</li> <li>• The integration of acting, singing, dance and music in the creation and communication of character and narrative in performance</li> </ul>															
<b>Alignment of Assessment and Learning Outcome</b>																
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	LO2	x	x													
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LO4	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>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Pass/Fail grade on completion of the module</li> </ul>															
<b>Recommended Resources</b>	<p><i>Libretto, Score and Arrangements for chosen repertoire.</i></p> <p><i>Library and/or web-based research into the repertoire, style and contexts.</i></p>															

	<p>Alfreds, M. (2007). <i>Different Every Night: Putting the Play on the Stage and Keeping it Fresh</i>. Grantham, UK: Nick Hern Books.</p> <p>Berry, C. (1991). <i>Voice and the Actor</i>. New York: Wiley.</p> <p>Berry, C. (2003). <i>The Actor and the Text</i>. London: Virgin.</p> <p>Caldarone, M., Lloyd-Williams, M. and Johnson, T. (2011). <i>Actions: The Actors' thesaurus</i>. London: Nick Hern Books.</p> <p>George, N. (2005). My Life with Voice. <i>Voice and Speech Review</i>, 4(1), pp.33–42.</p> <p>Harrison, J. (2017). <i>Actor-Musicianship</i>. London: Methuen.</p> <p>Lecoq, J. (2006). <i>The Theatre of Movement and Gesture</i>. Abingdon, England; New York, USA: Routledge.</p> <p>Merlin, B. (2007). <i>The Complete Stanislavski Toolkit</i>. London Nick Hern Books.</p> <p>Soto-Morettini, D. (2006). <i>Popular Singing: A Practical Guide to Pop, Jazz, Blues, Rock, Country and Gospel</i>. London: A &amp; C Black.</p> <p>Whitfield, S. (2019). <i>Reframing the Musical: Race, Culture and Identity</i>. London: Red Globe Press.</p>
<b>Other Relevant Details</b>	Opportunities for casting will be spread across Rehearsal & Performance and The Actor Musician Project
<b>Next Steps</b>	



<b>Module Title</b>		Rehearsal and Production	
<b>Module Coordinator</b>		Head of BA Musical Theatre	
<b>Module Content</b>		<p>This module provides the opportunity to engage in two fully integrated rehearsal processes of musical theatre repertoire, led by a creative team reflective of the musical theatre industry.</p> <ul style="list-style-type: none"> <li>• There will be variations in the scale of each: one being a more intimate studio theatre context, and the other a larger proscenium arch production.</li> <li>• The two processes will also provide the experience of different casting opportunities across ensemble, featured, and principal roles, as appropriate.</li> <li>• Each production will facilitate knowledge and understanding of the wider contributions made by other creatives and members of the production team and how the individual's work articulates within the whole.</li> </ul> <p>Within the module there is an expectation of elevation in the skills, synthesis, and professional practice developed in years 1 and 2, as applied to the sustained and demanding context of rehearsal, production and public performance.</p>	
<b>Level</b>		SCQF Level 9	
<b>Credit Ratings</b>		50 SCQF Credits / 25 ECTS credits	
<b>Status</b>		Core	
<b>Pre-requisites</b>		All core modules in SCQF Level 8	
<b>Co-requisites</b>		All other core modules in SCQF Level 9	
<b>Anti-requisites</b>		None	
<b>Max no. students:</b>	20	<b>Min. no students:</b>	16
<b>No. of weeks over which module is delivered</b>		14	
<b>Learning Modes</b>		<b>Indicative Total (hours)</b>	

Supervised / Taught group activity	252 (Rehearsal)
Supervised / Taught group activity	80 (Technical Rehearsals)
Directed Study	67 (Performance)
Tutorials	1
Independent Study	100
<b>Total Notional Student Effort</b>	<b>500</b>
<b>Module Aims</b>	<p>This module is designed to:</p> <ul style="list-style-type: none"> <li>• Prepare you for the professional application of synthesized skills</li> <li>• Elevate your standard of professional practice</li> <li>• Facilitate the application of your conceptual understanding of a range of materials and contexts</li> <li>• Challenge your resilience, resourcefulness, self-discipline and ability to collaborate with a variety of other practitioners</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a well-founded, creative and flexible praxis which draws on appropriate critical and ethical thinking, detailed analysis of material and your role within it
<b>LO2</b>	Synthesize a range of highly developed technical skills effectively in a range of multi-disciplinary performance contexts
<b>LO3</b>	Work effectively and professionally as a creative and collaborative artist with the capacity to lead and to be led in a variety of different production contexts
<b>LO4</b>	Demonstrate the self- confidence, resourcefulness, empathy, self-discipline and entrepreneurship required as a creative citizen and company member
<b>Assessment 1 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Continuous Observation</b> of working practice</li> <li>• Pass/Fail (LO1, LO3, LO4)</li> </ul>

<b>Assessment Criteria for Assessment 1</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The ability to take responsibility for your own rehearsal process</li> <li>• The ability to work with generosity and sensitivity towards others</li> <li>• The ability to synthesize acting, singing, dance and music in the development of performance</li> <li>• Creative application of the analysis of repertoire, its historic and contemporary contexts</li> </ul>		
<b>Assessment 2 Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• <b>Performance (Exam Panel)</b></li> <li>• Pass/Fail (LO1, LO2)</li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The ability to make mature, informed, and truthful decisions in performance</li> <li>• The integration of acting, singing, dance and music in the creation and communication of character and narrative in performance</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	X	X
	LO2		X
	LO3	X	
	LO4	X	
<b>Feedback</b>	You will receive timely feedback on your work in this module in the following ways: <ul style="list-style-type: none"> <li>• Oral feedback/feedforward from staff and peers, continuously throughout the working process</li> <li>• Mutually constructed feedback and discussion in one to one tutorials</li> <li>• Brief written feedback from members of the performance assessment team on individual disciplines and synthesis</li> <li>• Pass/Fail grade on completion of the module</li> </ul>		

<p><b>Recommended Resources</b></p>	<p><i>Libretto &amp; Score for chosen repertoire</i></p> <p><i>Library and/or web-based research into the repertoire, style and contexts</i></p> <p>Alfreds, M. (2007). <i>Different Every Night: Putting the Play on the Stage and Keeping it Fresh</i>. Grantham, UK: Nick Hern Books.</p> <p>Berry, C. (1991). <i>Voice and the Actor</i>. New York: Wiley.</p> <p>Berry, C. (2003). <i>The Actor and the Text</i>. London: Virgin.</p> <p>Caldarone, M., Lloyd-Williams, M. and Johnson, T. (2011). <i>Actions: The Actors' Thesaurus</i>. London: Nick Hern Books.</p> <p>George, N. (2005). My Life with Voice. <i>Voice and Speech Review</i>, 4(1), pp.33–42.</p> <p>Lecoq, J. (2006). <i>The Theatre of Movement and Gesture</i>. Abingdon, England; New York, USA: Routledge.</p> <p>Merlin, B. (2007). <i>The Complete Stanislavski Toolkit</i>. London Nick Hern Books.</p> <p>Soto-Morettini, D. (2006). <i>Popular Singing: A Practical Guide to Pop, Jazz, Blues, Rock, Country and Gospel</i>. London: A &amp; C Black.</p> <p>Whitfield, S. (2019). <i>Reframing the Musical: Race, Culture and Identity</i>. London: Red Globe Press.</p>
<p><b>Other Relevant Details</b></p>	<p>Opportunities for casting will be spread across Rehearsal &amp; Performance and The Actor Musician Project</p>
<p><b>Next Steps</b></p>	

## **6. PROGRAMME SPECIFICATION – Additional Notes**

### **9.1 Benchmarks used for Programme Level Outcomes and level Learning Outcomes**

#### **THE SCQF LEVEL DESCRIPTORS**

Level descriptors are fundamental to the SCQF. The SCQF Level Descriptors describe in broad terms what learners should be able to do or demonstrate at a particular level. Within an integrated framework, these level descriptors provide a common vocabulary to assist with the comparison of qualifications and learning programmes.

Each level descriptor has five characteristics which provide a reference point for determining the level of a qualification, learning programme, module and unit of learning or for the recognition of prior learning (RPL). They are not intended to give precise or comprehensive statements of required learning for individual qualifications. The five characteristics are:

- Knowledge and understanding;
- Practice: Applied knowledge, skills and understanding;
- Generic cognitive skills;
- Communication, numeracy and ICT skills; and
- Autonomy, accountability and working with others.

[For more information about the SCQF level descriptors, follow this link.](#)

#### **9.2 Learning and teaching methods**

The guiding principle underlying the delivery of the programme is that of scaffolded learning. Accepting that we learn best in a social environment, you will be progressively enabled to learn by a range of teachers, tutors and visiting professionals rather than simply being taught by them. This approach encourages you to take responsibility and to acquire independence in learning and associated autonomous professional practice.

The programme's high student/staff ratio and small cohort size mean that a supportive and meaningful focus can be maintained on the progress and development of the individual. Frequently each cohort is divided for class and rehearsal/performance work into half groups and in many instances, working in smaller groups or pairs. Individual tutorials also form an essential part of the learning experience.

In the course of three years' study the programme seeks to progress students from classroom-based learning with a strong focus on themselves as acting resource to a rich, self-confident, self-aware and varied practical interaction with the profession. As confidence develops in professional skills, knowledge and understanding the

programme tests and affirms this judgement through increasing exposure to all aspects of professional life, including public performances on professional stages.

### Terminology for Learning Modes

**Supervised/Taught Group Activity:** Practical, class based, led by staff

**Seminar:** Presentation by a member of staff or external expert to a student audience

**Workshop:** Practical session led by a member of staff or external expert to a student audience

**1:1 Lessons:** practical, skills focused, one staff and one student

**Directed Study:** Practical work, led by student(s)

**Performance:** Carried out in front of an audience of any kind, from peers to public

**Exam:** Prepared presentation of work to a staff exam panel

**Tutorials:** A dialogue to critically engage in discussion of your work

**Independent Study:** Learning that you will do outwith class time

### IXP Modules

Interdisciplinary and Extended Practice (IXP) modules enrich your learning experience by offering opportunities to extend academic and/or artistic horizons. They also facilitate the development of an individualized learning experience, tailored to individual needs, interests and career aspirations. For Years 2 & 3, you'll have the opportunity to choose from a menu of IXP modules available to DDPF students and will be allocated one of your choices, subject to availability.

## **9.3 Assessment**

In accordance with the Academic Framework, the BA Musical Theatre Programme acknowledges that assessment is valuable not only as a measurement of learning, but also as a catalyst for learning: the assessment process is, in itself, an integral part of your learning experience. As such, assessment in Conservatoire programmes is often conducted in the context of practice, whether performance, teaching, or other practice.

Over the course of the BA Musical Theatre Programme a diverse range of areas of knowledge, skills and understandings are assessed to determine the achievement of a diverse range of learning outcomes. It is understood that these achievements will be measured using an equally diverse range of forms of assessment.

In designing the assessments for the programme, consideration has been given to the most appropriate method of assessment to support your learning and ascertain whether students have demonstrated attainment of the learning outcomes. The programme pays particular attention to the balance of formative and summative

assessment, ensuring that summative assessments do not create an assessment burden at the end of modules, or at the same time across different modules.

The programme employs a rich variety of feedback mechanisms to support your learning. Dialogue, between students and staff, professionals, and peers, forms the basis of much formative feedback. Verbal feedback from tutors, for instance in tutorials, performance labs and rehearsals, is used to provide regular and tailored advice on your development. In some settings, you may be encouraged to provide constructive criticism on each other's work and progress.

## **9.4 Assessment: Philosophy and Practice**

### Underlying principles of assessment

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

*Reliable assessment means:*

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

*Fair assessment means:*

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

*Valid assessment means:*

- The assessment is specifically designed to measure success in the intended learning outcome(s); and
- All assessments are mapped onto assessment criteria and learning outcomes.

### **Assessment is for learning:**

- The assessment process is part of the student's learning experience; and
- The assessment process must include detailed feedback.

### BA Musical Theatre's overall approach to assessment

The programme employs the following assessment modes:

- Continuous observation of working process on a pass/fail basis
- Graded assessment of certain skills
- Performance on a pass/fail basis
- Reflective summative statements on a pass/fail basis

The programme's learning outcomes which relate to practice and performance are assessed through the observation of that practice and performance. This is an effective way to assess the quality of performance skills and insights through practice based assessments.

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

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

As would be expected of a programme of this nature, formative assessment is, in many contexts, continuous and immediate – it is an inherent and integral part of the student/teacher and student/student relationship formed in the studio, the rehearsal room and in performances. Whilst summative assessment is designed explicitly to inform decisions in respect of student progress in the formal sense, it is also intended to be formative in that it assists students to understand their strengths and weaknesses in order to work towards improving overall performance. Summative assessment points and processes are also, in themselves, learning experiences – students learn through summatively assessed performances and they learn through the summatively, and continuously, assessed processes and working practices which inform that performance.



## 9.5 Assessment Modes

- Continuous Observation of Working Practice
- Performance
- Presentation or Exam
- Documentation of Development and Planning

MODULE	ASSESSMENT MODES				
	Continuous Observation	Performance	Presentation	Documentation	Professional Portfolio
Acting 1	X	X			
Music 1	X	X			
Voice 1	X	X			
Dance 1	X	X			
The Artist in Development 1	X			X	
Critical & Contextual Studies 1	X		X		
Acting 2	X	X			
Music 2	X	X			
Voice 2	X	X			
Dance 2	X	X			
The Artist in Development 2	X			X	
Integrated Skills	X	X			
The Actor Musician Project	X	X			
The Artist in Practice	X			X	X
Rehearsal & Production	X	X			

## 9.6 Assessment Scale

The programme uses graded assessment for certain modules, where grades are thought to be pedagogically beneficial to your development. The common assessment scale is used when grading and when framing feedback within a pass/fail context.

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

\*No re-sit permitted

## 9.7 Types of Feedback

Feedback modes:

- Mutually Constructed Feedback
- Tutorial
- Formative Oral feedback
- Formative Written feedback
- Student Contract

Formative Oral - oral feedback is the most common type of formative feedback in the Conservatoire environment. Tutors make instantaneous and continuous responses to your work and suggest ways of improving what they have heard and/or seen. Oral feedback will be given in a number of contexts including classes, 1:1 lessons, rehearsals, observation of process and tutorials/seminars. Oral feedback can also take the form of a group

discussion (face-to-face or in an online community) and would include feedback from staff and peers.

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

Summative Feedback – alongside a grade or pass/fail outcome, you will always receive summative feedback on your performance. The precise nature of that feedback will vary depending on the assessment mode (e.g. a performance, exam, an essay). Often, feedback used in formative assessment will result from mutually constructed feedback tutorials, a record of which will be uploaded to the student's contract. Summative feedback should always illuminate the assessment outcome and provide guidance as to the next steps for development. In that sense, written summative feedback can also be formative.

Mutually Constructed Feedback – there are several methods of generating feedback in which, as an autonomous learner, your reflection and assessment of your own work will be articulated alongside assessment and feedback given by tutors or creative teams. This will often be done through a process of preparation, tutorial, and documentation.

## **9.8 Assessment (Progress and Resit Regulations; EEs, BOE)**

Every candidate for the award of the BA Musical Theatre degree or its exit awards at the Conservatoire must have matriculated as a student of the Conservatoire and have completed the approved programme of study.

All assessment for the programme and progress arrangements are undertaken in accordance with the Conservatoire's Regulations, Codes of Procedure and General Rules.

Students will be allowed to present themselves for examination only if they are in good standing in terms of degree regulations and attendance requirements. Students who fail to meet degree and attendance requirements and who fail to respond positively to written warnings on these matters may be disallowed from presenting themselves for examination in the relevant components at the appropriate diet and may therefore be recorded as having failed at this diet.

The appointment and management of External Examiners follows the protocol and expectations as set out in Section 6 of the Conservatoire's Quality Assurance Handbook.

### External Examiners

External Examiners are appointed to ensure compliance with the prescribed degree documentation. They are not directly involved in the assessment of candidates: they are responsible for monitoring quality and standards for the relevant years of the Programme. The main duties of External Examiners are:

- to compare standards applied with those of comparable programmes, particularly those in other Conservatoires;
- to judge the work of students impartially, in accordance with the assessment regulations for the programme and, through discussion with Internal Examiners, to moderate and agree assessment outcomes;
- to monitor progression within programmes;
- to approve the form, content and manner of delivery of the arrangements for assessment;
- to conduct an oral examination of any candidate, if required;
- to make recommendations to the relevant Board of Examiners to monitor the procedures by which the recommendations for awards are reached;
- to endorse, through signing the record of the Board of Examiners, the decisions of Boards of Examiners in respect of awards and student progress;
- to report annually to the Principal of the Conservatoire on the effectiveness of the assessments, and to make recommendations arising from them.

All aspects of the Programme are open to scrutiny by the External Examiners. It is envisaged, and provided, that the External Examiners may decide, at their discretion and in line with common practice, to carry out their duties through sampling. In 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 Examiners in advance. The selection will be made so as to ensure that the External Examiners have sufficient evidence to determine that internal grading, moderation and classification are of an appropriate standard and consistency. Normally, the selection will include the work of students across the ability range and all failed work. External Examiners will also be provided with the complete assessment data for all assessable components of relevant modules.

### Board of Examiners

The School of DDPF Board of Examiners is appointed by the Academic Board. The Board of Examiners, and through it any authorised subsidiary examination committee, is accountable to the Academic Board for the fulfilment of its responsibilities.

The Board of Examiners may delegate specific responsibility for appropriate interim or deferred assessments to a subsidiary examination committee. In the case of the BA Musical Theatre programme, this subsidiary committee is the School of DDPF Progress committee, which meets after the mid-session examination period to review student results to date during that academic year. The Progress Committee:

- receives and monitors interim grades
- monitors student progress
- instigates feedback and appropriate action
- may require a resit of appropriate components in accordance with the assessment regulations for the programme of study.

Full information regarding compensation, resits and retakes can be found in the Conservatoire's Rules and Regulations.