

# **MA Opera Making and Writing**

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*Programme specification, module specifications  
& assessment criteria for use in 2017/18*

*Programme details may change in future academic years, please consult the “Gold copy” for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School’s academic governance committee framework and in-line with the requirements of the School’s Academic Regulatory Framework.*

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|  |   |
|--|---|
| <b>1. Programme Title</b>  | <b>MA in Opera Making &amp; Writing</b> |
| <i>This programme is offered in association with the Royal Opera House</i> |   |
| <b>2. Programme Accredited by</b>  | n/a                                     |
| <b>3. Final qualification and level of award</b>                           | MA in Opera Making & Writing, Level 7   |
| <b>4. Exit awards</b>  | n/a                                     |
| <b>5. Relevant QAA subject benchmarks</b>                                  | n/a                                     |
| <b>6. SITS code</b>  | PMARTOPMW                               |
| <b>7. Approved for the year of study</b>                                   | 2017/18                                 |
| <b>8. Programme Leader</b>   | Head of Composition                     |
| <b>9. Pathway Leader (where relevant)</b>                                  | n/a                                     |

|  |
|--|
| <b>10. Aims of the Programme</b>   |
| <p>This Masters programme will develop the technical and creative skills of composers and writers in the development and creation of new opera and other related creative outputs.</p> <p>Specifically, the programme aims to:</p> <ul style="list-style-type: none"> <li>○ Develop composition students' technical and creative skills in the development of contemporary opera composition at a professional level;</li> <li>○ Develop writing students' technical and creative skills in the development of text/libretto writing in contemporary opera and other performing contexts at a professional level;</li> <li>○ Equip students with appropriate expertise in the rapidly evolving new opera professional context, including intensive collaborative working with both an in house production team and performing company;</li> <li>○ Equip students with the ability to work closely with an allocated ensemble of singers and instrumentalists, balancing their own creative vision with the singers' specific capabilities and personalities;</li> <li>○ Equip students with insight into the working practices of a modern, high-profile opera house (the Royal Opera House) and professional opera company;</li> <li>○ Develop students' confidence, independence and self-reliance necessary for a life in a volatile profession where the demands and expectations change so rapidly;</li> <li>○ Provide students with experiences and opportunities appropriate to their needs, so that they can feel confident in identifying and understanding their own artistic vision;</li> <li>○ Provide the students with a theoretical context for their creative practice, through an engagement with contemporary Opera Studies</li> <li>○ Develop in the students appropriate communication and interaction skills in relation to collaborative composition and performance.</li> </ul> |

The programme supports students future career development by:

- Replicating, in a safe environment, the professional demands placed on a creative team seeking and then executing a new opera commission;
- Providing direct contact with the profession via the teachers of the School who are involved in external opera production, visiting artists and with those responsible for commissioning and for education activities at the Royal Opera House;
- Supporting students to hone their collaborative and communication skills with both production team and performing company;
- Assessment and feedback by leading artists (internal professors and external assessors/examiners);
- Providing professionally equivalent production of a chamber opera through the Guildhall School's Opera Department.

## **11. Criteria for admission to the Programme**

11.1 A student will be admitted to either the composition pathway or the writer pathway of the MA in Opera Making & Writing programme. Each student will be paired with one or more students from the other pathway to form creative team(s).

### **Pre-requisites for entry**

11.2 (a) The minimum entry requirement for applicants for the composition pathway is an upper second class honours degree in music with a composition specialism (or equivalent). Applications will be considered from students with non-music degrees (e.g. English), provided the quality of their composition is equivalent to the expected academic standards for this level 7 programme.

11.3 The minimum entry requirement for applicants to the writer pathway is an upper second class honours degree in an arts subject. Applications will be considered from students with other degrees (e.g. Physics, Biology), provided the quality of their writing portfolio is equivalent to the expected academic standards for this level 7 programme

11.4 Fluency in the English language is a requirement for both pathways. For non-native English speakers, minimum language requirements apply – see 11.9 below.

### **Application process**

11.5 Applicants to the composition pathway will be expected to submit a portfolio of three compositions - minimum duration of four to six minutes per piece - (with recordings). At least one submitted composition should be for voice and instrument(s) and the portfolio will be expected to evidence a good general level of creative engagement with opera and theatre.

11.6 Applicants for the writer pathway will be expected to submit a portfolio of writing – 15 poems or 5000 words of prose, or dramatic script (up to 30 pages) – and the portfolio will be expected to evidence a good general level of creative engagement with opera and theatre. The application process for the writing students will be managed by the Guildhall School’s new Writer in Residence in conjunction with the Programme Leader.

11.7 Applicants will also need to submit personal statement (500-1000 words), which outlines their creative engagement with contemporary opera and the motivation that informs their application.

### **Selection Process**

11.7 Selection to the programme will be based on review of the folio and an interview held at the School. In exceptional circumstances the interview may be conducted by Skype.

11.8 The total number of students admitted to the programme will be limited to a maximum of 3 creative teams per year

### **English Language requirements**

11.9 Applicants for the MA in Opera Making & Writing programme who are non-native speakers of English must achieve prior to entry a minimum IELTS Academic Training Band Score of 7 with a minimum of 6.0 in all components (or equivalent).

### **Non-standard entry procedure**

11.10 Applicants who do not meet the minimum entry requirements may be considered on the basis of their prior academic studies and professional training and experience. Such applicants will need to provide an artistic and professional CV.

**12. Programme outcomes:** The programme provides opportunities for students to develop and demonstrate the following learning outcomes. *The curriculum map indicates how modules meet the overall programme learning outcomes.*

**A. Technique; Technique and knowledge**

*On successful completion of this programme the student will:*

- A1 Be able to use relevant and individual techniques to plan and execute their compositional or writing intentions.
- A2 Have a knowledge and understanding of the representative works of twentieth century and contemporary opera repertoire and related creative work and writing.
- A3 Be able to contextualize their creative practice within contemporary Opera Studies scholarship

**B. Creative Imagination; Performance and/or creative output**

*On successful completion of this programme the student will:*

- B1 Have developed a sense of themselves as an autonomous artist, sufficiently confident in their own individual artistic voice and purpose and in their technical and intellectual abilities.
- B2 Have knowledge and understanding of the specialised practices involved in the creation, performance and transmission of new opera.
- B3 Have developed to a professional standard their ability to express their own artistic ideas through their music or writing

**C. Opera-Making skills; Communication and artistic values**

*On successful completion of this programme the student will be able to:*

- C1 Integrate in their own artistic life both practical and theoretical aspects of music or creative writing
- C2 Talk or write intelligently about their creative processes.
- C3 Evaluate their artistic and professional standing within the music profession.

**D. Opera-Making skills; Professional protocols**

*On successful completion of this programme the student will:*

- D1 Have consolidated the reading, aural, creative, re-creative, practical and workshop skills required of a contemporary composer or opera librettist.
- D2 Have developed effective skills in group interaction
- D3 Be aware of, and able to promote, personal responsibility, self-discipline and professional codes of conduct

| <b>13. Programme Structure:</b>  |                                      |
|--|--------------------------------------|
| <b>Programme Duration (years)</b>  | One long academic year               |
| <b>Mode of Delivery (full/part-time/other)</b>                             | full-time only                       |
| <b>Total student learning hours</b>  | 1800 notional hours                  |
| <b>% split teaching contact hours : self-directed practice &amp; study</b> | 23% contact hours, 77% self-directed |

| <b>14. Teaching &amp; Learning Methodology</b>  |
|---|
| <p><b>14.1 General Approach</b></p> <p>The teaching and learning strategies are designed to deliver the programme's aims through attainment of the programme's learning outcomes.</p> <p><b>14.2 Teaching &amp; Learning</b></p> <p>The emphasis is on students' individual growth as creative artists, through pathway-specific principal study modules. This includes one-to-one tuition and mentoring, creative development and workshopping, together with rehearsal and production work supervised by acknowledged experts in contemporary music and opera, supported by a rich array of experiential opportunities. These experiences are offered not only in-house but also through the programme's specific association with the Royal Opera House, Covent Garden. This formative experience in a professional context is seen as an integral part of the students' development and students are encouraged to use this as an opportunity to develop independent opportunities and contacts for the development of their principal study work and emerging professional profile.</p> <p>The core induction and integration modules, which frame the programme, support students' personal and professional development as creative artists both in operatic and wider performance environments. Both modules are centred on production seminars, practical workshops and observational opportunities at the Royal Opera House, Covent Garden. There is also a strong mentoring aspect to these modules where each student is supported in identifying and articulating their own creative, artistic and professional concerns, questions and aims, and is encouraged to explore, share and reflect critically on their own development.</p> <p>Elective modules are available so that all students can broaden or deepen their musical expertise, developing specific skills and knowledge and understanding in relation to areas of defined specialism. These electives are taught in small groups and involve a combination of academic and practical subjects. With the prior agreement of the MA in Opera Making and Writing Programme Leader and the Guildhall Artist Masters Programme Leader, a student may undertake an elective module from the Guildhall Artist Master's programme providing that the module aims are complementary to the Broad aims of the Opera Making programme, the student's technical skills are sufficient, and there are sufficient places on the module.</p> <p><b>14.3 Assessment</b></p> <p>Assessment is mostly based on the evaluation of product (e.g. creative outputs and written submissions) but learning processes and the development of collaborative skills are assessed too, not only through progress reports but also the Group Work component in the Principal Study</p> |

module and through the final presentation in the Integration module. Throughout the programme, formative feedback is a key feature across all methods and modules. Much of this is delivered verbally through seminars, workshops and also by email. Following each summative assessment point, students receive a formal written feedback report within fifteen working days.

The main types of assessment are: written submissions and portfolio work, individual presentations and progress reports. The main evaluation systems range from a panel of up to three members (e.g. in portfolio assessment), to marking and second marking or moderation (for written work), and self-evaluation. An element of peer assessment is incorporated into the Principal Study Group Work grade to reflect the collaborative nature of this module. In all cases, the outcome is a final percentage mark.

#### **14.4 Academic support**

The students' progress is monitored by staff and departments on a continual basis. Academic support ranges from PS professors and academic tutors to departmental mechanisms (Associate Heads or Deputies). Students are also allocated a mentor for additional support especially in the area of self-reflection and for the completion of the reflective writing assignments. The School monitors specific results at formative and summative level twice a year. Special provision is made for students with disabilities, tailored to specific need.

| <b>Title</b>   | <b>Credits</b> |
|--|----------------|
| <b>Core modules:</b> students must take & pass all of the following:                     |                |
| Induction project  | 20             |
| Principal Study  | 120            |
| Integration  | 20             |
| <b>Sub total</b>   | <b>160</b>     |
| <b>Elective Modules:</b> students must also pass at least 20 credits from the following: |                |
| Writing for Performance (writers only)   | 20             |
| Writing Opera: Researching text (writers only)   | 20             |
| Conducting (composers only)  | 20             |
| Electro-acoustic Music (composers only)  | 20             |
| Analysis (composers only)  | 20             |
| Research in Performance, Composition & Leadership (composers only)                       | 20             |
| Aesthetics and the Philosophy of Art (composers & writers)                               | 20             |
| <b>Total credits for programme</b>   | <b>180</b>     |

- Other electives from the Guildhall Artist Masters programme may be available subject to prior approval of the Programme Leaders for both the MA Opera Making and Writing and Guildhall Artist Masters programmes.

## Indicative Overview of Academic Year

Assessment points are in bold: the timeframe given is not the submission deadline but when students should be working on these tasks. Elective choices are illustrative.

| Composition Pathway (example)   | Collaborative Activity   | Royal Opera House engagement   | Writing Pathway (example)   |
|---|--|--|---|
| Term 1  |  |  |   |
| Weeks 1 to 4  |  |  |   |
| <i>Induction module:</i>  | <i>Induction module:</i><br>Production seminars; practical workshops; supervised and self-directed rehearsal.  | <i>Induction module:</i><br>Orientation at ROH (week 4).   | <i>Induction module:</i>  |
| Self-reflective account 1500-2000 words   | Creative project   |  | Self-reflective account 1500-2000 words   |
| Weeks 4-12  |  |  |   |
| <i>Principal Study module:</i><br>1-to-1 lessons;<br>practical classes & workshops.     | <i>Principal Study module:</i><br>Production seminars; drama workshops; self-directed collaboration within creative teams; mentoring for creative teams; open sessions & lectures; | <i>Principal Study module:</i><br>Observation of contemporary opera in rehearsal and production; ROH Youth Opera Company project; wider contemporary opera events. | <i>Principal Study module:</i><br>1-to-1 lessons;<br>practical classes & workshops. |
| Folio: 5-6 mins vocal work  |  |  | Folio: libretto (first draft week 10, second draft week 12)                         |
| <i>Elective: Aesthetics &amp; the Philosophy of Art</i><br>Lectures, seminars, tutorial | n/a  | n/a  | n/a   |

| Composition Pathway (example)  | Collaborative Activity   | Royal Opera House engagement   | Writing Pathway (example)   |
|--|--|--|---|
| Term 2   |  |  |   |
| <i>Principal Study module:</i><br>1-to-1 lessons;<br>practical classes & workshops.      | <i>Principal Study module:</i><br>Production seminars; drama workshops; self-directed collaboration within creative teams; mentoring for creative teams; open sessions & lectures. | <i>Principal Study &amp; Integration module:</i><br>Observation of contemporary opera in rehearsal and production; ROH Youth Opera Company project; wider contemporary opera events. | <i>Principal Study module:</i><br>1-to-1 lessons;<br>practical classes & workshops.                               |
| Folio: work on chamber opera vocal score   | Creative development workshop activity (week 9)  |  | Folio: 8-10 poems <i>or</i> 5000 words prose <i>or</i> 30 pages of dramatic script; libretto (final draft week 3) |
| <i>Integration module:</i><br>1-to-1 class/tutorial; Mid-year formative assessment point | <i>Integration module:</i><br>Group tutorial & seminar   |  | <i>Integration module:</i><br>1-to-1 class/tutorial; Mid-year formative assessment point                          |
| <i>Elective: Aesthetics &amp; the Philosophy of Art</i><br>Lectures, seminars, tutorial  | n/a  | n/a  | <i>Elective: Writing for performance</i><br>Group tutorials and 1-to-1 tutorials                                  |
| Presentation (in class) and essay circa 4000 words                                       |  |  | First Programme/article 2-3000 words  |

| Composition Pathway (example)   | Collaborative Activity  | Royal Opera House engagement   | Writing Pathway (example)   |
|---|---|--|---|
| Term 3  |   |  |   |
| <i>Principal Study module:</i><br>1-to-1 lessons;<br>practical classes & workshops.   | <i>Principal Study module:</i><br>Creative development workshop activity (week 2)   | <i>Principal Study &amp; Integration modules:</i><br>ROH Youth Opera Company project, production & performances (weeks 4-5). | <i>Principal Study module:</i><br>1-to-1 lessons;<br>practical classes & workshops.   |
| Folio work: chamber opera vocal score due by week 1; full score due by week 6;* 5-6 mins vocal or instrumental work due by week 12. | Self-directed collaboration within creative teams; drama workshops; mentoring for creative teams; open sessions & lectures.<br><br>Rehearsal/production process for the new chamber operas. |  | Folio work: 8-10 poems <i>or</i> 5000 words prose <i>or</i> 30 pages of dramatic script<br>Finished chamber opera libretto submitted with full score* |
| <i>Integration module:</i><br>1-to-1 classes/tutorials  | <i>Integration module:</i><br>Group tutorial & seminar  |  | <i>Integration module:</i><br>1-to-1 classes/tutorials  |
| Self-reflective diary 2500-3000 words (due late August)   | 45 min presentation (assessed)  |  | Self-reflective diary 2500-3000 words (due late August)   |
| n/a   | n/a   | n/a  | <i>Elective: Writing for performance</i><br>Group tutorials and 1-to-1 tutorials  |
|   |   |  | Second Programme/article 2-3000 words plus presentation   |
| August Submission   |   |  |   |
| Submit: Composition portfolio and self-reflective diary for assessment  | n/a   | n/a  | Submit: Writing portfolio and self-reflective diary for assessment  |

*Note: Assessment of the operatic work will be based on progress at the set delivery points as well as the final piece submitted as part of the portfolio.*

| <b>15. Curriculum map relating programme learning outcomes to modules</b>    |           |           |           |           |           |           |           |           |           |           |           |           |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
|  | <b>A1</b> | <b>A2</b> | <b>A3</b> | <b>B1</b> | <b>B2</b> | <b>B3</b> | <b>C1</b> | <b>C2</b> | <b>C3</b> | <b>D1</b> | <b>D2</b> | <b>D3</b> |
| <b>Induction project</b>   | x         |           | x         |           | x         |           | x         | x         |           |           | x         | x         |
| <b>Principal Study: Opera Making and Writing</b>                             | x         |           |           | x         | x         | x         |           |           |           | x         | x         | x         |
| <b>Integration</b>   |           | x         | x         | x         | x         |           | x         | x         | x         | x         |           |           |
| <b>Writing for Performance</b>   | x         |           | x         | x         |           | x         | x         | x         | x         |           |           |           |
| <b>Writing Opera: researching text in the creation of contemporary opera</b> | x         | x         | x         | x         |           | x         |           |           |           |           |           |           |
| <b>Analysis</b>  |           |           |           | x         |           | x         | x         | x         | x         |           |           |           |
| <b>Conducting</b>  |           |           |           | x         |           | x         | x         |           | x         |           |           |           |
| <b>Electro-acoustic Music</b>  |           |           |           | x         |           | x         | x         |           | x         |           |           |           |
| <b>Research in Performance, Composition and Leadership</b>                   | x         | x         |           | x         |           | x         | x         | x         |           |           |           |           |
| <b>Aesthetics &amp; the Philosophy of Art</b>                                | x         | x         |           | x         |           |           |           | x         |           |           |           |           |

## **16. Assessment Regulations & Strategy**

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic regulatory framework* covering Assessment Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

### **16.1. Requirements to pass a module**

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 50%. The module specification will indicate whether a pass, or minimum mark, is required for a specific component.

### **16.2 Resit Provisions**

- (a) Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, the School Assessment Board will offer a resit of the failed assessment component (or an equivalent task).
- (b) A module component may be resat only once.
- (c) The Assessment Board may, at its discretion, permit a student to resit during the course of the following year, with or without attendance.
- (d) A resit fee will be payable (resit fees are published on the School's website).
- (e) A student who successfully completes a resit will be awarded the minimum pass mark for the failed component and this capped mark will be used for the aggregate mark of the module. The only exception to this is for an academic misconduct failure (e.g. plagiarism, collusion) where, even though the module component must be resat and passed, the failed mark will be carried forward to the overall module aggregate mark.

### **16.3 Award regulations**

16.3.1 A student who, at the end of Part 1,

(i) completes the following modules for a total of 180 credits:

- Principal Study (120 credits)
- Induction (20 credits)
- Integration (20 credits)
- 1 elective (20 credits)

will be considered for the award of the MA in Opera Making & Writing.

(ii) The overall result will be calculated on the basis of the aggregate of the module marks weighted according to their credit value.

(iii) The classification shall be determined as follows:

|                  |             |
|------------------|-------------|
| With Distinction | minimum 70% |
| With Merit       | minimum 60% |
| Pass             | minimum 50% |

16.3.2 There is no compensation permitted across modules or assessment components.

16.3.4 No exit award is available for this programme.

**16.4 Periods of registration**

The maximum period of study including any repeat years and/or periods of deferral or interruption will be 2 years.

# **Core Modules**

|   |                                      |
|---|--------------------------------------|
| <b>1. Module Title</b>                    | <b>Induction project</b>             |
| <b>2. HE Level</b>                        | 7                                    |
| <b>3. Credit Value</b>                    | 20                                   |
| <b>4. SITS module code</b>                | CON4005                              |
| <b>5. Location of Delivery</b>            | Guildhall School & Royal Opera House |
| <b>6. Module Type</b>                     | Project based                        |
| <b>6. Applicable in the year of study</b> | Year 1                               |
| <b>7. Module Leader</b>                   | Programme Leader                     |
| <b>8. Department</b>                      | Composition                          |

|   |
|---|
| <b>9. Aims and learning outcomes of the module</b>  |
| <p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Familiarise students with the requirements of the Opera Making &amp; Writing programme and with the opportunities for learning available within the School;</li> <li>• Familiarise students with the formative learning opportunities made available by the Royal Opera House;</li> <li>• Begin to establish clear principles of best practice for effective and successful writer-composer collaboration in new opera and wider performing environments;</li> <li>• Begin to establish clear principles of best practice for effective and successful collaboration with singers and instrumentalists in new opera and wider performing environments;</li> <li>• Begin to establish clear principles of best practice for effective and successful collaboration with regard to direction, conducting and technical theatre in new opera and wider performing environments;</li> <li>• Instil in each year's cohort of writers and composers a sense of shared responsibility for the successful production of a programme of new chamber operas;</li> <li>• Allow the composers and writers to participate in 'ice-breaking' activity to enable them to make informed choices in the subsequent formation of the composer-writer creative teams;</li> <li>• Introduce general research and professional development issues of relevance to all postgraduate students;</li> <li>• Develop each student's capacity to reflect intelligently on the nature of collaborative working.</li> </ul> |

|   |
|---|
| <b>10. Teaching &amp; Assessment Methodology</b>  |
| <p>Creative workshop activity will be the primary method for this induction module, supplemented by a series of five production seminars.</p> <p>Students will be assessed in three areas during week 6 of term 1:</p> <ol style="list-style-type: none"> <li>a self-reflective account of 1500-2000 words that explores their creative, collaborative and production process through this module.</li> <li>a progress grade that assess the student's performance through the induction module's seminar and workshop activity;</li> </ol> |

- iii) a final creative pitch of three operatic premises by each composer-writer team presented to the MAOMW staff. One of these three ideas is then green lit for creative development as the team's chamber opera within the Principal Study module.

**11. Programme learning outcomes** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A1, A3, B2, C1, C2, D2, D3

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

| Type                                    | Contact Hours |
|---|---------------|
| Production Seminars                     | 10 hours      |
| Practical workshops                     | 10 hours      |
| Rehearsal and production time in studio | 40 hours      |
| External visits to Royal Opera House    | 10 hours      |

### b) Assessment

| KIS Assessment Type     | Detail (ie length)                        | KIS code | % Weighting  | % Pass Mark |
|-------------------------|---|----------|--|-------------|
| Self-reflective account | 1500-2000 words                           | KCW      | 30   | 50          |
| Progress report         | Written tutor's report                    | KPE      | 35   | 50          |
| Project                 | Creative pitch of three operatic premises | KPE      | 35*<br>* shared mark awarded jointly to the composer and writer team | 50          |

### c) Independent Study hours

|   | Notional Hours |
|---|----------------|
| Personal practice/study                           | 80 hours       |
| Self-directed group rehearsal/study               | 40 hours       |
| Library-based study                               | 10 hours       |
| <b>d) Total student learning hours for module</b> | <b>200</b>     |

## 13. Reading & Resources

| Title                             | Author          | Publisher                             | Year |
|-----------------------------------|-----------------|---------------------------------------|------|
| <i>In Search of Opera</i>         | Abbate, Carolyn | Princeton: Princeton University Press | 2001 |
| <i>Unsung Voices</i>              | Abbate, Carolyn | Princeton: Princeton University Press | 1991 |
| <i>The Theatre and its Double</i> | Artaud, Antonin | London: Oneworld Classics             | 1964 |
| <i>Image, Music, Text</i>         | Barthes, Roland | London: Fontana Paperbacks            | 1977 |

| <b>Title</b>  | <b>Author</b>  | <b>Publisher</b>   | <b>Year</b> |
|---|--|--|-------------|
| <i>Harrison Birtwistle's Operas and Music Theatre</i>   | Beard, David   | Cambridge University Press                               | 2017        |
| <i>The Business of Opera</i>  | Belina-Johnson, Anastasia and Scott, Derek B. (eds)      | Ashgate  | 2016        |
| <i>Modernism and Opera</i>  | Begam, Richard and Smith, Matthew (eds)                  | John Hopkins University Press                            | 2016        |
| <i>The craft of research</i>  | Wayne C. Booth, Gregory G. Colomb and Joseph M. Williams | University of Chicago Press                              | 2003        |
| <i>The Empty Space</i>  | Brook, Peter   | London: Penguin Modern Classics                          | 2008 (1968) |
| <i>Ways of Listening: An Ecological Approach to the Perception of Musical Meaning</i>         | Clarke, Eric   | Oxford University Press                                  | 2005        |
| <i>A Song of Love and Death: The Meaning of Opera</i>   | Conrad, Peter  | London: Chatto & Windus                                  | 1987        |
| <i>The Cambridge Companion to Twentieth Century Opera</i>                                     | Cooke, Mervyn (editor)                                   | Cambridge: Cambridge University Press                    | 2005        |
| <i>Rethinking Music</i>   | Cook, Nicholas, and Everist, Mark (Eds.)                 | Oxford University Press                                  | 1998        |
| <i>The Music Practitioner: Research for the Music Performer, Teacher and Listener</i>         | Davidson, Jane (Ed.)                                     | Ashgate  | 2004        |
| <i>Opera and its Symbols</i>  | Donnington, Peter  | New Haven: Yale University Press                         | 1990        |
| <i>Mentorship: the meaning of the relationship for musicians</i>                              | Hays, T., Minichiello, V. and Wright, P.                 | Research Studies in Education 15, p.3-14                 | 2000        |
| <i>Technology and the Diva: Sopranos, Opera and Media from Romanticism to the Digital Age</i> | Henson, K (ed)   | Cambridge University Press                               | 2016        |
| <i>Opera as Drama</i>   | Kerman, Joseph   | Berkeley and Los Angeles: University of California Press | 1988        |
| <i>Psychology for Musicians: Understanding and Acquiring the Skills</i>                       | Lehman, A. Sloboda, J. Woody, R.                         | Oxford University Press                                  | 2007        |
| <i>Opera Through Other Eyes</i>   | Levin, David (editor)                                    | Stanford: University of Stanford Press                   | 1993        |

| <b>Title</b>  | <b>Author</b>                       | <b>Publisher</b>                                       | <b>Year</b> |
|---|-------------------------------------|--|-------------|
| <i>Learning journals: a handbook for reflective practice and professional development</i> | Moon, J.A.                          | London: Routledge                                      | 2006        |
| <i>The Oxford Illustrated History of Opera</i>  | Parker, Roger (editor)              | Oxford: Oxford University Press                        | 1994        |
| <i>Remaking the Song</i>  | Parker, Roger (editor)              | Berkeley & Los Angeles: University of California Press | 2006        |
| <i>The Reflective Practitioner</i>  | Schon, D.                           | New York: Basic Books                                  | 1983        |
| <i>Practice-led Research, Research-led Practice in the Creative Arts</i>                  | Smith, Hazel and Roger T Dean (Eds) | Edinburgh University Press                             | 2009        |
| <i>The Cambridge Companion to Opera Studies</i>   | Till, Nicholas (Ed)                 | Cambridge University Press                             | 2012        |
| <i>Metaphysical Song: An Essay on Opera</i>   | Tomlinson, Gary                     | Princeton: Princeton University Press                  | 1999        |
| <i>Music, Thought and Feeling: Understanding the Psychology of Music</i>                  | Thompson, William F.                | Oxford University Press                                | 2009        |

|   |  |
|---|--|
| <b>1. Module Title</b>                    | <b>Principal Study: Opera Making &amp; Writing</b> |
| <b>2. HE Level</b>                        | 7  |
| <b>3. Credit Value</b>                    | 120  |
| <b>4. SITS module code</b>                | OMW4002  |
| <b>5. Location of Delivery</b>            | Guildhall School                                   |
| <b>6. Module Type</b>                     | Taught   |
| <b>6. Applicable in the year of study</b> | Year 1   |
| <b>7. Module Leader</b>                   | Programme Leader                                   |
| <b>8. Department</b>                      | Composition  |

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| <b>9. Aims and learning outcomes of the module</b>   |
| <p>This module is at the centre of the Opera Making &amp; Writing programme.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Develop students' technical and creative skills at a professional level in the field of contemporary opera;</li> <li>• Provide opportunities for students to test their composition and writing in a workshop setting, leading to the production of a 20–25 minute chamber opera.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>   |
| <p>This module will be delivered through one-to-one individual principal study lessons (composition or writing), three group tutorials for creative teams, mentoring sessions for creative teams, collaborative project work and the preparation, rehearsal and performance of a chamber opera. It involves close collaboration not only between writers and composers, but also between each creative team and their specifically allocated ensemble of singers made available to develop, rehearse and perform each new chamber opera.</p> <p>The core programme activity of each creative team will focus on the completion of one chamber operatic work (20–25 minutes in duration) for which the draft libretto will be due at the end of term 1, vocal score at the start of term 3 and a full score by week 6, term 3. Creative development workshop activity will be scheduled for term 2, week 12. The final works will be rehearsed, produced and premiered as the Opera Course's Summer Scenes in the Milton Court Studio Theatre (term 3). Assessment of the operatic work will be based on progress at the set delivery points as well as the final piece submitted as part of the portfolio.</p> <p>The process for establishing the creative teams of composers and writers will be led by the Programme Leader and the Professor of Writing. This will emerge from the composers and</p> |

writers' shared activity on the Induction module. While each cohort of writers and composers will be encouraged to work holistically as a group in the search for teams, the Programme Leader and Professor of Writing will intervene as/when necessary. The supporting mentoring sessions play a critical role here, delivered through a mix of group tutorials exploring good practice in collaborative work and sessions with each composer-writer team which focus on the students' own creative practice.

For the purposes of this programme, it will not be possible for composers to write their own libretti since this principal study module is posited on writer-composer creative collaboration, and subsequent collaborative engagement with conductor, director, singers and instrumentalists.

While the language of instruction will be English, it will be possible for a creative team to consider developing their chamber opera in a language other than English, subject to approval from the Programme Leader and Writer in Residence. A clear aesthetic and artistic case will need to be made for doing this and where the final output is developed in a language other than English, a detailed parallel translation will have to be provided for rehearsal, production and assessment purposes. For the purposes of assessment, it may be necessary to employ an external assessor to assess the writing student's libretto but this will be decided by the Programme Leader in consultation with the Professor of Writing. However, only the chamber opera libretto text can be submitted in a language other than English; the writing student's other two portfolio submissions must be completed in English.

Supplementing the creation of the chamber opera will be two smaller scale projects for both composers and writers, completed in terms 1 and 3. For the composers, these pieces will be workshopped and premiered in collaboration with Vocal Studies and Instrumental departments e.g. through the school's existing strand of *Voiceworks* activity. For the writers, these two additional creative projects will relate to the specific nature of the student's own creative practice – whether poetry, prose or dramatic script – and the Programme Leader will liaise with senior colleagues in the Guildhall School's Drama, Leadership and Technical Theatre departments to ensure valuable creative development and performance opportunities for these additional outputs, where possible. The Guildhall School's long established network of cross-arts creative partners also offers possibilities for meaningful performing contexts for the writing student's creative outputs.

The timing and emphasis of these different projects will reflect the timing and emphasis of the roles of writer and composer in any operatic development process. Supplementary project activity will be scheduled around these different points of emphasis in the programme.

Final assessment will consist of a folio (submitted at the end of August). For both writer and composer, this folio consists of the three projects with supporting analytical commentaries, the opera (libretto or full score) constituting one of the three folio items. Owing to the different nature of the writing and composition principal study areas, these three items will be differently weighted within the folio for assessment purposes.

**11. Programme learning outcomes** On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A1, B1, B2, B3, D1, D2, D3

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

| Type   | Contact Hours |
|--|---------------|
| Open sessions/lectures (e.g. Research Works or composition/opera events) | 36            |
| Production Seminars  | 24            |
| Mentoring  | 5             |
| One-to-one class   | 25            |
| Practical classes/workshops  | 40            |
| Supervised time in studio/workshop/productions/rehearsals                | 120           |
| External visits to Royal Opera House                                     | 24            |

### b) Assessment: Composer Pathway

| KIS Assessment Type   | Detail (ie length)  | KIS code   | % Weighting | % Pass Mark |
|---|---|------------|-------------|-------------|
| Folio Written Work  | Consisting of three projects (to be agreed with Programme Leader):<br>i) vocal work (5-6 minutes) (10%)<br>ii) chamber opera (20-25 minutes) (80%)<br>iii) vocal or instrumental work (5-6 minutes) (10%) | <b>KCW</b> | 80          | 50          |
| Group Work (on the collaborative process for the chamber opera) | Comprised of two elements:<br>i) Director/conductor (50%)<br>ii) Peer assessment within each creative team (50%)  | <b>KPE</b> | 20          | 50          |

| <b>b) Assessment: Writer Pathway</b>                            |  |                 |                    |                    |
|---|--|-----------------|--------------------|--------------------|
| <b>KIS Assessment Type</b>                                      | <b>Detail (i.e. length)</b>  | <b>KIS code</b> | <b>% Weighting</b> | <b>% Pass Mark</b> |
| Folio Written Work  | Consisting of three projects (to be agreed with Professor of Writing):<br>i) chamber opera (libretto) (50%)<br>ii) collection of poems (8-10) <i>or</i> 1 prose submission (5000 words) <i>or</i> dramatic script (30 pages) (25%)<br>iii) collection of poems (8-10) <i>or</i> 1 prose submission (5000 words) <i>or</i> dramatic script (30 pages) (25%) | <b>KCW</b>      | 80                 | 50                 |
| Group Work (on the collaborative process for the chamber opera) | Comprised of two elements:<br>i) Director/conductor (50%)<br>ii) Peer assessment within each creative team (50%)   | <b>KPE</b>      | 20                 | 50                 |

| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b> |
|---|-----------------------|
| Personal practice/study                           | 780                   |
| Self-directed group rehearsal/study               | 120                   |
| Library-based study                               | 26                    |
| <b>d) Total student learning hours for module</b> | <b>1200</b>           |

| <b>13. Reading &amp; Resources</b>                    |   |                                       |             |
|---|---|---------------------------------------|-------------|
| <b>Title</b>  | <b>Author</b>                           | <b>Publisher</b>                      | <b>Year</b> |
| <i>In Search of Opera</i>                             | Abbate, Carolyn                         | Princeton: Princeton University Press | 2001        |
| <i>Unsung Voices</i>                                  | Abbate, Carolyn                         | Princeton: Princeton University Press | 1991        |
| <i>Creative Writing</i>                               | Anderson, Linda (editor)                | Milton Keynes: Open University        | 2006        |
| <i>The Theatre and its Double</i>                     | Artaud, Antonin                         | London: Oneworld Classics             | 1964        |
| <i>The Crafty Art of Playwriting</i>                  | Ayckbourn, Alan                         | London: Faber & Faber                 | 2004        |
| <i>Image, Music, Text</i>                             | Barthes, Roland                         | London: Fontana Paperbacks            | 1977        |
| <i>Harrison Birtwistle's Operas and Music Theatre</i> | Beard, David                            | Cambridge University Press            | 2017        |
| <i>Modernism and Opera</i>                            | Begam, Richard and Smith, Matthew (eds) | John Hopkins University Press         | 2016        |

| <b>Title</b>  | <b>Author</b>                                       | <b>Publisher</b>   | <b>Year</b>    |
|---|---|--|----------------|
| <i>The Business of Opera</i>  | Belina-Johnson, Anastasia and Scott, Derek B. (eds) | Ashgate  | 2016           |
| <i>The Creative Writing Coursebook</i>  | Bell, Julia & Magrs, Paul (editors)                 | London: Macmillan  | 2001           |
| <i>The Empty Space</i>  | Brook, Peter  | London: Penguin Modern Classics                          | 2008<br>(1968) |
| <i>The Cambridge Companion to Twentieth Century Opera</i>                                     | Cooke, Mervyn (editor)                              | Cambridge: Cambridge University Press                    |                |
| <i>A Song of Love and Death: The Meaning of Opera</i>   | Conrad, Peter                                       | London: Chatto & Windus                                  | 1987           |
| <i>Opera and its Symbols</i>  | Donnington, Peter                                   | New Haven: Yale University Press                         | 1990           |
| <i>Reading Opera</i>  | Groos, Arthur & Parker, Roger (editors)             | Princeton: Princeton University Press                    | 1988           |
| <i>Finders Keepers: Selected Prose 1971-2001</i>  | Heaney, Seamus                                      | London: Faber & Faber                                    | 2000           |
| <i>Technology and the Diva: Sopranos, Opera and Media from Romanticism to the Digital Age</i> | Henson, K (ed)                                      | Cambridge University Press                               | 2016           |
| <i>Strong Words: Modern Poets on Modern Poetry</i>  | Herbert W.N. and Hollis, Matthew                    | Bloodaxe   | 2000           |
| <i>Opera as Drama</i>   | Kerman, Joseph                                      | Berkeley and Los Angeles: University of California Press | 1988           |
| <i>The Queen's Throat: Opera, Homosexuality and the Mystery of Desire</i>                     | Koestenbaum, Wayne                                  | New York: Poseidon Press                                 | 1993           |
| <i>Opera Through Other Eyes</i>   | Levin, David (editor)                               | Stanford: University of Stanford Press                   | 1993           |
| <i>Opera, the extravagant art</i>   | Lindenberger, Herbert                               | Ithaca NY: Cornell University Press                      | 1984           |
| <i>The Cambridge Introduction to Creative Writing</i>   | Morley, David                                       | Cambridge: Cambridge University Press                    | 2007           |
| <i>How Novels Work</i>  | Mullen, John  | Oxford: Oxford University Press                          | 2008           |
| <i>A Creative Writing Handbook</i>  | Neale, Derek (editor)                               | London: A & C Black Publishers                           | 2009           |
| <i>The Oxford Illustrated History of Opera</i>  | Parker, Roger (editor)                              | Oxford: Oxford University Press                          | 1994           |
| <i>Remaking the Song</i>  | Parker, Roger (editor)                              | Berkeley & Los Angeles: University of California         | 2006           |

| <b>Title</b>   | <b>Author</b>                  | <b>Publisher</b>                      | <b>Year</b> |
|--|--------------------------------|---------------------------------------|-------------|
| <i>Literature as Opera</i>   | Schmidgall, Gary               | New York: Oxford University Press     | 1977        |
| <i>Siren Songs: Representations of Gender and Sexuality in Opera</i> | Smart, Mary Ann (editor)       | Princeton: Princeton University Press | 2000        |
| <i>Thirteen Ways of Looking at the Novel</i>                         | Smiley, Jane                   | London: Faber & Faber                 | 2006        |
| <i>The Making of a Poem: A Norton Anthology of Poetic Forms</i>      | Strand, Mark and Boland, Eavan | Norton                                | 2000        |
| <i>Opera, Ideology and Film</i>                                      | Tambling, Jeremy               | New York: St Martin's Press           | 1987        |
| <i>The Cambridge Companion to Opera Studies</i>                      | Till, Nicholas (Ed)            | Cambridge University Press            | 2012        |
| <i>Metaphysical Song: An Essay on Opera</i>                          | Tomlinson, Gary                | Princeton: Princeton University Press | 1999        |
| <i>Poetry: The Basics</i>  | Wainwright, Jeffrey            | London: Routledge                     | 2004        |
| <i>The Secret Life of Plays</i>                                      | Waters, Steven                 | Nick Hearn                            | 2010        |
| <i>How Fiction Works</i>   | Wood, James                    | London: Vintage                       | 2009        |

|   |                    |
|---|--------------------|
| <b>1. Module Title</b>                    | <b>Integration</b> |
| <b>2. HE Level</b>                        | 7                  |
| <b>3. Credit Value</b>                    | 20 credits         |
| <b>4. SITS module code</b>                | CON4006            |
| <b>5. Location of Delivery</b>            | Guildhall School   |
| <b>6. Module Type</b>                     | Taught             |
| <b>6. Applicable in the year of study</b> | Year 1             |
| <b>7. Module Leader</b>                   | Programme Leader   |
| <b>8. Department</b>                      | Composition        |

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|---|
| <b>9. Aims and learning outcomes of the module</b>  |
| <p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Develop in the students a comprehensive understanding of, and demonstrable capacity for, the research and self-critical skills involved in preparing and processing their artistic and professional projects;</li> <li>• Enable students to evaluate critically their creative processes and experiences in a manner which demonstrates self-awareness and research capacity, achieving a fruitful balance between emotional involvement and critical detachment;</li> <li>• Consolidate in the students the ability for communicating clearly in the creative collaborative process;</li> <li>• To be capable of generating professionally presentable written and audio or visual material.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>  |
| <p>Students evaluate the creative processes they have explored during the year. This activity is supported by weekly production seminars and student observation of Royal Opera House rehearsals and productions. The programme's mentoring sessions offered as part of the Principal Study module will also support this module.</p> <p>Students will be required to submit a substantive self-reflective account (2500-3000 words) illuminated by relevant supporting material which can be offered in a variety of formats (film, web-based material, sketches, photographs etc). A mid-year formative assessment point will assess the student's progress with this coursework element.</p> <p>Students are then required to deliver presentations in their composer-writer teams outlining the creative ideas behind their completed chamber operas and sharing their creative process of Opera-Making. These presentations take place in week 12 of term3, and there is also a mock presentation prior to this organised as part of the composition department's Open Session series.</p> |

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| <b>11. Programme learning outcomes</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| A2, A3, B1, B2, C1, C2, C3, D1   |

| <b>12. Module Pattern</b>  |                      |
|--|----------------------|
| <b>a) Scheduled Teaching &amp; Learning hours</b>                          |                      |
| <b>Type</b>  | <b>Contact Hours</b> |
| Seminars   | 4                    |
| Group tutorial   | 6                    |
| One-to-one class/tutorial  | 6                    |
| External visits – observation of rehearsal and production processes at ROH | 24                   |

| <b>b) Assessment</b>       |   |                 |   |                    |
|----------------------------|---|-----------------|---|--------------------|
| <b>KIS Assessment Type</b> | <b>Detail (ie length)</b>                                 | <b>KIS code</b> | <b>% Weighting</b>  | <b>% Pass Mark</b> |
| <b>Coursework</b>          | Self-reflective creative diary 2500-3000 words            | <b>KCW</b>      | 60  | 50                 |
| <b>Presentation</b>        | 45 minutes<br>(given jointly by the Composer-Writer team) | <b>KPE</b>      | 40*<br>* shared mark, awarded jointly to the composer and writer team | 50                 |

| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b> |
|---|-----------------------|
| Personal practice/study                           | 120                   |
| Library-based study                               | 40                    |
| <b>d) Total student learning hours for module</b> | <b>200</b>            |

| <b>13. Reading &amp; Resources</b>                    |   |                                       |             |
|---|---|---------------------------------------|-------------|
| <b>Title</b>  | <b>Author</b>                           | <b>Publisher</b>                      | <b>Year</b> |
| <i>In Search of Opera</i>                             | Abbate, Carolyn                         | Princeton: Princeton University Press | 2001        |
| <i>Unsung Voices</i>                                  | Abbate, Carolyn                         | Princeton: Princeton University Press | 1991        |
| <i>The Theatre and its Double</i>                     | Artaud, Antonin                         | London: Oneworld Classics             | 1964        |
| <i>Image, Music, Text</i>                             | Barthes, Roland                         | London: Fontana Paperbacks            | 1977        |
| <i>Harrison Birtwistle's Operas and Music Theatre</i> | Beard, David                            | Cambridge University Press            | 2017        |
| <i>Modernism and Opera</i>                            | Begam, Richard and Smith, Matthew (eds) | John Hopkins University Press         | 2016        |

| <b>Title</b>  | <b>Author</b>  | <b>Publisher</b>   | <b>Year</b> |
|---|--|--|-------------|
| <i>The Business of Opera</i>  | Belina-Johnson, Anastasia and Scott, Derek B. (eds)      | Ashgate  | 2016        |
| <i>The craft of research</i>  | Wayne C. Booth, Gregory G. Colomb and Joseph M. Williams | University of Chicago Press                              | 2003        |
| <i>The Empty Space</i>  | Brook, Peter   | London: Penguin Modern Classics                          | 2008 (1968) |
| <i>Ways of Listening: An Ecological Approach to the Perception of Musical Meaning</i>         | Clarke, Eric   | Oxford University Press                                  | 2005        |
| <i>The Cambridge Companion to Twentieth Century Opera</i>                                     | Cooke, Mervyn (editor)                                   | Cambridge: Cambridge University Press                    | 2005        |
| <i>Rethinking Music</i>   | Cook, Nicholas, and Everist, Mark (Eds.)                 | Oxford University Press                                  | 1998        |
| <i>A Song of Love and Death: The Meaning of Opera</i>   | Conrad, Peter  | London: Chatto & Windus                                  | 1987        |
| <i>The Music Practitioner: Research for the Music Performer, Teacher and Listener</i>         | Jane Davidson (Ed.)                                      | Ashgate  | 2004        |
| <i>Opera and its Symbols</i>  | Donnington, Peter  | New Haven: Yale University Press                         | 1990        |
| <i>Reading Opera</i>  | Groos, Arthur & Parker, Roger (eds)                      | Princeton: Princeton University Press                    | 1988        |
| <i>Mentorship: the meaning of the relationship for musicians</i>                              | Hays, T., Minichiello, V. and Wright, P.                 | Research Studies in Education 15, p.3-14                 | 2000        |
| <i>Technology and the Diva: Sopranos, Opera and Media from Romanticism to the Digital Age</i> | Henson, K (ed)   | Cambridge University Press                               | 2016        |
| <i>Opera as Drama</i>   | Kerman, Joseph   | Berkeley and Los Angeles: University of California Press | 1988        |
| <i>The Queen's Throat: Opera, Homosexuality and the Mystery of Desire</i>                     | Koestenbaum, Wayne                                       | New York: Poseidon Press                                 | 1993        |
| <i>Psychology for Musicians: Understanding and Acquiring the Skills</i>                       | Lehman, A. Sloboda, J. Woody, R.                         | Oxford University Press                                  | 2007        |

| <b>Title</b>  | <b>Author</b>                       | <b>Publisher</b>                                       | <b>Year</b> |
|---|-------------------------------------|--|-------------|
| <i>Opera Through Other Eyes</i>   | Levin, David (editor)               | Stanford: University of Stanford Press                 | 1993        |
| <i>Opera, the extravagant art</i>   | Lindenberger, Herbert               | Ithaca NY: Cornell University Press                    | 1984        |
| <i>Learning journals: a handbook for reflective practice and professional development</i> | Moon, J.A.                          | London: Routledge                                      | 2006        |
| <i>The Oxford Illustrated History of Opera</i>  | Parker, Roger (editor)              | Oxford: Oxford University Press                        | 1994        |
| <i>Remaking the Song</i>  | Parker, Roger (editor)              | Berkeley & Los Angeles: University of California Press | 2006        |
| <i>Literature as Opera</i>  | Schmidgall, Gary                    | New York: Oxford University Press                      | 1977        |
| <i>The Reflective Practitioner</i>  | Schon, D.                           | New York: Basic Books                                  | 1983        |
| <i>Siren Songs: Representations of Gender and Sexuality in Opera</i>                      | Smart, Mary Ann (editor)            | Princeton: Princeton University Press                  | 2000        |
| <i>Thirteen Ways of Looking at the Novel</i>  | Smiley, Jane                        | London: Faber & Faber                                  | 2006        |
| <i>Practice-led Research, Research-led Practice in the Creative Arts</i>                  | Smith, Hazel and Roger T Dean (EDs) | Edinburgh University Press                             | 2009        |
| <i>Opera, Ideology and Film</i>   | Tambling, Jeremy                    | New York: St Martin's Press                            | 1987        |
| <i>The Cambridge Companion to Opera Studies</i>   | Till, Nicholas (Ed)                 | Cambridge University Press                             | 2012        |
| <i>Metaphysical Song: An Essay on Opera</i>   | Tomlinson, Gary                     | Princeton: Princeton University Press                  | 1999        |
| <i>Music, Thought and Feeling: Understanding the Psychology of Music</i>                  | Thompson, William F.                | Oxford University Press                                | 2009        |

# Electives

## **Writers only:**

- Writing for performance
- *Writing Opera*: Researching 'text' in the creation of contemporary opera

## **Composers only:**

- Analysis
- Conducting
- Electro-acoustic music
- Research in Performance, Composition and Leadership

## **Composers & Writers:**

- Aesthetics and the Philosophy of Art

|   |                                |
|---|--------------------------------|
| <b>1. Module Title</b>                    | <b>Writing for performance</b> |
| <b>2. FHEQ level</b>                      | 7                              |
| <b>3. Credit Value</b>                    | 20 credits                     |
| <b>4. SITS module code</b>                | ELE4058                        |
| <b>5. Location of Delivery</b>            | Guildhall School               |
| <b>6. Applicable in the year of study</b> | Year 1                         |
| <b>7. Module Leader</b>                   | Professor of Writing           |
| <b>8. Department</b>                      | Composition                    |

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|---|
| <b>9. Aims and learning outcomes of the module</b>  |
| <p>The aims of the module are to:</p> <ul style="list-style-type: none"> <li>• Develop the writing student's ability to animate and illuminate key works of operatic and theatre repertory for wider music/theatre audiences;</li> <li>• Develop the writing student's ability to present complex ideas and concepts in a direct and communicative way;</li> <li>• Equip the writing student with the skills appropriate for the effective research of cultural, aesthetic, historical or analytical contexts for a given operatic or theatrical work;</li> <li>• Contextualise such research within School activities, and through links with the research department, particularly the <i>Understanding Audiences</i> research strand;</li> <li>• Develop the writing student's presentation and communication skills in pre-performance or public lecture contexts.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>  |
| <p>This module is for writing students who wish to develop their abilities to engage with live opera and theatre performance in Guildhall School contexts thereby forging direct connections with contemporary audiences. Under the guidance of the Professor of Writing, students will identify two Guildhall School productions - one operatic, one dramatic – for researching and developing two programme book articles. In addition, students will then use one of these articles as the basis for a public pre-performance talk, which will be scheduled in parallel with the chosen production.</p> <p>Assessment is comprised of:</p> <ul style="list-style-type: none"> <li>• Two programme book articles (2,000-3,000 words each) exploring one operatic and one dramatic work (60%)</li> <li>• A supporting portfolio of research materials for each article, including full bibliographical sources (10%)</li> <li>• a 20-minute pre-performance talk based on either the chosen operatic or dramatic work (30%)</li> </ul> |

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| <b>11. Programme learning outcomes</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| A1, A3, B1, B3, C1, C2, C3   |

|   |                      |
|---|----------------------|
| <b>12. Module Pattern</b>                         |                      |
| <b>a) Scheduled Teaching &amp; Learning hours</b> |                      |
| <b>Type</b>                                       | <b>Contact Hours</b> |
| Group tutorial                                    | 12                   |
| One- to –one class/tutorial                       | 12                   |

|                             |                               |                 |                    |                    |
|-----------------------------|-------------------------------|-----------------|--------------------|--------------------|
| <b>b) Assessment</b>        |                               |                 |                    |                    |
| <b>Assessment Type</b>      | <b>Detail</b>                 | <b>KIS code</b> | <b>% Weighting</b> | <b>% Pass Mark</b> |
| Presentation                | 20 mins                       | <b>KPE</b>      | 40                 | 50                 |
| Two programme-book articles | 2 x 2,000–3,000 word articles | <b>KCW</b>      | 60                 | 50                 |

|   |                       |
|---|-----------------------|
| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b> |
| Library-based study                               | 176                   |
| <b>d) Total student learning hours for module</b> | <b>200</b>            |

|   |  |                             |             |
|---|--|-----------------------------|-------------|
| <b>13. Reading &amp; Resources</b>                          |  |                             |             |
| <b>Music-related</b>  |  |                             |             |
| <b>Title</b>  | <b>Author</b>  | <b>Publisher</b>            | <b>Year</b> |
| <i>Musicology: The Key Concepts</i>                         | Beard, David, & Gloag, Kenneth                             | Routledge                   | 2005        |
| <i>The Craft of Research</i>                                | Booth, Wayne C., Gregory G. Colomb & Joseph M. Williams    | University of Chicago Press | 2003        |
| <i>The Cultural Study of Music: A Critical Introduction</i> | Clayton, Martin, Trevor Herbert & Richard Middleton (eds), | Routledge,                  | 2003        |
| <i>Music: A Very Short Introduction</i>                     | Cook, Nicholas   | Oxford University Press     | 1998        |
| <i>Rethinking Music</i>                                     | Cook, Nicholas, and Everist, Mark, eds                     | Oxford University Press     | 1998        |
| <i>Historical Musicology</i>                                | Crist, Stephen A., & Montemorra Marvin, Roberta            | Boydell and Brewer          | 2004        |

| <b>Title</b>   | <b>Author</b>                              | <b>Publisher</b>           | <b>Year</b> |
|--|--|----------------------------|-------------|
| <i>Performing Music: Shared Concerns</i>                                     | Dunsby, Jonathan                           | Oxford University Press    | 1996        |
| <i>Musical Performance: A Philosophical Study</i>                            | Godlovitch, Stan                           | Routledge                  | 1998        |
| <i>Authenticities: Philosophical Reflections on Musical Performance</i>      | Kivy, Peter                                | Cornell University Press   | 1995        |
| <i>The Practice of Performance: Studies in Musical Interpretation</i>        | Rink, John                                 | Cambridge University Press | 1995        |
| <i>The Cambridge Companion to Opera Studies</i>                              | Till, Nicholas (Ed)                        | Cambridge University Press | 2012        |
| <i>Constructing Musicology</i>   | Williams, Alastair                         | Ashgate                    | 2001        |
| <b>Devising, theatre making, creative process</b>                            |  |                            |             |
| <i>Different Every Night: Freeing the Actor</i>                              | Mike Alfreds                               | Nick Hern Books            | 2007        |
| <i>A Dictionary of Theatre Anthropology: The Secret Art of the Performer</i> | Barba, Eugenio and Savarese, Nicola        | Routledge                  | 2006        |
| <i>A Director Prepares: Seven Essays on Art and Theatre</i>                  | Bogart, Anne                               | Routledge                  | 2001        |
| <i>Actions: The Actor's Thesaurus</i>  | Marina Caldarone and Maggie Lloyd-Williams | Nick Hern Books            | 2004        |
| <i>A Widening Field: Journeys in Body and Imagination</i>                    | Crickmay, Chris and Tufnell, Miranda       | Alton: Dance Books         | 2004        |
| <i>The Actor and the Target</i>  | Declan Donnellan                           | Nick Hern Books            | 2005        |
| <i>39 Microlectures</i>  | Goulish, Matthew                           | Routledge                  | 2000        |
| <i>Making a Performance: Devising Histories and Contemporary Practices</i>   | Govan, Emma et al.                         | Routledge                  | 2007        |
| <i>Towards a Poor Theatre,</i>   | Grotowski, Jerzy                           | Methuen                    | 1975        |
| <i>Devising Performance: A Critical History</i>                              | Heddon, Deidre and Milling, Jane           | Palgrave Macmillan         | 2006        |
| <i>Conference of the Birds: The Story of Peter Brook in Africa</i>           | John Heilpern                              | Routledge                  | 1999        |
| <i>Impro: Improvisation and the Theatre</i>                                  | Keith Johnstone                            | Methuen Drama              | 2007        |
| <i>The Moving Body (le Corps Poétique): Teaching Creative Theatre</i>        | Jacques Lecoq                              | Methuen Drama              | 2009        |
| <i>True and False: Heresy and Common Sense for the Actor</i>                 | David Mamet                                | Faber and Faber            | 1998        |

| <b>Title</b>   | <b>Author</b>                      | <b>Publisher</b>                             | <b>Year</b> |
|--|------------------------------------|--|-------------|
| <i>The director's craft: A handbook for the theatre</i>                        | Katie Mitchell                     | Routledge                                    | 2008        |
| <i>Year of the King</i>  | Antony Sher                        | Nick Hern Books                              | 2004        |
| <i>Other People's Shoes: Thoughts on Acting</i>                                | Harriet Walter                     | Nick Hern Books                              | 2003        |
| <i>Acting (Re)Considered: A Theoretical and Practical Guide,</i>               | Zarilli, Phillip (ed.)             | Routledge                                    | 2002        |
| <b>Dramaturgy</b>  |                                    |  |             |
| <i>The Uses of Enchantment: The Meaning and Importance of Fairy Tales</i>      | Bruno Bettelheim                   | Penguin                                      | 1991        |
| <i>The Seven Basic Plots: Why We Tell Stories</i>                              | Christopher Booker                 | Continuum International Publishing Group Ltd | 2005        |
| <i>The Hero with A Thousand Faces (The Collected Works of Joseph Campbell)</i> | Joseph Campbell                    | New World Library                            | 2012        |
| <i>Performance Analysis: An Introductory Coursebook</i>                        | Counsell, Colin and Wold, Laurie   | Routledge                                    | 2001        |
| <i>How Plays Work</i>  | David Edgar                        | Nick Hern Books                              | 2009        |
| <i>Semiotics of Theatre and Drama – 2<sup>nd</sup> Edition,</i>                | Elam, Keir                         | Routledge                                    | 2002        |
| <i>An Anatomy of Drama</i>   | Esslin, Martin                     | Temple Smith                                 | 1976        |
| <i>Theory/Theatre: An Introduction</i>   | Fortier, Mark                      | Routledge                                    | 2002        |
| <i>The Death of Character: Perspectives on Theatre after Modernism</i>         | Fuchs, Elinor                      | Indiana University Press                     | 1996        |
| <i>Postmodernism and Performance</i>   | Kaye, Nick                         | Palgrave Macmillan                           | 2003        |
| <i>Postdramatic Theatre</i>  | Lehmann, Hans-Thies                | Routledge                                    | 2006        |
| <i>Site-Specific Performance</i>   | Pearson, Mike                      | Palgrave Macmillan                           | 2010        |
| <i>Critical Theory and Performance</i>   | Reinelt, Janelle and Roach, Joseph | University of Michigan Press                 | 2007        |
| <i>Dramaturgy and Performance</i>  | Turner, Cathy and Behrndt, Synne K | Palgrave Macmillan                           | 2008        |
| <i>Writer's Journey: Mythic Structure for Writers</i>                          | Christopher Vogler                 | Michael Wiese Production                     | 2007        |

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|---|--|
| <b>1. Module Title</b>                    | <b>Writing Opera: Researching 'text' in the creation of contemporary opera</b> |
| <b>2. FHEQ level</b>                      | 7  |
| <b>3. Credit Value</b>                    | 20   |
| <b>4. SITS module code</b>                | ELE4059  |
| <b>5. Location of Delivery</b>            | Guildhall School   |
| <b>6. Applicable in the year of study</b> | Year 1   |
| <b>7. Module Leader</b>                   | Professor or Writing   |
| <b>8. Department</b>                      | Composition  |

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| <b>9. Aims and learning outcomes of the module</b>  |
| <p>The aims of the module are to:</p> <ul style="list-style-type: none"> <li>• Create a deeper awareness of the relationship between 'text' and 'music' in contemporary operatic repertory and different models for writer-composer collaboration;</li> <li>• Focus in detail on the possible functions of 'text' in a given contemporary operatic work or works;</li> <li>• Develop the writing student's ability to contextualize a given operatic work or works within broader cultural, aesthetic, historical or analytical trends;</li> <li>• Equip the writing student with the skills appropriate for the effective research of such cultural, aesthetic, historical or analytical contexts;</li> <li>• Contextualise such research within School activities, and through links with the research department;</li> <li>• Develop the writing student's presentation and communication skills.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>   |
| <p>This module is for writing students who wish to develop independently a specialist area of contemporary opera research with particular focus on 'text' or 'libretto'. Under the guidance of the Professor of Writing, the student will develop a research project of their choice based on an operatic work completed in the past fifty years (1964-2014), which will encompass areas such as seminar presentations, archive work, article preparation and dissertation writing.</p> <p>Assessment is comprised of:</p> <ul style="list-style-type: none"> <li>• a 20-minute presentation to their peers on the progress of their chosen specialist topic (40%)</li> <li>• a written research paper of 4,000-6,000 words (60%)</li> </ul> |

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| <b>11. Programme learning outcomes</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| A1, A2, A3, B1, B3   |

| <b>12. Module Pattern</b>                         |                      |
|---|----------------------|
| <b>a) Scheduled Teaching &amp; Learning hours</b> |                      |
| <b>Type</b>                                       | <b>Contact Hours</b> |
| Group tutorial                                    | 12                   |
| One- to –one class/tutorial                       | 12                   |

| <b>b) Assessment</b>   |                                 |                 |                    |                    |
|------------------------|---------------------------------|-----------------|--------------------|--------------------|
| <b>Assessment Type</b> | <b>Detail</b>                   | <b>KIS code</b> | <b>% Weighting</b> | <b>% Pass Mark</b> |
| Presentation           | 20 mins                         | <b>KPE</b>      | 40                 | 50                 |
| Coursework             | 4,000–6,000 word research paper | <b>KCW</b>      | 60                 | 50                 |

| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b> |
|---|-----------------------|
| Library-based study                               | 176                   |
| <b>d) Total student learning hours for module</b> | <b>200</b>            |

| <b>13. Reading &amp; Resources</b>                                      |  |                             |             |
|---|--|-----------------------------|-------------|
| <b>Music related</b>  |  |                             |             |
| <b>Title</b>  | <b>Author</b>  | <b>Publisher</b>            | <b>Year</b> |
| <i>Musicology: The Key Concepts</i>                                     | Beard, David, & Gloag, Kenneth                             | Routledge                   | 2005        |
| <i>The Craft of Research</i>  | Booth, Wayne C., Gregory G. Colomb & Joseph M. Williams    | University of Chicago Press | 2003        |
| <i>The Cultural Study of Music: A Critical Introduction</i>             | Clayton, Martin, Trevor Herbert & Richard Middleton (eds), | Routledge,                  | 2003        |
| <i>Music: A Very Short Introduction</i>                                 | Cook, Nicholas   | Oxford University Press     | 1998        |
| <i>Rethinking Music</i>   | Cook, Nicholas, and Everist, Mark, eds                     | Oxford University Press     | 1998        |
| <i>Historical Musicology</i>  | Crist, Stephen A., & Montemorra Marvin, Roberta            | Boydell and Brewer          | 2004        |
| <i>Performing Music: Shared Concerns</i>                                | Dunsby, Jonathan   | Oxford University Press     | 1996        |
| <i>Musical Performance: A Philosophical Study</i>                       | Godlovitch, Stan   | Routledge                   | 1998        |
| <i>Authenticities: Philosophical Reflections on Musical Performance</i> | Kivy, Peter  | Cornell University Press    | 1995        |

| <b>Title</b>   | <b>Author</b>                              | <b>Publisher</b>           | <b>Year</b> |
|--|--|----------------------------|-------------|
| <i>The Practice of Performance: Studies in Musical Interpretation</i>        | Rink, John                                 | Cambridge University Press | 1995        |
| <i>The Cambridge Companion to Opera Studies</i>                              | Till, Nicholas (Ed)                        | Cambridge University Press | 2012        |
| <i>Constructing Musicology</i>   | Williams, Alastair                         | Ashgate                    | 2001        |
| <b>Devising, theatre making, creative process</b>                            |  |                            |             |
| <i>Different Every Night: Freeing the Actor</i>                              | Mike Alfreds                               | Nick Hern Books            | 2007        |
| <i>A Dictionary of Theatre Anthropology: The Secret Art of the Performer</i> | Barba, Eugenio and Savarese, Nicola        | Routledge                  | 2006        |
| <i>A Director Prepares: Seven Essays on Art and Theatre</i>                  | Bogart, Anne                               | Routledge                  | 2001        |
| <i>Actions: The Actor's Thesaurus</i>  | Marina Caldarone and Maggie Lloyd-Williams | Nick Hern Books            | 2004        |
| <i>A Widening Field: Journeys in Body and Imagination</i>                    | Crickmay, Chris and Tufnell, Miranda       | Alton: Dance Books         | 2004        |
| <i>The Actor and the Target</i>  | Declan Donnellan                           | Nick Hern Books            | 2005        |
| <i>Conference of the Birds: The Story of Peter Brook in Africa</i>           | John Heilpern                              | Routledge                  | 1999        |
| <i>39 Microlectures</i>  | Goulish, Matthew                           | Routledge                  | 2000        |
| <i>Making a Performance: Devising Histories and Contemporary Practices</i>   | Govan, Emma et al.                         | Routledge                  | 2007        |
| <i>Towards a Poor Theatre</i>  | Grotowski, Jerzy                           | Methuen                    | 1975        |
| <i>Impro: Improvisation and the Theatre</i>                                  | Keith Johnstone                            | Methuen Drama              | 2007        |
| <i>Devising Performance: A Critical History</i>                              | Heddon, Deidre and Milling, Jane           | Palgrave Macmillan         | 2006        |
| <i>The Moving Body (le Corps Poétique): Teaching Creative Theatre</i>        | Jacques Lecoq                              | Methuen Drama              | 2009        |
| <i>The director's craft: A handbook for the theatre</i>                      | Katie Mitchell,                            | Routledge                  | 2008        |
| <i>True and False: Heresy and Common Sense for the Actor</i>                 | David Mamet                                | Faber and Faber            | 1998        |
| <i>Year of the King</i>  | Antony Sher                                | Nick Hern Books            | 2004        |
| <i>Other People's Shoes: Thoughts on Acting</i>                              | Harriet Walter                             | Nick Hern Books            | 2003        |
| <i>Acting (Re)Considered: A Theoretical and Practical Guide</i>              | Zarilli, Phillip (ed.)                     | Routledge                  | 2002        |

| <b>Title</b>   | <b>Author</b>                      | <b>Publisher</b>                             | <b>Year</b> |
|--|------------------------------------|--|-------------|
| <b>Dramaturgy</b>  |                                    |  |             |
| <i>The Uses of Enchantment: The Meaning and Importance of Fairy Tales</i>      | Bruno Bettelheim                   | Penguin                                      | 1991        |
| <i>The Seven Basic Plots: Why We Tell Stories</i>                              | Christopher Booker                 | Continuum International Publishing Group Ltd | 2005        |
| <i>The Hero with A Thousand Faces (The Collected Works of Joseph Campbell)</i> | Joseph Campbell                    | New World Library                            | 2012        |
| <i>Performance Analysis: An Introductory Coursebook</i>                        | Counsell, Colin and Wold, Laurie   | Routledge                                    | 2001        |
| <i>How Plays Work</i>  | David Edgar                        | Nick Hern Books                              | 2009        |
| <i>Semiotics of Theatre and Drama – 2<sup>nd</sup> Edition</i>                 | Elam, Keir                         | outledge                                     | 2002        |
| <i>An Anatomy of Drama</i>   | Esslin, Martin                     | Temple Smith                                 | 1976        |
| <i>Theory/Theatre: An Introduction</i>   | Fortier, Mark                      | Routledge                                    | 2002        |
| <i>The Death of Character: Perspectives on Theatre after Modernism</i>         | Fuchs, Elinor                      | Indiana University Press                     | 1996        |
| <i>Postmodernism and Performance</i>   | Kaye, Nick                         | Palgrave Macmillan                           | 2003        |
| <i>Postdramatic Theatre</i>  | Lehmann, Hans-Thies                | Routledge                                    | 2006        |
| <i>Site-Specific Performance</i>   | Pearson, Mike                      | Palgrave Macmillan                           | 2010        |
| <i>Critical Theory and Performance</i>   | Reinelt, Janelle and Roach, Joseph | University of Michigan Press                 | 2007        |
| <i>Dramaturgy and Performance</i>  | Turner, Cathy and Behrndt, Synne K | Palgrave Macmillan                           | 2008        |
| <i>Writer's Journey: Mythic Structure for Writers</i>                          | Christopher Vogler                 | Michael Wiese Production                     | 2007        |

*This module is shared with the Guildhall Artist Masters Programme; only the 20 credit version is open to composers on the MA in Opera Making & Writing programme.*

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| <b>1. Module Title</b>                    | <b>Analysis</b>                                    |
| <b>2. FHEQ level</b>                      | 7  |
| <b>3. Credit Value</b>                    | 10 or 20   |
| <b>4. SITS module code</b>                | ELE4043 (10 credits)<br>ELE4044 (20 credits)       |
| <b>5. Location of Delivery</b>            | Guildhall School                                   |
| <b>6. Applicable in the year of study</b> | Part 1   |
| <b>7. Module Leader</b>                   | Deputy Head of Academic Studies<br>(Undergraduate) |
| <b>8. Department</b>                      | Academic Studies                                   |

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| <b>9. Aims of the Module</b>  |
| <p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Guide students through careful listening to their typical repertoire, so as to become aware of what shapes and gives impact to such music. Specifically, to give them further experience of, and confidence in, discovering for themselves elements of rhythm, melody, harmony and counterpoint, and texture, and to develop awareness of how these may interact in that shaping and impact.</li> <li>• Foster an awareness of the wide diversity of analytic approaches to tonal music, their different purposes and rationales, and to gain a working knowledge of a set of specified approaches.</li> <li>• Encourage students to discover for themselves appropriate approaches to twentieth-century music not often covered in analytic writing.</li> </ul>   |
| <b>10. Teaching &amp; Assessment Methodology</b>  |
| <p>The class includes studying a number of analytical approaches, including:</p> <ul style="list-style-type: none"> <li>• Leonard Meyer, especially in relation to grouping and hierarchic structures</li> <li>• Contrapuntal reduction</li> <li>• Hierarchic interaction of harmony and tonality</li> <li>• Theories of musical metre</li> </ul> <p>The analytical methodologies are applied through guided listening to selected pieces from relevant periods of music history, including mid-twentieth century.</p> <p>The module is assessed with the submission of a portfolio with two written analyses of agreed pieces/movements, one from the tonal repertoire, and the other from the mid-20<sup>th</sup> Century. Each analysis is 1900–2100 words, diagrams can replace part of the text (one diagram is equivalent to 400–500 words) (100% for 10 credits, 50% for 20 credits). In addition, students taking the 20-credit option write an essay (3000–3300) critiquing particular analysts' approaches (50%).</p> |

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| <b>11. Programme learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| <b>(a) Guildhall Artist:</b> A5, A6, B3, B4, B6, C1, C3, C4, C5, C6, C7, C9   |
| <b>(b) Opera Making &amp; Writing:</b> B1, B3, C1, C2, C3   |

| <b>12. Module Pattern</b>                         |                       |
|---|-----------------------|
| <b>a) Scheduled Teaching &amp; Learning hours</b> |                       |
| Type  | Contact Hours         |
| Practical classes/workshops                       | (10 and 20 credit) 24 |
| Seminar   | ( 20 credits only) 2  |
| One-to-one class/tutorial                         | 1                     |

| <b>b) Assessment</b> |  |            |             |             |
|----------------------|--|------------|-------------|-------------|
| Assessment Type      | Detail   | KIS code   | % Weighting | % Pass Mark |
| <b>10 credits</b>    |  |            |             |             |
| Assessment           | Portfolio with two written analyses (1900-2100 words each) | <b>KPE</b> | 100         | 50          |
| <b>20 credits</b>    |  |            |             |             |
| Assessment           | Portfolio with two written analyses (1900-2100 words each) | <b>KPE</b> | 50          | 50          |
| Coursework           | Essay (2850-3150)  | <b>KCW</b> | 50          | 50          |

| <b>c) Independent Study hours</b>                 |            | <b>Notional Hours</b> |
|---|------------|-----------------------|
| Library-based study                               | 10 credits | 76                    |
|   | 20 credits | 171                   |
| <b>d) Total student learning hours for module</b> |            |                       |
| <b>10 credits</b>                                 |            | <b>100</b>            |
| <b>20 credits</b>                                 |            | <b>200</b>            |

| <b>13. Reading &amp; Resources</b>        |                                |                       |      |
|---|--------------------------------|-----------------------|------|
| Title                                     | Author                         | Publisher             | Year |
| <i>Structural Hearing</i>                 | Salzer, F                      | Dover Publications    | 1962 |
| <i>Sonata Forms</i>                       | Rosen, C                       | Norton                | 1980 |
| <i>Explaining Music</i>                   | Meyer, L                       | University of Chicago | 1973 |
| <i>A Guide to Musical Analysis</i>        | Cook, N                        | OUP                   | 1987 |
| <i>A Generative Theory of Tonal Music</i> | Lerdahl, F<br>Jackendoff, R.S. | MIT Press             | 1983 |
| Title                                     | Author                         | Publisher             | Year |
| <i>The Aesthetics of Music</i>            | Scruton, S                     | Clarendon Press       | 1997 |
| <i>Music in the Galant Style</i>          | Gjerdingen R.                  | OUP                   | 2007 |

*This module is shared with Guildhall Artist Masters Programme.*

|   |                          |
|---|--------------------------|
| <b>1. Module Title</b>                    | <b>Conducting</b>        |
| <b>2. FHEQ level</b>                      | 7                        |
| <b>3. Credit Value</b>                    | 20 credits               |
| <b>4. SITS module code</b>                | ELE 4031                 |
| <b>5. Location of Delivery</b>            | Guildhall School         |
| <b>6. Applicable in the year of study</b> | Part 1                   |
| <b>7. Module Leader</b>                   | Head of Academic Studies |
| <b>8. Department</b>                      | Academic Studies         |

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| <b>9. Aims of the Module</b>   |
| <p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Develop in the student the ability to rehearse and perform with ensembles and orchestras.</li> <li>• Equip students with appropriate technical skills which can be used in a broad range of contexts.</li> <li>• Ensure the requisite capacities of confidence, independence, self-reliance and self-reflection.</li> <li>• Provide some practical experience and opportunity appropriate to their needs.</li> <li>• Develop appropriate communication and interaction skills.</li> <li>• Support the student in acquiring some understanding of the supporting materials available.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>  |
| <p>There are eight places in this class every year. Students requesting this module are selected through practical assessment of abilities and potential at the beginning of the year. The module is taught in classes where students receive group and individual tutorials.</p> <p>The content includes conducting technique, score preparation and interpretation, and a knowledge of instruments and style with consideration of historical context; organisational, management and communication skills.</p> <p>The assessment consists in one twenty-minute performance platform at the end of the module. This might be split into two sections: one with an ensemble, the other with piano.</p> |

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| <b>11. Programme learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| <b>(a) Guildhall Artist:</b> A 1, A2, A3, A4, A6, B1, B2, B4, B6, C1, C2, C3, C5, C6, C7, C8, C9  |
| <b>(b) Opera Making &amp; Writing:</b> B1, B3, C1, C3   |

| <b>12. Module Pattern</b>                         |                      |
|---|----------------------|
| <b>a) Scheduled Teaching &amp; Learning hours</b> |                      |
| <b>Type</b>                                       | <b>Contact Hours</b> |
| Practical classes/workshops                       | 24                   |

| <b>b) Assessment</b>   |                          |                 |                    |                    |
|------------------------|--------------------------|-----------------|--------------------|--------------------|
| <b>Assessment Type</b> | <b>Detail</b>            | <b>KIS code</b> | <b>% Weighting</b> | <b>% Pass Mark</b> |
| Assessment             | Performance Exam 20 mins | KPE             | 100                | 50                 |

| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b> |
|---|-----------------------|
| Personal practice/study                           | 136                   |
| Self-directed group rehearsal/study               | 40                    |
| <b>d) Total student learning hours for module</b> | <b>200</b>            |

| <b>13. Reading &amp; Resources</b>   |                |                          |             |
|--|----------------|--------------------------|-------------|
| The tutor advises students on repertoire for this elective collectively and where appropriate, individually. Repertoire usually includes ensemble, orchestral and vocal music from the baroque to the present. |                |                          |             |
| <b>Title</b>   | <b>Author</b>  | <b>Publisher</b>         | <b>Year</b> |
| <i>Orchestral technique</i>  | Jacob, G       | OUP                      | 1981        |
| <i>Anatomy of the orchestra</i>  | Del Mar, N     | Faber and Faber          | 1983        |
| <i>Orchestration</i>   | Piston, W      | Gollancz                 | 1973        |
| <i>Art of Conducting - great conductors of the past</i>  | ---            | Teldec Video             | 2002        |
| <i>Art of Conducting - legendary conductors of a golden era</i>  | ---            | Teldec Video             | 2002        |
| <i>Music as Alchemy, Journeys with Great Conductors and their Orchestras</i>   | Tom Service    | Faber and Faber          | 2012        |
| <i>Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire</i>  | Colson John F. | The Scarecrow Press inc. | 2012        |
| <i>The Cambridge Companion to Conducting</i>   | Ed. Bowen, J.A | CUP                      | 2003        |
| <i>Orchestral Music, A Handbook</i>  | Daniels, D     | Scarecrow Press          | 1996        |

*This module is shared with Guildhall Artist Masters Programme.*

|   |                               |
|---|-------------------------------|
| <b>1. Module Title</b>                    | <b>Electro-Acoustic Music</b> |
| <b>2. FHEQ level</b>                      | 7                             |
| <b>3. Credit Value</b>                    | 20                            |
| <b>4. SITS module code</b>                | ELE 4015                      |
| <b>5. Location of Delivery</b>            | Guildhall School              |
| <b>6. Applicable in the year of study</b> | Part 1                        |
| <b>7. Module Leader</b>                   | Head of Academic Studies      |
| <b>8. Department</b>                      | Academic Studies              |

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|---|
| <b>9. Aims of the Module</b>  |
| <p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Develop in students a practical expertise in various instruments of music technology as appropriate to individual student's area of specialty.</li> <li>• Equip students with all-round production skills appropriate for a current project recording/production studio.</li> <li>• Equip students with further technological skills that will enable them to respond creatively to state-of-the-art developments in electronic music technology.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>  |
| <p>Content includes:</p> <ul style="list-style-type: none"> <li>• Computer Workstation Technique (MIDI and sequencing, physics of sound, acoustics, synthesis, sampling, computer-based recording)</li> <li>• Recording Techniques (microphone technology, microphone placement, principles of audio recording)</li> <li>• Manipulative Techniques (dynamic processing, frequency processing, pitch processing, time domain processing)</li> <li>• Electronic Performance (contact miking of conventional instruments, hybrid electronic/conventional instruments, electronic instruments, live electronics)</li> <li>• Introduction to the history and aesthetics of electroacoustic music: Musique Concrete, elektronische Musik, Soundscape, sound art</li> </ul> <p>Assessment is through submission of an evaluation report (pass/fail) of production techniques that the student has employed in practical work (800-1000 words) and a substantial production project (between five and ten minutes of music) submitted to professional standards on CD (100%).</p> |

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| <b>11. Programme learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| <b>(a) Guildhall Artist:</b> A1, A2, A3, A4, A5, A6, B4, B6, C1, C2, C4, C5, C6, C7, C9   |
| <b>(b) Opera Making &amp; Writing:</b> B1, B3, C1, C3   |

| <b>12. Module Pattern</b>                                 |                      |
|---|----------------------|
| <b>a) Scheduled Teaching &amp; Learning hours</b>         |                      |
| <b>Type</b>   | <b>Contact Hours</b> |
| One- to -one class/tutorial                               | 1.5                  |
| Supervised time in studio/workshop/productions/rehearsals | 20                   |

| <b>b) Assessment</b>   |   |                 |                    |                    |
|------------------------|---|-----------------|--------------------|--------------------|
| <b>Assessment Type</b> | <b>Detail</b>                                   | <b>KIS code</b> | <b>% Weighting</b> | <b>% Pass Mark</b> |
| Report                 | 800-1000 word evaluation                        | <b>KCW</b>      | Pass/fail          | 50                 |
| Project                | Production project (five and ten mins of music) | <b>KPE</b>      | 100                | 50                 |

| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b> |
|---|-----------------------|
| Personal practice/study                           | 142.5                 |
| Self-directed group rehearsal/study               | 24                    |
| Library-based study                               | 12                    |
| <b>d) Total student learning hours for module</b> | <b>200</b>            |

| <b>13. Reading &amp; Resources</b>                   |               |                         |             |
|--|---------------|-------------------------|-------------|
| <b>Title</b>   | <b>Author</b> | <b>Publisher</b>        | <b>Year</b> |
| <i>Electronic and Computer Music</i>                 | Manning, P    | Oxford University Press | 1995        |
| <i>Sound Recording Practice</i>                      | Borwick, J    | Oxford University Press | 2000        |
| <i>Electronic and Experimental Music</i>             | Holmes, T     | Routledge               | 2002        |
| <i>CD: OHM - The Early Gurus of Electronic Music</i> | Various       | Elipsis Arts            | 2000        |
| <i>CD: Electronic Pieces</i>                         | Roberts, M    | Still Time Music        | 2002        |
| <i>Mixing Sound</i>                                  | Izhaki, R     | Focal Press             | 2008        |
| <i>Production Tips Guide</i>                         | Buchanan, J   | GSMD                    | 2002        |

*This module is shared with Guildhall Artist Masters Programme; only the 20 credit version is open to composers on the MA in Opera Making & Writing programme.*

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|---|---|
| <b>1. Module Title</b>                    | <b>Research in Performance, Composition or Leadership</b> |
| <b>2. FHEQ level</b>                      | 7   |
| <b>3. Credit Value</b>                    | 20 or 40  |
| <b>4. SITS module code</b>                | ELE4021 20 credits<br>ELE4052 40 credits                  |
| <b>5. Location of Delivery</b>            | Guildhall School  |
| <b>6. Applicable in the year of study</b> | Part 1  |
| <b>7. Module Leader</b>                   | Deputy Head of Academic Studies (UG)                      |
| <b>8. Department</b>                      | Academic Studies  |

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| <b>9. Aims of the Module</b>  |
| <p>The aims of the module are to:</p> <ul style="list-style-type: none"> <li>• Create an awareness of performance, composition or leadership as being within, instead of separate from, research debates.</li> <li>• Encourage and develop a research paradigm within the postgraduate student body.</li> <li>• Contextualise such research within School activities, and through links with the research department.</li> <li>• Address the particular issues brought forward through postgraduate research conducted within a conservatoire setting.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>  |
| <p>This module is for students who wish to develop independently a specialist area of research. Under the guidance of the module tutor and in consultation with staff who have expertise in the student's area of interest, the student will develop a research project of their choice, which will encompass areas such as seminar presentations, preparation of editions, archive work, article preparation and dissertation writing.</p> <p>The module can be taken as either a 20 credit or a 40 credit option.</p> <p><i>For 20 credits, assessment comprises:</i></p> <ul style="list-style-type: none"> <li>• a 20-minute presentation to their peers on the progress of their chosen specialist topic (40%)</li> <li>• a written research paper of 8,000 – 10,000 words (60%)</li> </ul> <p><i>For 40 credits, assessment comprises:</i></p> <ul style="list-style-type: none"> <li>• a 20-minute presentation to their peers on the progress of their chosen specialist topic (30%)</li> <li>• a written research paper of 12,000 – 15,000 words (60%)</li> <li>• attendance at School research events as well as relevant seminars in the doctoral training programme, written up in the form of a reflective journal of 900–1,100 words (10%)</li> </ul> |
| <b>11. Programme learning outcomes:</b> On successful completion of the module students   |

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| will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| <b>(a)</b> Guildhall Artist: A3, A5, A6, B3, B4, B6, C1, C3, C4, C5, C7, C9   |
| <b>(b)</b> Opera Making & Writing: A1, A2, B1, B3, C1, C2   |

| <b>12. Module Pattern</b>                         |                      |
|---|----------------------|
| <b>a) Scheduled Teaching &amp; Learning hours</b> |                      |
| <b>Type</b>                                       | <b>Contact Hours</b> |
| Group tutorial                                    | 12 (20 credits)      |
|   | 20 (40 credits)      |
| One- to –one class/tutorial                       | 12 (20 credits)      |
|   | 30 (40 credits)      |

| <b>b) Assessment</b>   |   |                 |                    |                    |
|------------------------|---|-----------------|--------------------|--------------------|
| <b>Assessment Type</b> | <b>Detail</b>   | <b>KIS code</b> | <b>% Weighting</b> | <b>% Pass Mark</b> |
| <b>20 credits</b>      |   |                 |                    |                    |
| Presentation           | 20 mins   | <b>KPE</b>      | 40                 | 50                 |
| Coursework             | 8,000- 10,000 word research paper                         | <b>KCW</b>      | 60                 | 50                 |
| <b>40 credits</b>      |   |                 |                    |                    |
| Presentation           | 20 mins   | <b>KPE</b>      | 30                 | 50                 |
| Coursework             | 12,000-15,000 word research paper                         | <b>KCW</b>      | 60                 | 50                 |
| Coursework             | 900-1,100 word journal of seminar attendance and learning | <b>KCW</b>      | 10                 | 50                 |

| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b>                              |
|---|--|
| Library-based study                               | 176 (20 credits)<br>350 (40 credits)               |
| <b>d) Total student learning hours for module</b> | <b>200 (20 credits)</b><br><b>400 (40 credits)</b> |

### **13. Reading & Resources**

| <b>Title</b>  | <b>Author</b>  | <b>Publisher</b>            | <b>Year</b> |
|---|--|-----------------------------|-------------|
| <i>Musicology: The Key Concepts</i>                         | Beard, David, & Gloag, Kenneth                             | Routledge                   | 2005        |
| <i>The Craft of Research</i>                                | Booth, Wayne C., Gregory G. Colomb & Joseph M. Williams    | University of Chicago Press | 2003        |
| <i>The Cultural Study of Music: A Critical Introduction</i> | Clayton, Martin, Trevor Herbert & Richard Middleton (eds), | Routledge,                  | 2003        |
| <b>Title</b>  | <b>Author</b>  | <b>Publisher</b>            | <b>Year</b> |

|   |   |                            |      |
|---|---|----------------------------|------|
| <i>Music: A Very Short Introduction</i>                                 | Cook, Nicholas                                  | Oxford University Press    | 1998 |
| <i>Rethinking Music</i>   | Cook, Nicholas, and Everist, Mark, eds          | Oxford University Press    | 1998 |
| <i>Historical Musicology</i>  | Crist, Stephen A., & Montemorra Marvin, Roberta | Boydell and Brewer         | 2004 |
| <i>Performing Music: Shared Concerns</i>                                | Dunsby, Jonathan                                | Oxford University Press    | 1996 |
| <i>Musical Performance: A Philosophical Study</i>                       | Godlovitch, Stan                                | Routledge                  | 1998 |
| <i>Authenticities: Philosophical Reflections on Musical Performance</i> | Kivy, Peter                                     | Cornell University Press   | 1995 |
| <i>The Practice of Performance: Studies in Musical Interpretation</i>   | Rink, John                                      | Cambridge University Press | 1995 |
| <i>Constructing Musicology</i>  | Williams, Alastair                              | Ashgate                    | 2001 |

*This module is shared with the Guildhall Artist Masters Programme.*

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| <b>1. Module Title</b>                    | <b>Aesthetics &amp; the Philosophy of Art</b>      |
| <b>2. FHEQ level</b>                      | 7  |
| <b>3. Credit Value</b>                    | 20   |
| <b>4. SITS module code</b>                | ELE4034  |
| <b>5. Location of Delivery</b>            | Guildhall School                                   |
| <b>6. Applicable in the year of study</b> | Part 1   |
| <b>7. Module Leader</b>                   | Deputy Head of Academic Studies<br>(Undergraduate) |
| <b>8. Department</b>                      | Academic Studies                                   |

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| <b>9. Aims of the Module</b>   |
| <p>This module is for students who wish to gain a wider and more systematic understanding of musical practices in relation to the arts as a whole. Besides studying key texts in contemporary and historical aesthetics, participants will consider subjects such as the meaning of artistic activity, the social and cultural value of music, and the relation of aesthetic value to ideas of truth and goodness.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> <li>• broaden students' awareness of the place of music in the wider context of culture and society.</li> <li>• develop techniques of philosophical analysis and critical reading, thinking and writing.</li> <li>• encourage reflection on the value of musical performance in the context of contemporary society.</li> <li>• give a substantial grounding in the history and contemporary practice of the philosophy of art.</li> </ul> |

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| <b>10. Teaching &amp; Assessment Methodology</b>   |
| <p>The course consists of 18 group lectures/seminars (1hr lecture 30min discussion), 4 specialist group tutorials (1hr) and 2 one-to-one tutorials (0.5 hr). There are two assessed projects: one spoken presentation to be delivered in class; one essay (3800-4200 words) written in response to a set question.</p> |

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| <b>11. Programme learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below: |
| <b>(a) Guildhall Artist:</b> A5, B3, B4, B6, C1, C3, C4, C5, C6, C7, C9   |
| <b>(b) Opera Making &amp; Writing:</b> A1, A2, B1, C2   |

| <b>12. Module Pattern</b>                         |                      |
|---|----------------------|
| <b>a) Scheduled Teaching &amp; Learning hours</b> |                      |
| <b>Type</b>                                       | <b>Contact Hours</b> |
| Lecture   | 27                   |
| Seminar   | 4                    |
| One- to –one class/tutorial                       | 1                    |

| <b>b) Assessment</b>   |                         |                 |                    |                    |
|------------------------|-------------------------|-----------------|--------------------|--------------------|
| <b>Assessment Type</b> | <b>Detail</b>           | <b>KIS code</b> | <b>% Weighting</b> | <b>% Pass Mark</b> |
| Presentation           | In class                | <b>KPE</b>      | 20                 | 50                 |
| Coursework             | Essay (3800/4200 words) | <b>KCW</b>      | 80                 | 50                 |

| <b>c) Independent Study hours</b>                 | <b>Notional Hours</b> |
|---|-----------------------|
| Self-directed group rehearsal/study               | 171                   |
| <b>d) Total student learning hours for module</b> | <b>200</b>            |

### **13. Reading & Resources**

| <b>Title</b>  | <b>Author</b>                        | <b>Publisher</b>           | <b>Year</b> |
|---|--------------------------------------|----------------------------|-------------|
| <i>Aesthetics</i>   | Colin Lyas                           | Routledge                  | 1997        |
| <i>Values of Art: Pictures, Poetry and Music</i>                        | Malcolm Budd                         | Penguin                    | 1995        |
| <i>Aesthetics and Music</i>   | Andy Hamilton                        | Continuum                  | 2007        |
| <i>Aesthetics: A Comprehensive Anthology</i>                            | Steven M Cahn and Aaron Meskin (eds) | Blackwell                  | 2008        |
| <i>Authenticities: Philosophical Reflections on Musical Performance</i> | Kivy, Peter                          | Cornell University Press   | 1995        |
| <i>Music and Meaning</i>  | Robinson, Jenefer (ed.)              | Cornell University Press   | 1997        |
| <i>Music, Philosophy, Modernity</i>                                     | Bowie, Andrew                        | Cambridge University Press | 2008        |
| <i>Elective Affinities</i>  | Goehr, Lydia                         | Columbia University Press  | 2008        |
| <i>Philosophers on Music</i>  | Stock, Kathleen (ed)                 | Oxford University Press    | 2007        |
| <i>The Aesthetics of Music</i>  | Scruton, Rober                       | Oxford University Press    | 1995        |
| <i>Music and the Ineffable</i>  | Jakkelevitch, Vladimir               | Princeton University Press | 2003        |
| <i>On the Musically Beautiful</i>                                       | Hanslick, Eduard                     | Hackett                    | 1986        |

# **Assessment Criteria**

Mode of assessment: Principal Study Module – Portfolio submission (Composer)

| School-wide postgraduate assessment criteria for levels 7 | Technique   | Creative Imagination   | Opera Making skills (Composing)   |
|---|---|--|---|
| 90+   | Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard. |  |   |
| 80-89   | Exceptionally sophisticated control of structure, materials and forces.   | Exceptionally imaginative work projecting a sophisticated aesthetic sensibility and communicating both subtle and individual musical intentions with clarity.              | Exceptional sensitivity in responding to textual and dramaturgical material; exceptional skill in the detail of word setting for the operatic voice.        |
| 70-79   | Excellent and highly impressive control of structure, materials and forces.   | Excellent and highly imaginative work projecting a consistent and coherent aesthetic sensibility and communicating subtle musical intentions with clarity.                 | Excellent sensitivity in responding to textual and dramaturgical material; excellent skill in the detail of word setting for the operatic voice.            |
| 60-69   | Good and generally convincing control of structure, materials and forces.   | Good and consistently imaginative work projecting generally coherent aesthetic aims and generally communicating musical intentions with clarity.                           | A good sensitivity in responding to textual and dramaturgical material; a good level of skill in the detail of word setting for the operatic voice.         |
| 50-59   | Satisfactory work with some control of structure, materials and forces.   | Satisfactory work shows some imagination and some ability to project aesthetic aims, and communicates musical intentions with some degree of clarity.                      | A satisfactory ability to respond to textual material and operatic dramaturgy; a satisfactory ability to engage with word setting for the operatic voice.   |
| 40-49   | Recognisable but limited control of structure, materials and forces.  | Work shows limited but acceptable degrees of imaginative engagement and basic aesthetic awareness; some musical intentions are projected with a limited degree of clarity. | Only a limited ability to respond to both textual material and operatic dramaturgy; limited ability to engage with word setting for the operatic voice.     |
| 0-39  | Very inconsistent and inadequate control of structure, materials and forces.  | Inadequate imaginative engagement and little or no aesthetic awareness. Musical intentions are not communicated clearly.   | An inadequate ability to respond to both textual material and operatic dramaturgy; little or no ability to engage with word setting for the operatic voice. |

Mode of assessment: Principal Study Module – Portfolio submission (Writer)

| School-wide postgraduate assessment criteria for levels 7 | Technique and knowledge  | Creative Imagination  | Opera Making skills (Writing)   |
|---|--|---|---|
| 90+   | Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard.  |   |   |
| 80-89   | Exceptionally original work which demonstrates a full command of the medium and style in which it is written, and an exceptional facility with language.   | Exceptional writing of highly original imaginative substance with an assured sense of the author's unique voice.                                    | Exceptional facility in generating text that invites a musical response; exceptional skill in crafting a linguistic style that can allow for operatic vocalisation. |
| 70-79   | Excellent work which demonstrates a strong command of the medium and style in which it is written, and an accomplished use of language   | Excellent writing of original imaginative substance with a developing sense of authorial voice.   | Excellent facility in generating text that invites a musical response; excellent skill in crafting a linguistic style that can allow for operatic vocalisation.     |
| 60-69   | Generally good and convincing work with an understanding of the medium in which it is written, and which demonstrates an emerging and consistent style.  | Good writing of imaginative substance that shows promise of developing its own consistent voice.  | Good facility in generating text that invites a musical response; a good skill in crafting a linguistic style that can allow for operatic vocalisation.             |
| 50-59   | Satisfactory work which reflects an understanding of the medium in which it is written, which is coherent, but has not yet developed its own style.  | Satisfactory writing that demonstrates some creative imagination but has not yet developed a consistent style.                                      | Satisfactory ability to generate text that invites a musical response; a satisfactory ability to craft a linguistic style that can allow for operatic vocalisation. |
| 40-49   | Work which shows some understanding of the medium in which it is written, which is limited or derivative in style, or lacks overall coherence.   | Writing which shows limited creative imagination and lacks stylistic consistency.   | Limited ability to generate text that invites a musical response; limited ability to craft text that can be vocalised operatically.                                 |
| 0-39  | Unsatisfactory work which shows an inadequate understanding of the medium in which it is written, is derivative in style, or lacks coherence. Work which shows inadequate understanding of the medium it is written in, and lacks all merit in terms of style and coherence. | Unsatisfactory writing which is derivative and lacks stylistic consistency.<br><br>Writing which lacks substance, creativity or any sense of style. | Inadequate ability to generate text that can invite a musical response; little or no ability to craft text that can be vocalised operatically.                      |

Modes of assessment: Group Work, Presentation, Written Submission, Peer assessment

| School-wide postgraduate assessment criteria for levels 7                | Technique and knowledge | Performance and/or creative output  | Communication and artistic values   | Professional protocols   |   |
|--|-------------------------|---|---|--|---|
| School-wide postgraduate percentage ranges for levels 7 with descriptors | 90+                     | Work displaying genuine mastery and integration of artistic insight, technical command and communicative conviction comparable to a world-class creative and artistic standard. |   |  |   |
|  | 80-89                   | Work of exceptional quality in its critical thinking and its fluency both with representative operatic repertoire and with related primary and secondary sources.               | An exceptionally compelling level of creative thinking, imagination and innovation. An exceptional degree of facility and spontaneity in the creation of original concepts and ideas. | An exceptional level of creative/artistic values and communicative impact. The composer/writer is exceptionally insightful, able to analyse/reflect on their work utilizing a comprehensive understanding of creative excellence and current directions in contemporary opera-making and theatre.        | Work of exceptional professionalism in its collaborative practice, rehearsal/production etiquette and in all aspects of its preparation, organisation and presentation. Work that is exceptionally compelling in the fluency of its writing and the structuring of its ideas.                   |
|  | 70-79                   | Work of excellent quality in its critical thinking and its fluency both with representative operatic repertoire and with related primary and secondary sources.                 | An excellent level of creative thinking, imagination and innovation. An excellent degree of facility and spontaneity in the creation of original concepts and ideas.                  | An excellent level of creative/artistic values and communicative impact. The composer/writer is excellent in their insightfulness, able to analyse/reflect on their work utilizing a comprehensive understanding of creative excellence and current directions in contemporary opera-making and theatre. | Work of excellent professionalism in its collaborative practice, rehearsal/production etiquette and in all aspects of its preparation, organisation and presentation. Work that is excellent in the fluency of its writing and the structuring of its ideas.                                    |
|  | 60-69                   | Work of good quality in its critical thinking and its fluency both with representative operatic repertoire and with related primary and secondary sources.                      | A good level of creative thinking, imagination and innovation. A good degree of facility and spontaneity in the creation of original concepts and ideas                               | A good level of creative/artistic values and communicative impact. The composer/writer's answers indicate that s/he can be self-critical and analyse their work utilising a broad understanding of creative excellence and current directions in contemporary opera-making and theatre.                  | Work that demonstrates a good standard of professionalism in its collaborative practice, rehearsal/production etiquette and in many aspects of its preparation, organisation and presentation. Work that evidences a good degree of fluency in its writing and a good structuring of its ideas. |

|              |  |  |   |   |
|--------------|--|--|---|---|
| <b>50-59</b> | Work of satisfactory quality in its thinking and some engagement with representative operatic repertoire and with related primary and secondary sources.       | A satisfactory level of creative thinking, and imagination. A satisfactory degree of spontaneity in the creation of original concepts and ideas  | A satisfactory level of creative/artistic values with some effective communicative impact. The composer-writer's answers indicate that s/he can describe their work with conviction and there is evidence of a sound understanding of creative excellence and approaches to contemporary opera-making.  | Work that demonstrates a satisfactory professional standard in its collaborative practice, rehearsal/production etiquette and in some aspects of its preparation, organisation and presentation. Work that evidences a satisfactory degree of fluency in its writing and a satisfactory structuring of its ideas. |
| <b>40-49</b> | Work of limited quality in its thinking and with limited engagement with representative operatic repertoire and related primary and secondary sources.         | Only a limited level of creative thinking, and imagination. A limited degree of spontaneity in the attempt to create original concepts and ideas | A limited level of creative/artistic values, with communication that lacks coherence. The composer/writer's answers indicate that s/he can describe their work but lack conviction. There are gaps in their understanding/knowledge of the key methodologies/theories in respect of creative excellence and the making of contemporary opera. | Work that demonstrates a limited professional standard in its collaborative practice, rehearsal/production etiquette and in its preparation, organisation and presentation. Work that evidences a limited degree of fluency in its writing with only limited evidence of ability to structure ideas.              |
| <b>0-39</b>  | Work of inadequate quality in its thinking and with little or no engagement with representative operatic repertoire and related primary and secondary sources. | An inadequate level of creative thinking, and imagination. Little or no facility and spontaneity in the creation of original concepts and ideas  | Inadequate evidence of creative/artistic values with incoherent communication. The composer-writer is unable to describe their work, and there is little evidence of an understanding of the nature of creative excellence and approaches to contemporary opera-making.   | Work that demonstrates inadequate professional standards in its collaborative practice, rehearsal/production etiquette, and in its preparation, organisation and presentation. Work that evidences little or no fluency in its writing and an inadequate structuring of its ideas.                                |