

Curriculum Handbook Master of Music – Organ

Academic Year 2020/21



A large, stylized geometric graphic is positioned behind the title. It consists of several black dots connected by thin, translucent cyan lines. One vertical line extends downwards from the top dot. Two diagonal lines extend from the top dot towards the bottom right. Another diagonal line extends from the middle dot towards the bottom right. A curved line also extends from the middle dot towards the bottom right. The overall effect is a minimalist, modern graphic element.

**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.

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INTRODUCTION

The two-year Master's programme offers you the opportunity to study the main subject in greater depth on the basis of a more personally designed study plan. You can choose your own emphasis from a broad repertoire. You will now put all of the skills you have acquired during the Bachelor's course to practical use in developing your own professional identity. Source studies, the use of online databases, style analyses are just some of the facets that will underpin your personal quest.

We believe it is important that you develop into a self-sustaining musician with a highly personal musical vision who can handle the ever-changing professional practice well. During the programme, you will receive guidance in three domains: artistic development, research, and professional integration. You are required to do research on a topic of your choice with support from a research supervisor. Besides research, preparation for professional practice will be part of the curriculum throughout the master programme. The Professional Integration courses will address issues of the professional world. You will receive individual coaching on creating your own professional integration activities. You are encouraged to integrate these three domains in your Master Project by connecting your artistic development, research and professional integration activities.

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

PROGRAMME OBJECTIVES

The Programme Objectives (or ‘learning outcomes’) of the Master of Music in Organ prescribe the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire.

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

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

The programme objectives and coding are based on the AEC Learning Outcomes¹ for 2nd cycle studies, and have been adapted where necessary to fit the study programme of our MMus in Organ.

At the end of the Master of Music 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 historically well-informed and well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. in the field of early/classical music.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to the field of early/classical music, 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, while making use of historically-informed information, 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.6. Demonstrate advanced skills in embellishment and improvisation in period styles.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate in order to contribute to the development of the field of early/classical music and 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 competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience, musical and historical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 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 early/classical music 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 early/classical music working field, and identify and formulate strategies for developing engagement with them.

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

B. Theoretical (knowledge-based) outcomes

- 2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, historical sources, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of repertoire within the field of early/classical music, 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 (national) period styles relevant to your artistic practice, and 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 performing contexts.
- 2.B.6. Exhibit sophisticated and embodied knowledge of embellishment and improvisation in period styles, and the ability to apply these freely in a variety of 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 in order to contribute to the development of the field of early/classical music and in your own artistic practice.
- 2.B.8. Identify and utilise relevant (secondary) literature and other historical sources as appropriate to inform your practice and development within the field of historically informed performance practice.
- 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. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to the field of early music.
- 2.B.11. Demonstrate a basic understanding of historical music pedagogical theories.
- 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. Recognise the importance of 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 sources, contexts and/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, including the developments in the early music movement.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit sophisticated 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 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 with regards to historically informed performance practice.

CURRICULUM OVERVIEW

ORGAN

code	form	Organ	Year 1	Year 2
		Master of Music 2020-2021		
KC-M-OR-		Artistic Development		
HV	x	Main Subject (including group lessons, masterclasses and chamber music)	25	27
IOR		Improvisation Skills at the Organ	5	5
		Subtotal	30	32
KC-M-AL-		Research		
AL-IRA	g	Introduction to Research in the Arts	2	
AL-MCA		Master Circle	3	3
AL-IRT		Individual Research Trajectory	7	12
-	-	Master Elective	3	
		Subtotal	15	15
KC-M-AL-		Professional Integration		
AL-IPM	g	Introduction to Project Management	2	
AL-PIT	g	Professional Integration Trajectory	3	3
CDO	p	CDO	10	10
		Organ Construction & Design	pm	pm
		Subtotal	15	13
		Total per year	60	60
		Total		120

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT

M-OR-HV	Main Subject
Osiris course code:	KC-M-OR-HV
Course content:	<p>Students of this course receive individual lessons of 75 minutes or clustered into longer sessions. The lessons take place in different churches with the appropriate instruments. During the individual lesson, the student is coached by the teacher in order to learn all technical aspects and skills related to an informed stylistic approach of organ playing. Consequently organs of various types are involved in the education of the students. The study programme guides the student through the main repertoire so that the student can familiarise him/her-self with the performance in musical styles from the 16^h into the 21^h century, including improvisation. The teacher of the principal subject also organises regular group lessons in the format of a public performance (lunch concerts) where students evaluate the performance together. Peer learning takes place through assisting and doing the registration of the organ at recitals by fellow students and the teacher. Thus during the studies students are introduced to important Dutch organs. The focus is on the student's personal development, physical awareness and artistic growth into professional musicianship.</p> <p>The main subject Organ lesson includes improvisation and group lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none">▪ present yourself as a performer with a clear individual approach that stands for solid and reliable musicianship. The master's studies aim to explore the specific musical and technical qualities of a student beyond the basic professional demands;▪ compose and realise a concert programme that shows resourcefulness by choices of repertoire and/or decisions in the performance. This programme as well as performance demonstrates a conscious relation to the relevant sources and defines your artistic profile against a background of contemporary early music conventions, as well as an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an international multicultural environment;▪ have developed a network of colleagues and organisations that you maintain as a starting point of further exploration into the future;▪ realistically estimate your possibilities in the profession and understand the value of your initiatives in order to enlarge these possibilities;

	<ul style="list-style-type: none"> ▪ are able to act as your own teacher as a reflective practitioner by being able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently. 					
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.12 2.B.2, 2.B.5 2.C.5, 2.C.7, 2.C.10, 2.C.11					
Type of course:	Compulsory					
Level:	Master I-II					
Duration:	75 minutes per week, 34 weeks per year					
Prior qualifications/prerequisites:	You need to finish the first year of this course to be allowed to enter the second.					
Teachers:	Jos van der Kooy					
Credits:	See the curriculum overview of your main subject for the number of ECTS for both years.					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, master classes, projects					
Assessment:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Master I	May/June	Presentation	50 minutes, including stage changes	Pass/Fail	The student is free to choose the programme. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. At least one-third of the programme should be related to the subject of the candidate's Master research project.
	Master II	May/June	Final presentation	80 minutes, including stage changes and a 15-minute interval	Numeric*	The student is free to choose the programme. The student provides the details of the programme in the 'Programme for presentation/final presentation' form.
	* Grading scale of 10, using halves					

	<p>The final presentation is assessed using the Assessment Criteria Master Organ that can be found in Appendix 1 of this Curriculum Handbook.</p> <p>For all practical exam conditions, please see the 'Information (Final) Presentations Bachelor and Master of Music' document which can be found on intranet.koncon.nl/presentations. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) which can be found on the intranet and in the Study Guide.</p>
Language:	English and/or Dutch
Schedule, time, venue:	Schedule to be agreed upon between student and teacher
Information:	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)

IMPROVISATION SKILLS AT THE ORGAN

M-OR-IOR	Improvisation Skills at the Organ
Osiris course code:	KC-M-OR-IOR
Course content:	Improvisation is dealt with on a theoretical and practical level. Students are encouraged to suggest topics for discussion or bring compositions that they would like to work on.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to reflect on the interpretation of organ music;▪ are able to discuss your interpretation on a professional level with peers;▪ are able to improvise in a given musical form;▪ are also able to improvise in modern free styles.
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	-
Prior qualifications/ prerequisites:	-
Teachers:	Jos van der Kooy
Credits:	5 ECTS per academic year
Literature:	Repertoire from 15 th to 21 st century, improvisation
Work form:	Individual and group lesson
Assessment:	Active participation A 20-minute practical presentation
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	Westerkerk - Amsterdam, Grote of SintBavokerk - Haarlem, Philharmonie – Haarlem. Scheduled to be discussed with teacher.
Information:	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

M-AL-IRA	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-IRA
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine research areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none">1. Art of Interpretation: historically/contextually informed performance practice2. Instruments & Techniques: instrumental design/techniques/acoustics3. Music in Public Space: diversity/interculturality/social engagement4. Creative Practice: improvisation/composition/experimental practice5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice6. Musical Training, Performance & Cognition7. Aesthetics & Cultural Discourse8. Educational Settings9. 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 series of workshops by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</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:	At the end of the course, you: <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 of formulating a project proposal and abstract;▪ are able to document your project process and results on the Research Catalogue.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Type of course:	Compulsory
Level:	Master I

Duration:	5 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements for the Master Project Proposal can be found in the Master of Music Handbook 2020-2021. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.</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.</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 Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

MASTER CIRCLE

M-AL-MCA	Master Circle
Osiris course code:	KC-M-AL-MCA1 KC-M-AL-MCA2
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 the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Master Project Proposals of the first-year students, while the second-year students report on the progress with their own Master Projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies.</p> <p>From January on, trial research presentations for all second-year students will be held in the Master Circles. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen research area. The Master Circles are based on the following research 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 develop the skills to be able to give and receive feedback on the Master projects plans of your fellow students as well as on your own; ▪ will be aware of how your particular Master Project fits in the research area of which you are a part; ▪ will be aware of the skills required to successfully communicate the results of your Master Project to your fellow students and a wider audience.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II

Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	Depending on research area. (Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Daan van Aalst, Matthijs Ruijter, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance) • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook 2020-2021. <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance), including a trial presentation <p>The Master Circle Leader keeps a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</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 organized by the student). • Illness (extended illness must be accompanied by a doctor's note). • Death or illness in the family of the student. <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 much absence will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance): Pass/Fail • First Year Master Project Presentation: Numeric <p>Master II:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance), 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 Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY

M-AL-IRT	Individual Research Trajectory
Osiris course code:	KC-M-AL-IRT1 KC-M-AL-IRT2
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 the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</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:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS

Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Assessment:	<p>Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 1. <i>How would you describe the communication and working relationship between you and the student so far?</i> 2. <i>Has the student settled on a viable research topic?</i> 3. <i>Does the student show insight into what steps to take in order to answer their research question?</i> 4. <i>How would you describe the student's motivation in moving forward at this point in the development of their research?</i> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</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 chairman (generally the Head of a Department or the Head of Master Research); 2. Your own research supervisor(s); 3. If possible, your Master Circle leader; 4. If possible, your main subject teacher; 5. An external member, usually from an institution abroad; 6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and their supervisor(s).</p> <p>Research presentations: 12 – 16 April 2021, Studio 1 and 3, 9:00 a.m. to 20:00 p.m. Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning of 2021. Any changes will be communicated via Asimut (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@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 research area. The research areas are as follows:</p> <ol style="list-style-type: none">1. Art of Interpretation: historically/contextually informed performance practice2. Instruments & Techniques: instrumental design/techniques/acoustics3. Music in Public Space: diversity/interculturality/social engagement4. Creative Practice: improvisation/composition/experimental practice5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice6. Musical Training, Performance & Cognition7. Aesthetics & Cultural Discourse8. Educational Settings9. Music Theory & Aural Skills <p>You must register for a Master Elective via Osiris in November 2020. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook 2020/21 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).</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 Leefflang - Coordinator Master Research (r.leefflang@koncon.nl)

PROFESSIONAL INTEGRATION

INTRODUCTION TO PROJECT MANAGEMENT

M-AL-IPM	Introduction to Project Management
Osiris course code:	KC-M-AL-IPM
Course content:	This module seeks to provide the students with a set of questions to develop their own activities within the domain of professional integration. They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for a project to be realized. In these five seminars students will be taught to create the following components that together will form a project plan: how to define short term and long term goals, how to make a project brief, how to make a product based planning, how to make a budget, how to make a risk analysis and a time-table for a project and how to create a visual identity.
Objectives:	At the end of this course, you will be able to: <ul style="list-style-type: none"> ▪ demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions; ▪ formulate your own professional integration goals; ▪ create a project plan
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	
Prior qualifications/prerequisites:	-
Teachers:	Ramon Verberne, Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. (2010) <i>The savvy musician</i> . Pittsburg: Helius Press (ISBN-13: 978-0-9823075-0-2) Online course reader, including different articles/book chapters on Project Management & Entrepreneurship topics.
Work form:	Seminars, tutorials
Assessment:	Submission of six assignments (equally weighted): <ul style="list-style-type: none"> • BDPIA (Brief Description of Professional Integration Activities) • Product Based Planning and Risk Log • Timetable • Budget • Marketing and Publicity Plan • Brief for design of your visual identity <p>The content of these assignments will become part of the Master Project proposal.</p>

	<p>Assessment criteria:</p> <ul style="list-style-type: none"> • Giving a clear description of the outcomes of the PIA • Making a realistic and complete timetable for the PIA • Designing a PIA with feasible outcomes • Designing a PIA of which the outcomes have impact on the student and their environment.
Grading system:	Numerical
Language:	English
Schedule, time, venue:	See ASIMUT schedule. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

KC-M-AL-PIT	Professional Integration Trajectory
Osiris course code:	KC-M-AL-PIT1 KC-M-AL-PIT2
Course content:	The content of the Professional Integration Activities (PIA) is defined by the student and can take the form of one large project initiated and executed by the student or a portfolio of various smaller projects. The PIA is the starting point for a professional practice that stretches beyond the duration of your master's programme. Your PIA is also part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ will be able to run and maintain professional musical activities that are created by yourself; ▪ have made a clear connection between your professional integration activity/activities, your artistic development and your research.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Eight hours of coaching in the 2 nd semester
Prior qualifications/prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	3 ECTS per academic year
Literature:	
Work form:	Coaching sessions
Assessment:	<p>Master I: Progress report written by coach Master II: Self-reflective report</p> <p>Master I Assessment criteria (progress report coach):</p> <ul style="list-style-type: none"> • Communication and working relationship between student and professional integration coach • Demonstrating a clear idea on what professional integration activities the student wants to develop and what steps to take to realise these activities • Motivation in moving forward at this point in the development of the Professional Integration Activities <p>Master II Assessment criteria (self-reflective report):</p> <ul style="list-style-type: none"> • Formulating of the PIA's background and motivation • Reflection on process • Reflection on outcomes

	<ul style="list-style-type: none"> • Impact of the PIA <p>For a detailed assessment rubric including the exact assessment criteria for the self-reflective report, see Appendix 6 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)

CAREER DEVELOPMENT OFFICE (CDO)

M-AL-CDO	Career Development Office (CDO)
Osiris course code:	KC-M-AL-CDO
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the master's curriculum for activities usually completed outside the conservatoire. This proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> • gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. Performances as soloist and/or section leader; • creating an own ensemble, band or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. Showing evidence of performance results in recognised venues and through press reviews; • making a website; • engaging in challenging activities such as leading (international) competitions and masterclasses at the highest level; • engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity; • widening abilities for organisation and administration in support of activities; • involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations; • developing contacts and opportunities related to your professional ambitions.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Programme objectives:	2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	<p>Please note: Master I students: you can obtain CDO credits from activities from 01-09-20 to 31-08-21. Master II students: you can normally obtain CDO credits from activities from 01-09-20 to 01-05-21. If the project occurs outside those dates it will not be valid for the 20/21 academic year.</p>
Prior qualifications/prerequisites:	-
Teachers:	-
Credits:	Varies per study programme – please see your curriculum overview

Literature:	-	
Work form:	Depending on the activity, but based on working towards increased employability in the profession.	
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.).</p> <p>Procedure</p> <p>If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Presentation of report</i> 	A lot of care and attention has been given to both presentation and content.	Illegible. Insufficient content.
<ul style="list-style-type: none"> • <i>Learning experience/ability to reflect</i> 	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
<ul style="list-style-type: none"> • <i>Proofs/publicity material (where possible)</i> 	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	

Information:	Dominy Clements (cdo@koncon.nl)
APPENDIX:	<u>Indication of ECTS allocation and restrictions for activities under the CDO.</u>
General:	<p>CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS.
Classical:	<p>One week working with a professional orchestra/ensemble = 2 ECTS.</p> <ul style="list-style-type: none"> - Orchestra Master automatically qualifies for 10 ECTS in the CDO: form and copy of contract with RO required. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS.
Conducting:	<p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS.
Vocal studies:	<p>Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</p> <ul style="list-style-type: none"> - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS. - Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

ORGAN CONSTRUCTION & DESIGN

Throughout your studies, various workshops for all students from the Bachelor and Master of Music in Organ will be organised. Students come together to learn about the construction of the organ and how to repair the basic elements. Credits: pm

APPENDIX 1: ASSESSMENT CRITERIA MASTER ORGAN – MAIN SUBJECT

	Technical Skills	Programme and Style	Communication	Creativity
10	Full focus on all musical intentions through an exceptional mastery of the technical demands.	Optimal transmission of personal musical statements throughout the programme.	Performance marked by flawless concentration on the musical and artistic message while continuously inviting ensemble and/or audience into a shared conviction.	Throughout an exciting and very personal recital, demonstration of the highest level of musical creativity in delivery, view and contextual realization.
9 - 9,5	Natural and flawless mastery of the instrument	Predominant and convincing transmission of personal and musical statements within the context of programme and style.	Remarkable performance which engages and surprises the audience. Unity in all aspects of ensemble playing.	Abundance in a demonstration of original musical ideas that are proof of invention, imagination and spontaneity.
8 - 8,5	Very good control of the instrument, realising musical intentions.	Coherent artistic choices and personal stylistic awareness in a convincing programme.	Convincing performance throughout: an engaging and inspired musical interaction with ensemble and/or audience.	Refreshing delivery of an inventive programme or views on its content that surprise regularly during the performance and give proof of potential growth in a future career.
6,5-7,5	Solid instrumental technique and freedom in the use thereof.	Attractive programme - awareness of pertinent aspects of style and musical language.	Accurate musical interaction and comprehensive awareness within an ensemble or as a soloist while engaging the audience.	Demonstrating a professional attitude in the design and realization of the programme that is proof of musical autonomy.
5,5 - 6,5	Convincing ability to handle the instrument in all aspects.	Coherent programme and basic stylistically defined realisation.	Satisfying the general needs of musical communication.	In performance and/or composition of the programme a basic independence is shown in the creative aspects.
0 - 5 (fail)	Inadequate control, seriously impinging on the capacity to project musical intentions.	Very limited awareness of style and no proof of contextual knowledge.	Throughout inadequate in actively sharing musical content with ensemble and/or audience.	Demonstrating a complete lack of original ideas.

APPENDIX 2: 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 Research Catalogue	The student has demonstrated the ability to document their project process and results on the Research Catalogue	Research Catalogue is not used	Research Catalogue is used ineffectively	Research Catalogue is used adequately	Research Catalogue is used well	Research Catalogue is used well and creatively	25%

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A	The student has developed a vision on their artistic development.	The student has clearly formulated a feasible and ambitious vision on his/her artistic development.	No vision formulated	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement	33,3%
	The student is able to set goals for their artistic development.	The student has set feasible goals matching the his/her vision.	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development.	The student has connected research and professional integration activities to their artistic development.	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development 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.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%
B	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a complete, feasible and clearly formulated research plan	No research plan has been submitted	The research plan is incomplete, unrealistic and/or unclear	The research plan is complete, feasible and adequately formulated	The research plan is complete, feasible and clearly formulated	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for	The student has created an innovative research plan, of which the outcomes could be	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	The research is innovative and relevant for the student's own	The research is very innovative and very relevant for the student's own practice	40%

	the student's own practice and the artistic field	relevant for the student's own practice and for the artistic field			student's own practice	practice as well as for the artistic field	as well as for the artistic field	
C	The student is able to clearly describe the outcomes of the PIA	The student has given a clear description of outcomes PIA	No description given	Description is unclear	Description is adequate	Description is very clear	Description is very clear and appealing.	25%
	The student is able to create a realistic and complete time table for PIA	The student has created a realistic and complete time table for PIA	No time table was created	Time table is unrealistic and/or incomplete	Realistic and complete time table	Realistic, complete and detailed time table	Realistic and complete time table with room for adjustment	25%
	The student is able to design PIA with feasible outcomes and to understand risk taking	The student has designed PIA with feasible outcomes and understanding of risk taking	No outcomes were formulated	Outcomes are not feasible	Outcomes are feasible	Feasible outcomes with acceptable risk taking	Feasible outcomes and mentioning of appropriate countermeasures for the risks taken	25%
	The student is able to design PIA of which the outcomes have impact on the student and their environment	The student has designed PIA of which the outcomes have impact on the student and his/her environment	No outcome was formulated	Outcomes have little or no impact on student or environment	Outcomes have impact on student	Outcomes have substantial impact on student and environment	Innovative PIA with expected sustainable impact on student and environment	25%

Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.

APPENDIX 4: 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	30%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student communicates with their research supervisor and professional integration coach about current progress and future planning	Communication is lacking	Unclear or infrequent communication	Adequate and frequent communication, plan is still in development	Adequate and frequent communication, plan is developed	Clear and frequent communication, plan is strong and fully developed	30%
The student is able to verbally communicate their engagement with their Master Project during a presentation	The student has verbally communicated their engagement with their Master Project during the presentation	Non-engagement	Limited engagement and unclear communication	Sufficient engagement and adequate verbal communication	High level of engagement and clear verbal communication	Very high level of engagement and excellent verbal communication	10%
The student is in the process of executing their Master Project	The student has made progress in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible	Good progress and development evident, however still work to be done before progress can be considered excellent	Excellent progress and development evident with a clear connection between the three domains	30%

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

Learning objectives	Assessment criteria	Points					% 20%
		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.	
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student is aware of what others have done in this area and has related his/her research to the field of inquiry , with due regard for the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic norms.	

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

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

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

The student is able to design and implement a PIA that has significant impact on the development of the student's own artistic practice and on the professional work field and society in general.	The student demonstrates that the PIA has significant impact on the student's own artistic practice and on the professional work field and society in general.	No demonstration of impact of the PIA.	PIA has minimal impact on the development of the student's own artistic practice and on the professional work field and society in general	PIA has adequate impact on the development of the student's own artistic practice and on the professional work field and society in general.	PIA has sustainable impact on the development of the student's own artistic practice and on the professional work field and society in general.	PIA is innovative and have sustainable impact on the development of the student's own artistic practice and on the professional work field and society in general.	25%
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APPENDIX 7: 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