



Curriculum Handbook Master of Music – New Audiences and Innovative Practice

(NAIP)

Academic Year 2022/23

**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.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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INTRODUCTION

New Audiences and Innovative Practice (NAIP) is a master programme designed for enterprising musicians reaching out to new audiences with music through experimentation and research. During the programme you prepare for a future musical career by developing a striking portfolio.

The Master of Music in NAIP involves Professional Integration Activities, which can take various forms depending on your ambitions and qualities. In addition to lessons in your own main instrument (instrumental, vocal, composition or art of sound) and several electives, you will prepare for your Professional Integration Activities with lessons in some highly practical subjects, including Performance & Communication, Leading & Guiding and Introductions to Project Management and Research. Another crucial element of the programme is the intensive supervision in the form of mentoring. Aside from a few mandatory courses you will put together your own study programme.

Master Project

In the Master of Music programme, you have the unique opportunity to create a Master Project with your own future in mind. A Master Project is an overarching term which combines artistic development, research and professional integration. As part of the curriculum, you will receive individual lessons in your main instrument to aid you in your artistic development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activities. These elements and activities all come together in the Master Project. To help you develop your Master Project successfully, you will receive guidance and support from your instrumental/vocal teacher, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. Designing your own Master Project gives you an opportunity to consider your future career and experiment with developing your own professional practice during your studies. When creating your Master Project, you should take into consideration whether it will help you find your place in the professional practice after you have finished your studies. We encourage you to collaborate, and therefore it is possible to do a Master Project together with other students.

Educational Philosophy

The educational philosophy of the Master of Music at the Royal Conservatoire enables you to develop your individual artistic vision, personal growth, inquisitive attitude, entrepreneurship and independence, while broadening your cultural horizon, as well as developing your instrumental and technical skills at a high qualitative level. We want our alumni to be excellent performers and composers, but also professionals who can reflect on their role in society and know how to collaborate and navigate the complex realities of today's and tomorrow's music profession.

The Master of Music in NAIP has been developed in association with conservatoires in Europe and the United States, and is taught in Reykjavik, Groningen and Stockholm as well as in The Hague.

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the master's programme NAIP. After Programme Objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. We advise you to also read the Royal Conservatoire's Master of Music Handbook and the Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)¹, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in New Audiences & Innovative Practice.

The master programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1st cycle (Bachelor), 2nd cycle (Master) and 3rd cycle (Doctoral). Therefore all master objectives start with the number 2. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 2.A.1, 2.B.5, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

At the end of the Master of Music in New Audiences & Innovative Practice programme, you:

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, etc. of your discipline or genre.
- 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. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own 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.
- 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 ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate advanced understanding of the working field, and identify and formulate strategies for developing 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.

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

- 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 and historical contexts in which music is practiced and presented.
- 2.B.4. Exhibit knowledge of musical styles relevant to your artistic practice, and an advanced and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different and new 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 and/or in-depth artistic project.
- 2.B.10. Demonstrate understanding of the way specific technologies can be utilised to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.
- 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 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/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and social 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 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

NEW AUDIENCES AND INNOVATIVE PRACTICE: YEAR 1 STUDENTS IN 22/23

code	Music Master for New Audiences and Innovative Practice Master of Music 2022-2023 <i>for M1 students in 2022-2023</i>	Year 1	Year 2
Master Project			
KC-M-NA-MP	Master Project Portfolio <i>incl additional Master electives/projects outside of KC/placements/intensives</i>	22	34
KC-M-NA-IA	Individual Artistic Development	6	6
KC-M-NA-PCB	Performance and Communication	4	
KC-M-AL-IRA	Introduction to Research in the Arts	2	
KC-M-AL-RT	Research Trajectory	7	12
KC-M-AL-IPM	Introduction to Project Management	2	
KC-M-NA-PIT	Professional Integration Trajectory	3	5
Kc-M-AL-MCA	Master Circle	3	3
-	Master Elective	3	
KC-M-NA-SEA	Socially Engaged Artistic Practice	4	
KC-M-NA-LG	Collaborative Practice	4	
Total per year		60	60
Total		120	

NEW AUDIENCES AND INNOVATIVE PRACTICE: YEAR 2 STUDENTS IN 22/23

code	Music Master for New Audiences and Innovative Practice Master of Music 2022-2023 <i>for M2 students in 2022-2023</i>	Year 1	Year 2
KC-M- Master Project			
NA-MP	Master Project Portfolio <i>incl additional Master electives/projects outside of KC/placements/intensives</i>	22	34
AL-RT	Research Trajectory	7	12
NA-PIT	Professional Integration Trajectory	3	5
AL-MCA	Master Circle	3	3
-	Master Elective	3	
Subtotal		38	54
KC-M-NA- Artistic Development			
IA	Individual Artistic Development	6	6
PCB	Performance and Communication	4	
Subtotal		10	6
KC-M- Additional Professional Integration and Research Courses			
AL-IPM	Introduction to Project Management	2	
AL-IRA	Introduction to Research in the Arts	2	
NA-SEA	Socially Engaged Artistic Practice	4	
NA-LG	Collaborative Practice	4	
Subtotal		12	0
Total per year		60	60
Total		120	

COURSE DESCRIPTIONS

MASTER PROJECT

MASTER PROJECT PORTFOLIO

Course title:	Master Project Portfolio
Osiris course code:	KC-M-NA-MP
Course content:	This module, driven by the student's Master Project, is structured by the student themselves and will facilitate and monitor the composition of a study programme that develops skills and knowledge necessary to be a competent practitioner able to connect to and include new audiences in combination with pursuing innovation in the performance practice of music. Supported through mentoring by a study supervisor, students will develop coherent and comprehensive forms to present their artistic practice and document their self-structured study programme in a portfolio. This programme can consist of additional master electives, projects outside the institution, placements and intensives.
Objectives:	At the end of the course, you will be able to: <ul style="list-style-type: none"> ▪ apply artistic means to reach audiences; ▪ apply project management skills to reach audiences; ▪ apply artistic means to innovate the performance practice of music; ▪ conduct research that provides a foundation of your artistic development and affects your professional practice; ▪ demonstrate artistic quality; ▪ reflect on the process of acquiring and developing skills and knowledge; ▪ give a presentation that is comprehensive and coherent in relation to the three domains of the Master Project.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.10, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.12, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 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, 2.C.16, 2.C.17
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual study programme
Prior qualifications/ prerequisites:	-
Teachers:	Study supervisor (TBC)
Credits:	Master I: 22 ECTS Master II: 34 ECTS
Literature:	-
Work form:	Mentoring, laboratory, field study, tutorial, individual study
Assessment:	Master I: 1) Portfolio of the self-composed study programme in the format provided. The portfolio is due at the end of semester 2. (Pass/Fail) Assessment criteria: <ul style="list-style-type: none"> • a clear overview of your activities • reflection on your activities 2) A presentation of 30 minutes. By means of the portfolio you reflect on the progress made in the first year of the master and on the relation between the

	<p>three domains of the Master Project (Artistic Development, Research, Professional Integration). The presentation will take place at the end of semester 2. (Numeric) For a detailed assessment rubric including the exact assessment criteria see Appendix 1 of this curriculum handbook.</p> <p>Master II:</p> <p>1) Portfolio of the self-composed study programme in the format provided (Pass/Fail) Assessment criteria:</p> <ul style="list-style-type: none"> • a clear overview of your activities • reflection on your activities <p>2) Final Presentation of 1,5 hour. You design your own form to present the Master Project and its three domains. The jury will consist of experts from all three domains. (Numeric) For a detailed assessment rubric including the exact assessment criteria see Appendix 2 of this curriculum handbook.</p> <p>Both portfolio and (final) presentation assignments must be passed each year in order to pass the course.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	-
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

INDIVIDUAL ARTISTIC DEVELOPMENT

Course title:	Individual Artistic Development
Osiris course code:	KC-M-NA-IA
Course content:	In this course, you receive individual lessons of 60 minutes. Under your teacher's guidance you practice repertoire that relates to your Master Project. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise quality.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession; ▪ show advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.12

	2.B.3, 2.B.4, 2.B.12 2.C.2, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	24 x 60-minute individual lessons
Prior qualifications/ prerequisites:	-
Teachers:	Depends on instrument (or voice, composition, Art of Sound, etc.)
Credits:	6 ECTS per academic year
Literature:	-
Work form:	Individual lessons, individual study
Assessment:	At the end of every academic year, you are required to write a self-reflection report based on your lessons and your own progress, growth and concept of what constitutes quality in your practice. Your teacher will write a feedback report on your progress.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	In consultation with your teacher
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PERFORMANCE AND COMMUNICATION

Course title:	Performance and Communication
Osiris course code:	KC-M-NA-PCB
Course content:	This module seeks to develop the students' verbal and artistic communicative skills and awareness for what the body communicates when being on stage in a variety of formal and non-formal contexts. Students prepare a short presentation in which they explore the communicative aspects of being physically present on stage and different approaches to communicate about music with an audience.
Objectives:	<p>At the end of this course, you are able:</p> <ul style="list-style-type: none"> ▪ to communicate about music in music, word or images; ▪ to let any piece of music example/excerpt, style or musical technique become the starting point for an introductory speech, an educational workshop, a pitch or a project that reaches out to new audiences; ▪ to explore to what extent music can be the carrier of meaning; ▪ to explore the relation between music and language; ▪ to explore how the musician can be the ambassador for music when music cannot speak for itself; ▪ to be aware of what your body, your movement and your use of space communicate when you are on stage; ▪ to influence this communication by working with the weight of the body and by working on force, speed and space within the movement of the body.

Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.10, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.12, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 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, 2.C.16, 2.C.17
Type of course:	Compulsory
Level:	Master I
Duration:	Twelve laboratories plus a two-day intensive
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker, Juliette van Ingen
Credits:	4 ECTS
Literature:	Tan S. Pfordresher P. Harré R. The Psychology of Music, Psychology Press – NY 2010 Green B. and Gallwey, W. 'The inner game of music' Double Day – New York Viewing (ISBN-13: 9780385231268) 1986 Bernstein L. The Unanswered Question – Six Talks at Harvard', Harvard University Press – Cambridge Massachusetts (ISBN 0-674-92001-5) 1976 Goebbels H. Aesthetics of Absence, Routledge – Oxford (ISBN-13: 978-0415831048) 2015 Jonker, R. (2021) What is the word – when musicians speak, Research Catalogue
Work form:	Laboratory, tutorial, individual study
Assessment:	Participation and a presentation (pass/fail) that demonstrates acquired insights and skills. The presentation will take place in mid-June. Assessment criteria: <ul style="list-style-type: none"> • Communicating about music in various forms and understanding of the communicative aspects of music • Demonstrating awareness of body language and movement Both assessments need to be passed in order to pass this course.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	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 focus areas we have set up to facilitate the

	<p>Master Projects of our Master students:</p> <ol style="list-style-type: none"> 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 <p>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?'</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop 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.</p> <p>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.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ 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 for formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I
Duration:	6 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-

Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. 6 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 3 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements and deadline for the Master Project Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 4 of this curriculum handbook.</p> <p>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. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time.</p> <p>Both assessments must be passed in order to pass this course.</p>
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 Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

RESEARCH TRAJECTORY

Course title:	Research Trajectory
Osiris course code:	KC-M-AL-RT
Course content:	<p>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.</p> <p>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.</p> <p>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</p>

	<p>the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your focus area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ 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:	<p>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</p>
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 teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Literature:	t.b.a.
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:	<p>Master I: Individual progress, assessed by your research supervisor in April. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 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. To what extent 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? <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. The requirements and deadlines can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p>

	<p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> 1. A chairperson (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; <p>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.</p>
Grading system:	<p>Master I: Pass/Fail Master II: Numeric</p>
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and their supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (https://koncon.asimut.net) at the beginning of 2023. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

INTRODUCTION TO PROJECT MANAGEMENT

Course title:	Introduction to Project Management
Osiris course code:	KC-M-AL-IPM
Course content:	<p>This module seeks to prepare the students to design their Professional Integration Activity (PIA). 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 their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.</p>
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> ▪ demonstrate an understanding of a variety of project management topics; ▪ formulate your own professional integration goals; ▪ create a brief description of your professional integration activity (BDPIA)
Programme objectives:	<p>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</p>
Type of course:	Compulsory

Level:	Master I
Duration:	Five seminars of 2 hours
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. The savvy musician, Helius Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010 Online course reader
Work form:	Seminars, tutorials, assignments
Assessment:	<p>After every seminar you will be given an assignment. There is a total of five assignments (equally weighted):</p> <ul style="list-style-type: none"> • BDPIA (Brief Description of Professional Integration Activities) • Product Based Planning and Risk Log • Budget • Design of Prototype/Pilot and test • Pitch <p>The BDPIA will become part of the Master Project proposal.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Being able to give a clear description of the deliverable of the PIA • Being able to describe short-term and long-term goals of the PIA • Being able to describe the values created by the PIA • Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) • Creating a budget • Making a product-based planning • Designing a pilot/prototype • Formulating a message for a specific receiver and with a specific objective
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

Course title:	Professional Integration Trajectory
Osiris course code:	KC-M-AL-PIT
Course content:	In this course students further develop and execute their Professional Integration Activities (PIA) with the help of a professional integration coach. The content of the PIA is defined by the student but is in any case a project, initiated and executed by the student, which needs to take place outside the conservatoire and

	<p>will bring the student further in the direction of their goals for their future professional practice. The PIA is part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration and is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>Please note: In the External Activities – Career Development Office (CDO) course, you are expected to obtain credits based on your external activities. These activities cannot be the same as your Professional Integration Activities; these activities should be examples of proactive engagement in the professional field of work in addition to your Master Project.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will be able to design, develop and realise professional activities that are initiated by yourself; ▪ have made a clear connection between your professional integration activity, your artistic development and your research.
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Eight hours of coaching spread over the 2nd, 3rd and 4th semester of the two years
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	Master I: 3 ECTS Master II: 5 ECTS
Literature:	t.b.a.
Work form:	Coaching sessions, self-study
Assessment:	<p>Master I: Progress report written by your coach in April. Your coach will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 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 PIA (Professional Integration Activity)? 3. To what extent does the student have a clear idea on what steps to take to realise their PIA? 4. How would you describe the student's motivation in moving forward at this point in the development of the Professional Integration Activities? <p>Master II: Self-reflective Report, due at the end of the 4th semester. Your self-reflective report consists of documentation, a reflection on the process and deliverable of your PIA. For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 6 & 7 of this curriculum handbook.</p>
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)

MASTER CIRCLE

Course title:	Master Circle
Osiris course code:	KC-M-AL-MCA
Course content:	<p>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 a chairperson who is knowledgeable in the focus area of that circle. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. 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.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will be aware of the skills required to successfully communicate the results of your Master Project; ▪ will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; ▪ will be able to give and receive feedback and to reflect on your own work.
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II

Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation • 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. <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 8 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader. <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • 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 organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>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 <u>before</u> the date in question. Too many absences will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation: Pass/Fail • First Year Master Project Presentation: Numeric <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation: Pass/Fail <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch

Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	<p>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 focus area. The focus areas are as follows:</p> <ol style="list-style-type: none"> 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 <p>You must register for a Master Elective via Osiris in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).</p>
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 Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

SOCIALLY ENGAGED ARTISTIC PRACTICE

Course title:	Socially Engaged Artistic Practice
Osiris course code:	KC-M-NA-SEA
Course content:	<p>Where do you stand in society as a musician? Can you engage with society as an artist? This course is about This course offers ways to explore how you as a musician can make an impact on society. It will connect your own artistic practice with critical issues in society. In this course you will be introduced to various socially engaged artistic practises. In lab sessions and workshops students will explore musical skills (related to contextual improvisation, co-creation, music creation) and be introduced to knowledge on developing your own personal</p>

	<p>practice in relation to questions about ethics, inclusion, diversity, power relations and un-equality. How can music and musicking foster communication and collaboration between people? What role can music play to empower people and bridging gaps in society? The course will focus on musicking skills such as artistic flexibility and versatility, genre awareness, improvisation and core skills for the creation of music.</p> <p>At the end of the term, a peer-assessment will take place with your fellow students in laboratory sessions.</p>
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> ▪ find ways to use your own artistic practice repertoire in a socially engaged context; ▪ engage on an artistic level with critical issues in our society; ▪ empower people through an artistic practice; ▪ develop your own socially engaged artistic practices.
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.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, 2.C.16
Type of course:	Compulsory (also available as Master Elective for other departments)
Level:	Master I
Duration:	10 laboratories and 1 artistic intervention/project
Prior qualifications/ Pre-requisites:	
Teachers:	Guy Wood, René van Munster, Renee Jonker
Credits:	4 ECTS
Literature:	<p>Small, C. (1998) Musicking Wesleyan University Press London</p> <p>Small, C. (1996) Music, Society and Education, Wesleyan University Press London</p> <p>Nachmanovitch S. (1990) Free Play: Improvisation in Life and Art Penguin Group London</p> <p>Elliott D. Silverman M. Bowman D. (2016) Artistic Citizenship Oxford University Press 2016</p> <p>Renshaw, P. (2010). Engaged Passions: Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers.</p> <p>Frasz & Sidford (2017) Mapping the landscape Helicon Collaborative www.passthesound.org</p> <p>Smilde, R. (2009) Musicians as lifelong learners- discovery through biography Eburon Delft</p>
Work form:	Laboratory, tutorial, field study, workshops, individual study and individual coaching
Assessment:	<p>Participation and a written self-reflection, submitted at the end of the course, which draws on personal learning and peer feedback.</p> <p>Assessment criteria (self-reflection):</p> <ul style="list-style-type: none"> • Reflecting on engaging on an artistic level with critical issues in our society • Reflecting on empowering people through an artistic practice

	Both assessments need to be passed in order to pass this course.
Grading system:	Pass/Fail.
Language:	English and/or Dutch
Schedule, time, venue:	To be announced
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

COLLABORATIVE PRACTICE

Course title:	Collaborative Practice
Osiris course code:	KC-M-NA-LG
Course content:	<p>A lot of music is created as product of a collaborative practice. We tend to believe that it is the genius of a single individual that creates the kind of works that nowadays form the Western art music canon. But that is not the case. Musicians sitting together singing, plucking a string or beating a drum exploring how the sounds they produce merge is often the root of musical creation. This course introduces the student to skills and knowledge necessary to be a competent facilitator of collaborative processes to create music together.</p> <p>NAIP students participate in an internship laboratory and facilitate collaborative practices in an external setting.</p>
Objectives:	<p>At the end of this course, you are able:</p> <ul style="list-style-type: none"> ▪ to demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, intercultural and community situations; ▪ to demonstrate skills of leadership in relation to the facilitation of collaborative practices and/or group participation in specialist and non-specialist environments; ▪ to demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others; ▪ to demonstrate an ability to engage with a variety of musical styles and genres.
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.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:	12 laboratories and a three-day intensive
Prior qualifications/ prerequisites:	<p>Compulsory for NAIP and TME students. Elective course for other Master students or professional musicians. Please note this course can only accept a limited number of participants; early registration is recommended. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.</p>
Teachers:	Renee Jonker, Cristiano Viviani
Credits:	4 ECTS (NAIP students) 3 ECTS (TME students)

Literature:	Small, C. (1996) <i>Music, Society and Education</i> . Wesleyan University Press. Renshaw, P. (2010). <i>Engaged Passions: Searches for Quality in Community Contexts</i> . Delft: Eburon Academic Publishers. Frasz & Sidford (2017) <i>Mapping the landscape Helicon Collaborative</i> www.passthesound.org
Work form:	Laboratory, field study, tutorial, individual study
Assessment:	<p>Participation and a written self-reflection focussing on students' experiences in a leading role in the laboratories, submitted at the end of the module. The self-reflection draws on personal learning, peer-feedback and students' own observations of peers leading workshops. Students will address what constitutes quality in facilitating collaborative practices.</p> <p>NAIP students participate in an internship laboratory and facilitate collaborative practices in an external setting and include this in their self-reflective report.</p> <p>Assessment criteria (self-reflective report):</p> <ul style="list-style-type: none"> • student is able to reflect on the personal learning process in facilitating collaborative creative practices • students describes their own role and style in facilitating collaborative creative practices • student describes what constitutes quality in collaborative practices and what criteria can be applied to do so <p>Both assessments need to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	t.b.a.
Information:	NAIP students: Isa Goldschmeding (i.goldschmeding@koncon.nl) TME students: Adri de Vugt (a.devugt@koncon.nl)

ELECTIVE: MUSIC & DEMENTIA

Course title:	Music & Dementia
Osiris course code:	KC-M-NA-MD
Course content:	<p>This module introduces the student the skills and knowledge necessary to be a competent workshop practitioner and creative leader in the specific context of working with people with dementia and care workers in residencies for people with dementia. This course is being developed based on research into the practice Music for Life of Wigmore Hall in London, that has been conducted by the research group Lifelong Learning in Music of the Prince Claus Conservatoire in Groningen in collaboration with the Royal Conservatoire in The Hague. Students will be prepared to function as an improvising musician in a context with very vulnerable people and care staff members of the residential home or centres for daycare. The student is expected to engage convincingly in all the following activities as a professional practitioner:</p> <ul style="list-style-type: none"> ▪ Voice, body and percussion work to be used in the setting of workshops with people with dementia and the care people surrounding them; ▪ Improvisation solo or in small groups, generic activity; developing your own musical voice within this setting.

	<ul style="list-style-type: none"> ▪ Group composition skills; conceiving and creating ideas within a collaborative environment. ▪ The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being led. ▪ The psychology of working in a context in which musicians are trying to connect to people with dementia and thus are exposed to fundamental questions about identity. <p>The reflective skills to deal with the challenges of this kind of musical interaction both individually and as a team player.</p>
Objectives:	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ to demonstrate an awareness of what is required to communicate with and function well in relation to people with dementia in their everyday environment; ▪ to demonstrate an understanding of and capacity for music-based activity in this very specific context in which the ability to communicate with others through music is at the core of this practice; ▪ to demonstrate skills of leadership in relation to the facilitation of other participants in this setting; ▪ through the use of their imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations; ▪ to demonstrate an ability to engage with a variety of musical styles and genres.
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.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, 2.C.16
Type of course:	Elective. Please note this course can only accept a limited number of participants; early registration is recommended.
Level:	Master
Duration:	3 introductory workshops (3 hours), eight sessions (3 hours) in a Residential Home in The Hague
Prior qualifications/ prerequisites:	Admission to the Master's programme. Taking part in the module Leading and Guiding (KC-M-NA-LG-14). If more students apply than places are available, a selection will be made based on a written motivation of the applicant.
Teachers:	René van Munster, Renee Jonker
Credits:	7 ECTS
Literature:	Sacks, O. (2007) <i>Musophilia: tales of music and the brain</i> . London: Picador Smilde R., Alheit P., Paige K. (2013) <i>While the music lasts</i> . Kitwood T. (1997) <i>Dementia reconsidered: the person comes first</i> . Buckingham: Open University Press. Zeisel J. (2009) <i>I'm still here</i> . Penguin Books
Work form:	Laboratory, field study, tutorial, individual study
Assessment:	<p>An end of term peer-assessment by fellow students in laboratory sessions. A written self-reflection, submitted at the end of the course, which draws on personal learning and peer feedback.</p> <p>Assessment criteria (peer-assessment):</p> <ul style="list-style-type: none"> • Functioning as a team member in the context of working with vulnerable people • Communicating through music in a collaborative setting

	<p>Assessment criteria (self-reflection):</p> <ul style="list-style-type: none"> • Articulating and transferring acquired insight on your role as a musician reflecting on how this project will influence your musicianship and professional development • Reflecting on engaging on an artistic level with vulnerable people <p>Both assessments need to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	Dutch
Schedule, time, venue:	3 introductory workshops, eight sessions in a Residential Home in The Hague. Time and venue t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

ELECTIVE: PROMIMIC (MEANINGFUL MUSIC IN HEALTHCARE)

Course title:	ProMiMiC (Meaningful Music in Healthcare)
Osiris course code:	KC-M-NA-MIM
Course content:	<p>Meaningful Music in Health Care is an artistic practice in which musicians make music for and with patients and members of staff at hospital wards. Informed by conversations and interactions with people in the moment, the musicians use person-centred music-making including musical improvisation, a set of arrangements of existing repertoire of multiple genres, as well as solo pieces to shape musical moments that can be meaningful. The practice was developed by the research group Lifelong Learning in Music (LLM) in collaboration with three surgical wards and the department of surgery of the University Medical Center Groningen (UMCG). MiMiC is an artistic practice with the intention to create and celebrate music in a collaborative way. Although it is not aiming to facilitate healing or therapeutic effects, it is expected that the interactions elicit effects on people's wellbeing nevertheless. As a practice with an artistic intention, MiMiC strives for the highest artistic quality. This does not mean that high art is preferred above popular art. The quality lies in delivering an aesthetically high-quality performance that is appropriate and well-informed in connection to the place and to the people with whom the performance takes place.</p>
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> ▪ understand the contextual pre-requisites and conditions of the MiMiC-practice and adjust your social and musical participation accordingly, ▪ collaborate in a MiMiC musician team, ▪ develop sensitivity in your musical approaches and interactions in the context of a hospital, ▪ musically interact with patients and staff of a hospital ward through improvisation and existing repertoire within verbal and/or non-verbal interactions, and

	<ul style="list-style-type: none"> reflect on your participation in a MiMiC project by indicating what is learnt and how this will influence your musicianship and professional development.
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.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, 2.C.16
Type of course:	Elective
Level:	Master
Duration:	1 taster workshop (3 hour), 9 training sessions (2 hours), observation (4 hours), internship (5 days), rehearsals and musical preparation (25 hours)
Prior qualifications/ Pre-requisites:	<p>The students are selected through a trial “taster” workshop, where they gain understanding of the nature of the practice, the contextual demands it presents, as well as the musical approaches used in the practice. In the taster workshop, the candidate’s interaction skills in the Dutch language are assessed.</p> <p>Furthermore, their readiness to improvise is tested in group improvisation assignments using both tonal and free-tonal frameworks. The candidates take part in interactive exercises, where their ability to build authentic relationships and to collaborate with other musicians is assessed. Also, the student’s ability to follow a team leader musically and non-musically during interactive exercises will be assessed. Finally, the candidates are asked to arrange a fragment of a piece of music for a small ensemble and find a part for themselves in it. This is to assess their adaptive skills in music-making and arrangements.</p> <p>After the taster workshop, the suitable candidates will be interviewed to determine their motivations and interests in entering this module, as well as to find their current understandings and expectations of the module.</p> <p>In total, at most 4 students are enrolled in the module at one time. These selected students will form smaller groups of maximum 2 students and 2 MiMiC-musicians that will enter the hospital after the completion of training in sessions. The set-up of the musician teams including students in these internship projects require flexibility as the number of enrolling students each year cannot be foreknown</p> <p>The students need to meet personal and musical requirements to take part in the training based on the following factors:</p> <p>First, students are studying in the degree programme Master of Music or have previously completed master level studies in music.</p> <p>Second, they are expected to have genuine interest in the practice and sensitivity for encountering people in a vulnerable position. They need to exhibit preparedness to be confronted with illness, trauma and grief in the hospital, and show stamina to be able to handle these possible situations. Qualities of modesty and compassion are also required, because the students must be non-judgemental towards people’s various musical preferences and understand that people have strong emotional responses to music from all traditions. It is essential to be respectful and sensitive towards the meaning of any type of music for the patients at all times.</p> <p>Third, the students will also need excellent communication skills to be able to interact with the patients, their visitors, the ward staff and the other members</p>

	<p>of the team of musicians in an authentic way. The students need to have basic conversational skills in Dutch in order to be able to engage themselves in interactions with the patients and staff. Fourth, the students are also required to reflect on the continuous development of their own musicianship and professional practice through the training and engagement in the new occupational context.</p> <p>On a musical level, candidate students are required to have advanced cross-genre improvisation skills both in free-tonal and tonal music. They also need to have excellent capacity to perform music “on the spot” in different styles, including solo repertoire such as works of Bach. As no sheet music is used in the practice, students need to be able to study repertoire so that they can play it by heart.</p> <p>Both classical students and jazz-students, as well as musicians from other traditions such as world music or folk music can be eligible candidates for the module, under the condition that their instruments are applicable for the practice (soft-pitched, portable and mobile) and depending on the sensitivity and extent of the musical knowledge and skills (incl. some classical music) of the player. This excludes piano and loud percussion due to limitations of sound, size of instruments or mobility issues. Singers are equally as eligible to take part in the module. In later stages of the course, the students will be involved in arranging chosen pieces of repertoire together as the team of musicians. Arranging skills are therefore highly beneficial for the module. Previous experience of work with vulnerable people in different or similar contexts is also considered favourable.</p>
Teachers:	René van Munster, Krista Pyykönen and others
Credits:	5 ECTS
Literature:	<p>Bernatzky, Günther; Strickner, Simon; Presch, Daniela; Wendtner, Franz & Kullich, Werner. (2012) Chapter 19: Music as Non-Pharmacological Pain Management in Clinics. In: <i>Music, Health & Wellbeing</i>, Raymond MacDonald, Gunter Kreutz & Laura Mitchell (eds.). Pp. 257– 75. Oxford University Press: Oxford.</p> <p>Erhardt, M. (2013). <i>Once upon a ground. Improvisation on Ostinato Bases from the Sixteenth to the Eighteenth Centuries</i>. Magdeburg: Edition Walhall.</p> <p>Research group Lifelong Learning in Music: “<i>Resonans - Meaningful Music in Health Care</i>” – film about the MiMiC-practice.</p> <p>Renshaw, P. (2010). <i>Engaged Passions. Searches for Quality in Community Contexts</i>. Delft: Eburon Academic Publishers/Research Group Lifelong Learning in Music & the Arts.</p> <p>Smilde, Rineke; Page, Kate; Alheit, Peter (2014) <i>While the Music Lasts</i>. On Music and Dementia. Eburon: Delft.</p>
Work form:	Laboratories, seminars, observations, internship, coaching/mentoring sessions.
Assessment:	<p>1) Attendance of training sessions: 80% attendance.</p> <p>2) Self-reflective report</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Articulating acquired insights during the MiMiC project participation • Reflection on how this project will influence your musicianship and professional development

	<p>3) Completed internship</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Collaborating with musicians on the MiMiC team on a musical and interpersonal level • Interacting with patients and staff of a hospital ward on a musical and interpersonal level <p>All assessments will have to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	Dutch
Schedule, time, venue:	To be announced
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

APPENDIX 1: ASSESSMENT CRITERIA & RUBRIC | MASTER PROJECT PORTFOLIO: M1 PRESENTATION

Learning objectives	Assessment criteria	Points			%
		1	2	3	
Reflection on applying of artistic means to reach audiences	Student is developing ways to apply artistic means to reach audiences	Little or no progress is made.	Progress is made.	Progress is made and student has a clear plan for year 2.	10%
Reflection on applying project management skills to reach audiences	Student is developing ways to apply project management skills to reach audiences	Little or no progress is made.	Progress is made.	Progress is made and student has a clear plan for year 2.	10%
Reflection on applying artistic skills to innovate the performance practice of music	Student is developing ways to apply artistic skills to innovate the performance practice of music	Little or no progress is made.	Progress is made.	Progress is made and student has a clear plan for year 2.	10%
Reflection on conducting research that provides a foundation of your artistic development and affects your professional practice	Student is conducting research that provides a foundation for artistic development and affects their professional practice	Little or no progress is made.	Progress is made.	Progress is made and student has a clear plan for year 2.	10%
Reflection on development of artistic quality	Student is demonstrating development of artistic quality.	Little or no progress is made.	Progress is made.	Progress is made and student has a clear plan for year 2.	10%
Reflection on students ownership of the process of acquiring and developing desired skills and knowledge	Student reflects on ownership of the process of acquiring and developing desired skills and knowledge	Little or no progress is made.	Progress is made.	Progress is made and student has a clear plan for year 2.	30%
Giving a presentation that is comprehensive and coherent in relation to the three domains of the Master Project	Student gives a presentation that is comprehensive and coherent in relation to the three domains of the Master Project	Poor presentation not demonstrating the coherence of the Master Project.	Presentation sufficiently demonstrates the coherence of the Master Project.	Comprehensive and engaging presentation demonstrating the coherence of the Master Project.	20%

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | MASTER PROJECT PORTFOLIO: M2 FINAL PRESENTATION

Learning objectives	Assessment criteria	1-5	6-7	8-9	10	%
Apply artistic means to reach audiences	Student applies artistic means to reach audiences	No or insufficient skills applied.	Student applies artistic skills to reach audiences.	Artistic skills contribute to reach substantial audiences.	Artistic skills contribute to reach substantial audiences with great impact.	10%
Apply project management skills to reach audiences	Student applies project management skills to reach audiences	No or insufficient skills applied.	Student applies project management skills to reach audiences.	Management skills contribute to project that creates substantial values.	Management skills contribute to project that creates substantial values and is sustainable.	10%
Apply artistic means to innovate the performance practice of music	Student applies artistic means to innovate the performance practice of music	No or insufficient means applied.	Student applies artistic means to innovate the performance practice of music.	Artistic means contribute to substantial innovation of the performance practice of music.	Artistic skills contribute to substantial innovation of the performance practice of music with great impact.	20%
Conduct research that provides a foundation of your artistic development and affects your professional practice	Student has conducted research that provides a foundation for artistic development and affects their professional practice	No or insufficient evidence of research conducted.	Student has conducted research that provides a foundation for artistic development and affects their professional practice.	Research conducted provides substantial foundation for artistic development and substantially affects their professional practice.	Research conducted provides highly substantial foundation for artistic development and greatly affects their professional practice	10%
Demonstrating artistic quality	Student is demonstrating artistic quality.	No or insufficient artistic quality demonstrated.	Student is demonstrating artistic quality.	Student is demonstrating good artistic quality.	Outstanding and very personal artistic quality is demonstrated.	20%

Reflecting on your ownership of the process of acquiring and developing desired skills and knowledge	Student reflects on ownership of the process of acquiring and developing desired skills and knowledge	No or poor reflection on the process of acquiring and developing skills and knowledge.	Student reflects on the process of acquiring and developing skills and knowledge.	Student reflects very clearly on the process of acquiring and developing skills and knowledge.	Reflection is of high quality and has shown to be a driving factor in students' development.	10%
Giving a presentation that is comprehensive and coherent in relation to the three domains of the Master Project	Student gives a presentation that is comprehensive and coherent in relation to the three domains of the Master Project	No or poor presentation.	Student gives a presentation that is comprehensive and coherent in relation to the three domains of the Master Project.	Student gives a presentation that is very clear, engaging, comprehensive and coherent in relation to the three domains of the Master Project.	Flawless, comprehensive, creative and engaging presentation demonstrating the coherence of the three domains of the Master Project.	20%

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

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 RC	The student has demonstrated the ability to document their project process and results on the RC	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%

APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A – artistic development	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 – research	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%

	practice and the artistic field	practice and for the artistic field						
C – professional integration	Student is able to describe the PIA and its outcome	The students has given a clear and complete description of PIA and its outcome	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	25%
	Student is able to define ambitious short-term and long-term goals	The student clearly defines short- and long-term goals that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	Value(s) created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
	Student is able to relate artistic development, research and PIA	Artistic development, research and PIA are coherently related	Relation between artistic development, research and PIA is missing.	Relation with one of the three components is missing.	Three components are related.	Three components are well related.	The relation between the three components contributes strongly to the coherence and quality of the Master Project.	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.								

APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

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 defined the relationship between this research and the field of inquiry very clearly, 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 supporting 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: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT - REQUIREMENTS

Professional Integration Trajectory

M2 Self-reflective Report on Professional Integration Activity

1. Provide documentation² of your PIA and describe it:

- What is the deliverable of your PIA?

2. Provide documentation¹ of your Pilot/Prototype and describe it:

- What did you test?
- How did you test this?
- How have the results influenced your PIA?

3. Describe your goals and the values your PIA has created:

- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
- Describe what values your PIA has created or will create.

4. Reflect on the deliverable of your PIA:

- How would you qualify your deliverable? What is good about it, what could be improved and how?
- How did you collect feedback from others? (please provide documentation¹)
- What did you learn from this feedback?

5. Reflect on the process:

- Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
- Which roles fitted you best?
- What did you learn from taking these roles?
- What worked well in the process and what would you do differently next time?

² video and/or audio recording, images, photos, written statements, etc.

APPENDIX 7: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

Learning objectives	Learning outcomes	Points					%
		1	2	3	4	5	
To describe and document the deliverable of the PIA.	Student is able to describe and document the deliverable of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very good description and documentation of the PIA.	20%
To describe and design a prototype and it's effective testing.	Student is able to describe the prototype and test it effectively.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very good description giving proof that the test delivered very valuable insights.	20%
To describe goals and values created in a PIA	Student is able to describe goals and values created in a PIA	No description.	Description insufficient.	Description of quantity of short-term goals and /or qualities of long-term goals and values are difficult to assess.	Description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed.	Very good description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed as successful.	20%
To reflect on the deliverable of a PIA	Student is able to collect insights through reflection on the deliverable of a PIA	No reflection.	Reflection is poor shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%
To reflect on the process of a PIA	Student is able to collect insights through reflection on the process of a PIA	No reflection.	Reflection is poor and shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%

APPENDIX 8: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

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.	20%
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 insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the presentation	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	30%
The student is able to make progress in the execution of 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.	40%

APPENDIX 9: GRADING SCALES



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
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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