Curriculum Handbook
Master of Music – Choral Conducting and Wind Band Conducting

Academic Year 2020/21

Royal Conservatoire The Hague

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website.
For questions about courses, you can get in touch with the contact person mentioned in the course description.

TABLE OF CONTENT

INTRODUCTION

The Master of Music in Choral Conducting / Wind Band Conducting programme will train you as conductor for both amateur and professional choirs / orchestras. Conducting is a complex discipline that demands artistic vision and communication skills, which our courses will help you develop.

We believe it is important that you develop into a self-sustaining musician with a highly personal musical vision who can handle the ever-changing professional practice well. For this reason, you are required to do research on a topic of your choice with support from a research supervisor. Besides research, preparation for professional practice will be part of the curriculum throughout the master programme. The Professional Integration courses will address issues of the professional world. You will receive individual coaching on creating your own project in your second year.

On the Wind Band Conducting programme we offer weekly lessons in repertoire and programming and there are regular internships with the regional orchestras. In addition to this, there are masterclasses with professional military bands in the Netherlands and abroad. There is an annual project in South Limburg, where you will spend a week receiving intensive instruction from guest teachers and working with outstanding wind orchestras.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the master's programmes in Choral Conducting and Wind Band Conducting. After Programme Objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives'). This Handbook also contains the requirements and assessment criteria for the main subject (final) presentations. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES MASTER CONDUCTING

The Programme Objectives (or 'learning outcomes') Master Conducting prescribe the minimum requirements that you need to meet in order to obtain a Master of Music degree in Choral Conducting or Wind Band Conducting from the Royal Conservatoire.

All objectives start with the number 2, indicating that they relate to 2nd cycle (i.e. master's level) studies. The objectives are divided in three categories – practical outcomes (A), theoretical outcomes (B) and generic outcomes (C) – and are numbered for ease of reference.

In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.A.3, 2.B.5, 2.C 1, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

The programme objectives and coding are based on the AEC Learning Outcomes[1] for 2nd cycle studies, and have been adapted where necessary to fit the study programme of our MMus in Choral Conducting or Wind Band Conducting.

At the end of the Master of Music programme, you:

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[1] https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

A. **Practical (skills-based) outcomes**

2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, genres etc. in your discipline.
2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
2.A.5. Lead and inspire non-professional as well as professional choirs/wind bands.
2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.
2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice, and its presentation to both specialist and non-specialist audiences. This includes effective and inspirational communication with the ensemble's management, directors and artistic leaders.
2.A.9. Exhibit basic competence in technological utilisation and application.
2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
2.A.11. Within the context of the musical learning environment, recognise and identify individual learners' needs, and exhibit the ability to differentiate and facilitate activity accordingly.
2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the aesthetical and ethical dimensions of your work.
2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate an advanced understanding of the working field, and identify and formulate strategies for developing and maintaining engagement with them.

B. **Theoretical (knowledge-based) outcomes**

2.B.1. Demonstrate advanced knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
2.B.3. Develop and extend your knowledge of the theoretical, historical and social contexts in which music is practiced and presented.
2.B.4. Exhibit knowledge of musical styles relevant to your artistic practice, and advanced and critical understanding of their associated performing traditions.
2.B.5. Develop, present and realise programmes, underpinned by a personal artistic vision, that are coherent and suitable to a wide range of different performing contexts.
2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.
2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.

2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended or in-depth artistic project.

2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.

2.B.11. Demonstrate understanding of pedagogical knowledge relevant to music education in various societal contexts.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. **Generic outcomes**

2.C.1. Exhibit advanced skills in critical thinking and critical awareness.

2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.

2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and cultural contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
• extended and complex
• in new or unfamiliar contexts
• based upon incomplete or limited information.

2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.

2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).

2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.

2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.

2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.

2.C.13. Engage with individuals and groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.

2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.

2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with (non-) professional practice.

2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

CURRICULUM OVERVIEWS

CHORAL CONDUCTING

code	form	Choral Conducting	Year 1	Year 2
		Master of Music 2020-2021		
KC-M-		**Artistic Development**		
DI-KD	x	Main Subject	23	25
OKP	g	Orchestral- / Choral Practicum	4	4
KD-RP	g	Repertoire, Performance Practice, Programming and Method Choral Conducting	3	3
-		Masterclass	pm	pm
		Subtotal	**30**	**32**
KC-M-AL-		**Research**		
AL-IRA	g	Introduction to Research in the Arts	2	
AL-MCA		Master Circle	3	3
AL-IRT		Individual Research Trajectory	7	12
-	-	Master Elective	3	
		Subtotal	**15**	**15**
KC-M-		**Professional Integration**		
AL-IPM	g	Introduction to Project Management	2	
AL-PIT	g	Professional Integration Trajectory	3	3
CDO	p	CDO	10	10
		Subtotal	**15**	**13**
		Total per year	**60**	**60**
		Total		**120**

WIND BAND CONDUCTING

code	form	Wind Band Conducting	Year 1	Year 2
		Master of Music 2020-2021		
KC-M-DI-		**Artistic Development**		
HFB	x	Main Subject	23	25
OKP	g	Orchestral- / Choral Practicum	4	4
RP	g	Repertoire and Programming Wind Band Conducting	3	3
-		Masterclass	pm	pm
		Subtotal	**30**	**32**
KC-M-AL-		**Research**		
AL-IRA	g	Introduction to Research in the Arts	2	
AL-MCA		Master Circle	3	3
AL-IRT		Individual Research Trajectory	7	12
-	-	Master Elective	3	
		Subtotal	**15**	**15**
KC-M-		**Professional Integration**		
AL-IPM	g	Introduction to Project Management	2	
AL-PIT	g	Professional Integration Trajectory	3	3
CDO	p	CDO	10	10
		Subtotal	**15**	**13**
		Total per year	**60**	**60**
		Total		**120**

ARTISTIC DEVELOPMENT

MAIN SUBJECT CHORAL/WIND BAND CONDUCTING

M-DI-KD/HFB	**Main Subject Choral/Wind Band Conducting**
Osiris course code:	KC-M-DI-KD KC-M-DI-HFB
Course content:	This course prepares you for a professional career as a conductor. In the lessons in the main subject you develop your technique, your interpretation of scores and the rendition of those scores during rehearsals to a professional level. In the process, you prepare yourself for practical assignments with a professional choir / wind band.
Objectives:	At the end of this course, you: ▪ are able to rehearse and perform at a professional level with a choir / wind band making use of the relevant conducting techniques and skills; ▪ relate your position independently towards the music and the music profession at an advanced level through a deepened development in terms of craftsmanship and artistic growth; ▪ are able to develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ lead and inspire a professional choir / wind band as conductor during a concert while demonstrating a personal/artistic vision; ▪ are able to underpin a personal vision regarding the development of concert programmes on the basis of research and the understanding of the relevant performance context; ▪ are able to communicate in a professional manner about your artistic vision with colleagues, choir / wind band directors and artistic leaders of choirs / wind bands, often in an international context; ▪ show an understanding of the professional world and an ability to be active in this world by virtue of your knowledge, skills, artistic vision and research skills; ▪ develop and maintain a large network of contacts in the (international) choir / wind band world and make use of that professional network; ▪ are able to act as your own teacher by knowing what determines the quality of your conducting and how to maintain and further develop that standard by continuing to learn independently.
Programme objectives:	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.10, 2.A.11, 2.A.12 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.12 2.C.3, 2.C.4, 2.C.9, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory

Level:	Master I-II
Duration:	75 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Jos Vermunt (choir) / Alex Schillings (wind band)
Credits:	Master I: 23 ECTS, Master II: 25 ECTS
Literature:	Scores of the programmes, together with background literature about works, composers and historic context.
Work form:	Alternating group lessons with all master's students in the same discipline, and individual lessons.

Assessment:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Master I	May/June	Presentation	The maximum duration of the programme is 45 minutes	Qualifying result	The presentation is a concert that is preceded by a rehearsal with a professional ensemble conducted by the student. Both the concert and the rehearsal are assessed. The maximum duration of the programme is 45 minutes and the programme must correspond with the areas of repertoire specified in the Master study plan. If possible, part of the programme should also be related to the subject of the candidate's master's research project.
	Master II	May/June	Final presentation	n/a	Numeric*	The final presentation involves a balanced programme performed at a concert with a (semi-)professional ensemble and preceded by a rehearsal. Both the rehearsal and the concert will be assessed. The student receives two grades that together make up the final grade for the final presentation: one for the rehearsal (1/3) and one for the concert (2/3).

* Grading scale of 10, using halves.
The final presentation is assessed using the Assessment Criteria Master Conducting that can be found in Appendix 1 of this Curriculum Handbook.

For all practical exam conditions, please see the 'Information (Final) Presentations Bachelor and Master of Music' document which can be found on intranet.koncon.nl/presentations. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) which can be found on the intranet and in the Study Guide.

Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl) Wim Vos – Head of Wind Band Conducting (w.vos@koncon.nl)

ORCHESTRAL AND CHORAL PRACTICUM

M-DI-OKP	**Orchestral and Choral Practicum**
Osiris course code:	KC-M-DI-OKP
Course content:	You prepare and attend a project initiated by a professional ensemble, including all rehearsals and the first concert. The main subject teacher supports this preparation from a content point of view (from the score) and from a practical point of view (rehearsal techniques and approaches). You assist the conductor from the audience and, if possible, have the possibility to conduct (a part of) the rehearsal yourself, obtaining feedback from the conductor.
Objectives:	At the end of this course, you: ▪ are able to prepare rehearsals with a professional ensemble independently; ▪ are able to communicate on what you hear and see at a rehearsal at professional level; ▪ are able to analyse a rehearsal process and approaches during rehearsals; ▪ (if applicable) are able to conduct (a part of) a rehearsal of a professional ensemble at relevant professional level.
Programme objectives:	2.A.5, 2.A.8, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.15 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.15
Type of course:	Compulsory
Level:	Master I-II
Duration:	At least two weeks before the projects will take place
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Wiecher Mandemaker / Jos Vermunt / Alex Schillings
Credits:	4 ECTS per academic year
Literature:	Scores of the programmes, together with background literature on the works, composers and historical context.
Work form:	Alternating group lessons with all master's students in the same discipline and individual lessons.
Assessment:	100% attendance (absence in consultation with teacher)
Grading system:	Pass/Fail
Language:	English/Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Wim Vos – Head of Wind Band Conducting (w.vos@koncon.nl) Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

M-KD-RP	**Repertoire, Performance Practice, Programming and Method Choral Conducting**
Osiris course code:	KC-M-KD-RP
Course content:	The course aims to develop your knowledge of choral repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively as well as artistically and historically. The focus is on your personal development as a professional musician and concert programmer. Systematically, you are informed about performance practice of choral music. For master student's, this course is anticipating on the work with professional vocal ensembles. Also, this course is geared towards the direction that you choose to develop in during the programme.
Objectives:	At the end of this course, you: ▪ are able to compile original choral concert programmes, based on relevant research as well as professional knowledge of repertoire, and taking into consideration the national concert practice and public outreach; ▪ are able to underpin, explain and motivate the choices for composing these programmes to specialist and non-specialist audiences; ▪ are able to act as your own teacher, by analysing what determines the quality of your programming; ▪ are able to design and develop a good, complete and effective rehearsal plan; ▪ are able to make choices in programming and rehearsal technique, in relation to your master's specialisation and/or master project.
Programme objectives:	2.A.3, 2.A.8 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.8 2.C.3, 2.C.4, 2.C.7, 2.C.8, 2.C.9, 2.C.13, 2.C.14, 2.C.15
Type of course:	Compulsory
Level:	Master I-II
Duration:	90 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Jos Vermunt, guest teacher
Credits:	3 ECTS per academic year
Literature:	t.b.d.
Work form:	Group lesson
Assessment:	Specialised, in-depth presentations during the course and active presence. Compulsory attendance: 80% Assessment criteria: • concert programme (e.g. originality, repertoire knowledge, historical context, research context) • ability to explain, underpin and motivate the choice of repertoire • design of rehearsal plan
Grading system:	Master I: Qualifying result, master II: Numeric
Language:	English and/or Dutch

Schedule, time, venue:	t.b.a.
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

REPERTOIRE AND PROGRAMMING WIND BAND CONDUCTING

M-DI-RP	**Repertoire and Programming Wind Band Conducting**
Osiris course code:	KC-M-DI-RP
Course content:	This course prepares you for a professional career as a conductor by teaching you to compile concert programmes and explain and justify the choice of programme in artistic terms as well as from a logistics and financial perspective.
Objectives:	At the end of this course, you: ▪ have extensive knowledge of the repertoire for symphonic wind band since 1913, symphonic transcriptions, and repertoire for wind ensemble; ▪ are able to compile concert programmes for professional orchestras that are original and based on relevant research and varied information sources, advanced knowledge of repertoire and taking into consideration context in the framework of an international concert practice of a conductor; ▪ can underpin, explain and motivate the choices for composing this programme; ▪ are able to communicate about repertoire and the choices for programming with specialist and non-specialist audiences.
Programme objectives:	2.A.3, 2.A.8 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.8 2.C.3, 2.C.4, 2.C.7, 2.C.8, 2.C.9, 2.C.13, 2.C.14, 2.C.15
Type of course:	Compulsory
Level:	Master I-II
Duration:	50 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Alex Schillings
Credits:	3 ECTS per academic year
Literature:	Scores of the programmes, together with background literature on the works, composers and historical context.
Work form:	Group lessons
Assessment:	Compulsory attendance: 80% At the end of both years, an individual 60-minute oral exam will take place, which is attended and assessed by a committee. Assessment criteria: • quality of the programme • knowledge and understanding of the major repertoire • quality of the debate: verbal skills • quality of the arguments underpinning the artistic choices
Grading system:	Qualifying result
Language:	English/Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Wim Vos - Head of Wind Band Conducting (w.vos@koncon.nl)

M-AL-IRA	**Introduction to Research in the Arts**
Osiris course code:	KC-M-AL-IRA
Course content:	During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine research areas we have set up to facilitate the Master Projects of our Master students: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?' Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research. During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.
Objectives:	At the end of the course, you: ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills of formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16

Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	1. Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook. 2. A written Master Project Proposal (50%) The requirements for the Master Project Proposal can be found in the Master of Music Handbook 2020-2021. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook. **Please note:** You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment. Both assessments must be passed in order to pass this course.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

M-AL-MCA	**Master Circle**
Osiris course code:	KC-M-AL-MCA1 KC-M-AL-MCA2
Course content:	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Master Project Proposals of the first-year students, while the second-year students report on the progress with their own Master Projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies. From January on, trial research presentations for all second-year students will be held in the Master Circles. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles. You will be assigned a Master Circle depending on your chosen research area. The Master Circles are based on the following research areas: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Objectives:	At the end of this course, you: ▪ will develop the skills to be able to give and receive feedback on the Master projects plans of your fellow students as well as on your own; ▪ will be aware of how your particular Master Project fits in the research area of which you are a part; ▪ will be aware of the skills required to successfully communicate the results of your Master Project to your fellow students and a wider audience.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory

Level:	Master I-II
Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	Depending on research area. (Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Daan van Aalst, Matthijs Ruijter, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Work form:	Group sessions
Assessment:	Master I: • Participation/Attendance (at least 80% attendance) • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook 2020-2021. For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook. Master II: • Participation/Attendance (at least 80% attendance), including a trial presentation The Master Circle Leader keeps a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organized by the student). • Illness (extended illness must be accompanied by a doctor's note). • Death or illness in the family of the student. Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question. Too much absence will lead to substantial additional assignments.
Grading system:	Master I: • Participation/Attendance (at least 80% attendance): Pass/Fail • First Year Master Project Presentation: Numeric Master II: • Participation/Attendance (at least 80% attendance), including a trial presentation: Pass/Fail In the first year, both assessments must be passed in order to pass the first year of the course.

Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

M-AL-IRT	**Individual Research Trajectory**
Osiris course code:	KC-M-AL-IRT1 KC-M-AL-IRT2
Course content:	Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question. **Individual research and presentation:** In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary. **Individual supervising:** The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net). Please read the Master of Music Handbook for more detailed information.
Objectives:	At the end of the course, you: ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.

Assessment:	Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions: *1. How would you describe the communication and working relationship between you and the student so far?* *2. Has the student settled on a viable research topic?* *3. Does the student show insight into what steps to take in order to answer their research question?* *4. How would you describe the student's motivation in moving forward at this point in the development of their research?* Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook. The final presentation of the research is given before a committee of examiners consisting of three or more persons, including: 1. A chairman (generally the Head of a Department or the Head of Master Research); 2. Your own research supervisor(s); 3. If possible, your Master Circle leader; 4. If possible, your main subject teacher; 5. An external member, usually from an institution abroad; 6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	Individual research supervision takes place based on appointments made between the student and their supervisor(s). Research presentations: 12 – 16 April 2021, Studio 1 and 3, 9:00 a.m. to 20:00 p.m. Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning of 2021. Any changes will be communicated via Asimut (Planning department) and the Coordinator Master Research.
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

	Master Elective
Course content:	The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen research area. The research areas are as follows: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills You must register for a Master Elective via Osiris in November 2020. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook 2020/21 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.
Information:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

M-AL-IPM	**Introduction to Project Management**
Osiris course code:	KC-M-AL-IPM
Course content:	This module seeks to provide the students with a set of questions to develop their own activities within the domain of professional integration. They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for a project to be realized. In these five seminars students will be taught to create the following components that together will form a project plan: how to define short term and long term goals, how to make a project brief, how to make a product based planning, how to make a budget, how to make a risk analysis and a time-table for a project and how to create a visual identity.
Objectives:	At the end of this course, you will be able to: ▪ demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions; ▪ formulate your own professional integration goals; ▪ create a project plan
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	Ramon Verberne, Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. (2010) *The savvy musician*. Pittsburg: Helius Press (ISBN-13: 978-0-9823075-0-2) Online course reader, including different articles/book chapters on Project Management & Entrepreneurship topics.
Work form:	Seminars, tutorials
Assessment:	Submission of six assignments (equally weighted): • BDPIA (Brief Description of Professional Integration Activities) • Product Based Planning and Risk Log • Timetable • Budget • Marketing and Publicity Plan • Brief for design of your visual identity The content of these assignments will become part of the Master Project proposal.

	Assessment criteria: • Giving a clear description of the outcomes of the PIA • Making a realistic and complete timetable for the PIA • Designing a PIA with feasible outcomes • Designing a PIA of which the outcomes have impact on the student and their environment.
Grading system:	Numerical
Language:	English
Schedule, time, venue:	See ASIMUT schedule. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

M-AL-PIT	**Professional Integration Trajectory**
Osiris course code:	KC-M-AL-PIT1 KC-M-AL-PIT2
Course content:	The content of the Professional Integration Activities (PIA) is defined by the student and can take the form of one large project initiated and executed by the student or a portfolio of various smaller projects. The PIA is the starting point for a professional practice that stretches beyond the duration of your master's programme. Your PIA is also part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration.
Objectives:	At the end of this course, you: ▪ will be able to run and maintain professional musical activities that are created by yourself; ▪ have made a clear connection between your professional integration activity/activities, your artistic development and your research.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Eight hours of coaching in the 2nd semester
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	3 ECTS per academic year
Literature:	
Work form:	Coaching sessions
Assessment:	Master I: Progress report written by coach Master II: Self-reflective report Master I Assessment criteria (progress report coach): • Communication and working relationship between student and professional integration coach • Demonstrating a clear idea on what professional integration activities the student wants to develop and what steps to take to realise these activities • Motivation in moving forward at this point in the development of the Professional Integration Activities Master II Assessment criteria (self-reflective report): • Formulating of the PIA's background and motivation • Reflection on process

	• Reflection on outcomes • Impact of the PIA For a detailed assessment rubric including the exact assessment criteria for the self-reflective report, see Appendix 6 of this curriculum handbook.
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

CAREER DEVELOPMENT OFFICE (CDO)

M-AL-CDO	**Career Development Office (CDO)**
Osiris course code:	KC-M-AL-CDO
Course content:	The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the master's curriculum for activities usually completed outside the conservatoire. This proactive engagement with the field of work can take numerous forms, including: • gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. Performances as soloist and/or section leader; • creating an own ensemble, band or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. Showing evidence of performance results in recognised venues and through press reviews; • making a website; • engaging in challenging activities such as leading (international) competitions and masterclasses at the highest level; • engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity; • widening abilities for organisation and administration in support of activities; • involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations; • developing contacts and opportunities related to your professional ambitions.
Objectives:	At the end of this course, you: ▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Programme objectives:	2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	**Please note:** Master I students: you can obtain CDO credits from activities from 01-09-20 to 31-08-21. Master II students: you can normally obtain CDO credits from activities from 01-09-20 to 01-05-21. If the project occurs outside those dates it will not be valid for the 20/21 academic year.
Prior qualifications/ prerequisites:	-
Teachers:	-
Credits:	Varies per study programme – please see your curriculum overview
Literature:	-

Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). **Procedure** If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix). Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.

Assessment criteria:	Pass	Fail
• *Basic information (hours invested etc.)*	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
• *Presentation of report*	A lot of care and attention has been given to both presentation and content.	Illegible. Insufficient content.
• *Learning experience/ ability to reflect*	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
• *Project content*	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
• *Proofs/ publicity material (where possible)*	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.

Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	-
Information:	Dominy Clements (cdo@koncon.nl)
APPENDIX:	Indication of ECTS allocation and restrictions for activities under the CDO.
General:	CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study. - Activities need to be at the level of the course, e.g. playing along with an

	amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS.
Classical:	One week working with a professional orchestra/ensemble = 2 ECTS. - Orchestra Master automatically qualifies for 10 ECTS in the CDO: form and copy of contract with RO required. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS.
Conducting:	The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor. - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS.
Vocal studies:	Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS. - Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

The assessment criteria for the master are the same as the criteria for the bachelor. For the master, students are expected to work with a more advanced level of repertoire and orchestra.

	9 - 10	7,5 – 8,5	5,5 – 7	0 - 5
Musical awareness	Shows personal concepts on a very high artistic level combined with outstanding ways of expression.	Shows personal, artistically interesting concepts and clear ways of expression.	Shows less original concepts, but has sufficient ways of expression.	No sign of original concepts, insufficient ways of expression.
Communication	Makes their ideas completely clear to the orchestra and the audience verbally and by gesture in an inspiring way.	Has sufficient means to make their ideas clear to the orchestra and the audience.	There are moments of misunderstanding between conductor and orchestra but the performance comes out in an acceptable manner.	There are too many moments of misunderstanding between conductor and orchestra leading to a poor performance.
Rehearsal technique	Shows great pedagogical, didactical and psychological skills in improving the quality of the orchestra.	Shows pedagogical, didactical and psychological insight to improve the quality of the orchestra.	Manages to improve the orchestra on a technical level but lacks profound psychological insight.	Does not manage to improve the orchestra due to a lack of didactical skills and poor non-verbal means.
Conducting technique	Shows full understanding of the score, transmits their musical ideas non-verbally in a completely clear manner.	Shows good understanding of the score, transmits their musical ideas non-verbally in a clear and proficient manner.	Is able to transmit their ideas non-verbally but lacks means to make contact with the orchestra in an inspiring way.	Does not show a sufficient understanding of the score. Serious impediments in the non-verbal communication with the orchestra.
Programme/Programme notes/ Presentation	Artistically meaningful and innovative programme. Clear vision on the current musical landscape Illuminating presentation and personal view on the programme.	Artistically attractive programme, with affinity with the current musical landscape. Good presentation with a personal view on the programme.	Artistically well-chosen programme, taking into consideration practical and artistic limits. General presentation of the programme.	Programme lacks originality and a personal view. Presentation with apparent mistakes.

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the **role artistic research** plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct **use of source materials**	No evidence or understanding of the use of source materials in the documentation of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to **document** their **research results**	No awareness of skills needed for research documentation	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the **Research Catalogue**	Research Catalogue is not used	Research Catalogue is used ineffectively	Research Catalogue is used adequately	Research Catalogue is used well	Research Catalogue is used well and creatively	25%

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A	The student has developed a vision on their artistic development.	The student has clearly formulated a feasible and ambitious **vision** on his/her artistic development.	No vision formulated	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement	33,3%
	The student is able to set goals for their artistic development.	The student has set **feasible goals** matching the his/her vision.	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development.	The student has **connected** research and professional integration activities to their artistic development.	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%
B	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a **complete, feasible and clearly formulated** research plan	No research plan has been submitted	The research plan is incomplete, unrealistic and/or unclear	The research plan is complete, feasible and adequately formulated	The research plan is complete, feasible and clearly formulated	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own	The student has created an **innovative** research plan, of which the outcomes could be **relevant** for the student's own	No research plan has been delivered or the research plan is not viable	Very similar research has already been done	The research offers new elements and is relevant for the student's own practice	The research is innovative and relevant for the student's own practice as well as for the artistic field	The research is very innovative and very relevant for the student's own practice as well as for the artistic field	40%

			No description given	Description is unclear	Description is adequate	Description is very clear	Description is very clear and appealing.	25%
	practice and the artistic field	practice and for the artistic field						
C	The student is able to clearly describe the outcomes of the PIA	The student has given a clear description of **outcomes** PIA	No description given	Description is unclear	Description is adequate	Description is very clear	Description is very clear and appealing.	25%
	The student is able to create a realistic and complete time table for PIA	The student has created a **realistic and complete time table** for PIA	No time table was created	Time table is unrealistic and/or incomplete	Realistic and complete time table	Realistic, complete and detailed time table	Realistic and complete time table with room for adjustment	25%
	The student is able to design PIA with feasible outcomes and to understand risk taking	The student has designed PIA with **feasible outcomes** and **understanding of risk taking**	No outcomes were formulated	Outcomes are not feasible	Outcomes are feasible	Feasible outcomes with acceptable risk taking	Feasible outcomes and mentioning of appropriate countermeasures for the risks taken	25%
	The student is able to design PIA of which the outcomes have impact on the student and their environment	The student has designed PIA of which the outcomes have **impact** on the student and his/her environment	No outcome was formulated	Outcomes have little or no impact on student or environment	Outcomes have impact on student	Outcomes have substantial impact on student and environment	Innovative PIA with expected sustainable impact on student and environment	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has **connected** artistic development, research and professional integration within their Master Project, and **all three domains** are equally present	One or more domains are lacking	Unequal presence of one or more domains	Equal presence of the three domains	Equal presence of the three domains + clear connections between the domains	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains	30%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student **communicates with their research supervisor and professional integration coach** about current progress and future planning	Communication is lacking	Unclear or infrequent communication	Adequate and frequent communication, plan is still in development	Adequate and frequent communication, plan is developed	Clear and frequent communication, plan is strong and fully developed	30%
The student is able to verbally communicate their engagement with their Master Project during a presentation	The student has verbally communicated their engagement with their Master Project during the **presentation**	Non-engagement	Limited engagement and unclear communication	Sufficient engagement and adequate verbal communication	High level of engagement and clear verbal communication	Very high level of engagement and excellent verbal communication	10%
The student is in the process of executing their Master Project	The student has made **progress** in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible	Good progress and development evident, however still work to be done before progress can be considered excellent	Excellent progress and development evident with a clear connection between the three domains	30%

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field.	The student has formulated a clear **research question, focus or problem,** leading to **relevant** outcomes for the student's own practice and for the artistic field.	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student is **aware of what others have done** in this area and has related his/her research **to the field of inquiry,** with due regard for the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic norms.	20%

The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection.	The student has applied **research methods** adequate to the research focus, questions or problems and based on a **dialogue between artistic practice and reflection.**	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%
The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.	The student has applied a form of **documentation and presentation** that supports the **aims and objectives** of the research, making use of both **verbal/textual and non-verbal artistic material.**	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

APPENDIX 6: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to clearly formulate the PIA's background and motivation: little why's (short term goals) and Big Why's (long-term goals)	The student clearly formulates the PIA's **background and motivation**, little why's (short term goals) and Big Why's (long-term goals)	The student has not formulated the PIA's background, short term and long-term goals.	The student poorly formulates the PIA's background, short term and long-term goals.	The student adequately formulates the PIA's background, short term and long-term goals.	The student clearly formulates the PIA's background, short term and long-term goals.	The student outstandingly formulates background, short term and long-term goals of the PIA that are highly original.	25%
The student is able to reflect on the process of the PIA through self-reflection and usage of collected feedback from stakeholders, clients, partners, etc.	The student clearly articulates the **insights related to the process** acquired through self-reflection and usage of feedback from partners, etc.	The student does not reflect on the PIA.	The student shows minimal evidence of reflection on the PIA and minimal usage of feedback from partners, etc.	The student shows adequate evidence of reflection on the PIA and adequate usage of feedback from partners, etc.	The student clearly articulates the acquired insights and uses the feedback from partners, etc. well.	The student very clearly articulates the acquired insights in a way that is transferable to others and uses the feedback from partners, etc. very well.	25%
The student is able to reflect on the outcomes of the PIA through self-reflection and usage of collected feedback from audiences, stakeholders, clients, partners, etc.	The student clearly articulates the **insights related to the outcomes** acquired through self-reflection and usage of feedback from audiences, partners, etc.	The student does not reflect on the PIA.	The student shows minimal evidence of reflection on the PIA and minimal usage of feedback from audiences, partners, etc.	The student shows adequate evidence of reflection on the PIA and adequate usage of feedback from audiences, partners, etc.	The student clearly articulates the acquired insights and uses the feedback from audiences, partners, etc. well.	The student very clearly articulates the acquired insights in a way that is transferable to others and uses the feedback from audiences, partners, etc. very well.	25%

							25%
The student is able to design and implement a PIA that has significant impact on the development of the student's own artistic practice and on the professional work field and society in general.	The student demonstrates that the PIA has **significant impact** on the student's own artistic practice and on the professional work field and society in general.	No demonstration of impact of the PIA.	PIA has minimal impact on the development of the student's own artistic practice and on the professional work field and society in general	PIA has adequate impact on the development of the student's own artistic practice and on the professional work field and society in general.	PIA has sustainable impact on the development of the student's own artistic practice and on the professional work field and society in general.	PIA is innovative and have sustainable impact on the development of the student's own artistic practice and on the professional work field and society in general.	

GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor

Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No