



Royal Conservatoire *of* Scotland

**Known as the Royal Scottish Academy of Music and
Drama until 1 September 2011**

School of Drama

Guide for Applicants: 2012/13

**MA Musical Theatre
(Performance or Musical Directing)**

**MA Classical and Contemporary Text
(Acting or Directing)**

CONTENTS	PAGE NUMBER
Introduction and Application Procedure	2
MA Musical Theatre (Performance or Musical Directing)	3
MA Classical and Contemporary Text (Acting or Directing)	9
Following your Audition	10
Students with Disabilities / Equal Opportunities Policy and Statement / Criminal Convictions	12

Introduction

Thank you for your interest in the Royal Conservatoire of Scotland. If you require any further information regarding the application and selection process generally or, more specifically, about your own application please do not hesitate to contact Academic Administration and Support - Admissions in the first instance. The contact details are:

Tel: 0141 332 4101
email: dramaadmissions@rsamd.ac.uk
website: <http://www.rsamd.ac.uk>

Please read this guide carefully before submitting your application and retain it for reference throughout the selection process.

Closing date

Closing date for Masters applications to the School of Drama: **31 May 2012.**

Audition/Interview period

The Audition/Interview Period normally begins in January and may run through to June each year. Auditions are scheduled chronically to when your application is received.

Application Procedure

The Royal Conservatoire of Scotland, together with six other UK Conservatoires, participate in an online admissions service. Applications for all programmes offered by the Conservatoire (with the exception of Research programmes) must be made online through the **Conservatoires UK Admissions Service (CUKAS)** website at www.cukas.ac.uk. The Royal Conservatoire of Scotland institution code is R58. You will find details of the admissions process on that website and you can call CUKAS on 0870 112 2208 should you need advice or assistance.

You will also require the following course codes to apply:

Course	Course Code
MA Musical Theatre (Performance)	703F
MA Musical Theatre (Musical Directing)	702F
MA Classical and Contemporary Text (Acting)	700F
MA Classical and Contemporary Text (Directing)	701F

Application Fee

There is a CUKAS application fee of £15. In addition to that application fee, each Conservatoire charges an audition fee. For the Royal Conservatoire of Scotland, the audition fee is £45 per programme applied for. Fees are not refundable. The fees are paid via the CUKAS website and not directly to the Conservatoire.

Tuition Fees and Funding

For up to date information on tuition fees please see <http://www.rsamd.ac.uk/studyhere/fees/>. Please contact Student Finance (studentfinance@rsamd.ac.uk) if you require further information on fees or funding.

Scholarships

The Royal Conservatoire of Scotland is able to offer a number of entrance scholarships which are awarded as part of the audition/selection process on the basis of merit.

Master of Arts in Musical Theatre (Performance/Musical Directing)

The MA Musical Theatre is a 1-year intensive, multi-disciplinary Masters degree designed to train and nurture the next generation of creative artists for the Musical Theatre and related industries. Performance and Musical Directing students will work with key industry practitioners in order to be prepared for the increasing challenges and demands of the profession. During the selection process we will look for:

- clear evidence of the abilities required for the Programme;
- the practical and intellectual skills necessary to succeed on a postgraduate degree level programme; and
- the personal qualities necessary to complete the Programme.

Entrance Requirements

- Candidates for MA Musical Theatre are normally expected to hold a good honours (at least 2:2) degree, or its overseas equivalent, in a subject area relevant to the demands of the programme.
- Non Standard Entry: In exceptional cases, applicants may be admitted to the Programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements described above, but who clearly satisfy the selection procedures and indicate that they have the capacity to pursue the Programme. Due consideration will be given to any applicant with formal, certificated qualifications in areas of study related to the specifics of the Programme content.
- The language of study is English. Applicants whose first language is not English will be required to provide evidence of proficiency in English. An overall score of **Level 7.5 with a minimum of score of 7.5 in speaking** of the International English Language Testing System (IELTS) or equivalent will be required.

Performance Pathway – Selection Process

Please attach a CV to your form if appropriate. If you are short-listed, we will be in touch with an audition date. We will shortlist applicants on the basis of what you tell us in your application – so it's important that you provide us with a complete picture of your experience. We will score applications on the following criteria:

- **Intellectual / Imaginative strength**

At the application stage we look at experience and educational attainment as a first indication of ability. At the audition we will be looking at these areas as they apply to your prepared pieces. We will also be using your devised piece as a way to test your skills in this area.

- **Acting Skills**

At the application stage we will look for experience in acting classes or productions. We will look particularly at experience in substantial roles. At the interview stage we will be testing your skills in this area through the classical monologue, contemporary monologue, chosen songs and also in your performance of the devised piece.

- **Singing Skills**

At the application stage we will look for singing experience / tuition. At the audition stage we will test your skills in the prepared songs that you bring, and we may also test your range.

- **Dance / Movement Skills**

At the application stage we will look for experience/ability in dance and movement. At the audition stage we will be testing your skills in this area, both technically and creatively in a workshop environment.

- **Experience**

At the application stage we will be looking for experience in the areas outlined above. We are not expecting that candidates will exhibit experience in each of the areas, but that there is substantial performing experience in two or more, and trainable potential in all.

We will consider a sixth area as the 'plus factor' in areas where candidates are equally skilled and experienced:

- **Enterprise**

We will only be testing this on the basis of your application and any information you can give us about projects that you have initiated or have taken the lead role in will be most helpful in deliberations.

The Audition

Dance / Movement

The first element of the audition process is a dance call. No preparation is required for this section – you will be lead through a group class/workshop on the day. Please wear suitable clothing for this part of the audition.

Singing

For this section you should prepare four songs - **2 up-tempo and 2 ballads**

- music should be prepared clearly for the pianist and should be in the correct key.
- no recorded backing will be permitted and you may not accompany yourself for this element of the audition
- three songs should be musical theatre and 1 should be from another genre (eg pop, rock, blues, jazz)
- it is unlikely that the panel will listen to all four complete songs. We will hear what we need to get an overall impression of range, technique and potential

Acting

For this section you should prepare:

- **1 Shakespeare monologue** and
- **1 contemporary monologue** to contrast.

Both should be between 1-3 mins in length. Please prepare and learn these carefully and have an understanding of the entire play, not just your monologue, as the panel may ask you to talk about your choices.

Devised Piece

- you will be given 2 minutes to present a piece of your own devising.
- you can find sections of text that you like and combine them somehow, or you can write an entirely original piece
- you can do away with the words altogether and do a movement piece – *but make sure that this is relevant to you*
- you can create a character and give us two minutes of their lives
- you can write a song

The most important thing is to make sure that this piece expresses something about you that you think is significant. Make sure the piece is coming from the heart and that you practice it well – we'll be looking at both the composition and the performance of the piece. Be creative and (unless you can do it really well!) try to stay away from pieces *about* devising pieces. Watch your time carefully as the audition days are demanding and panel members may stop you if you go over 2 minutes.

Overseas Applicants - DVD Audition

If you are applying by DVD please clearly chapter it for each section and include a personal statement at the beginning (straight to camera). This should include a brief overview of your background and why you are interested in studying at the Royal Conservatoire of Scotland.

Dance / Movement

Please film yourself performing a short dance piece (1-3mins) which may be jazz, ballet or contemporary based. This can be self-choreographed or by a teacher. This should demonstrate turns, jumps and floor work.

Singing

Please film yourself singing four songs accompanied by a pianist - **2 up-tempo and 2 ballads** - three songs should be Musical Theatre and 1 should be from another genre (eg pop, rock, blues, jazz)

Acting

For this section you should film yourself performing:

- **1 Shakespeare monologue** and
- **1 contemporary monologue** to contrast.

Both should be between 1-3 mins in length

Devised Piece

Please film yourself performing a piece of your own devising lasting no longer than 2 minutes

- you can find sections of text that you like and combine them somehow, or you can write an entirely original piece
- you can do away with the words altogether and do a movement piece – *but make sure that this is relevant to you*
- you can create a character and give us two minutes of their lives
- you can write a song

The most important thing is to make sure that this piece expresses something about you that you think is significant. Make sure the piece is coming from the heart.

Musical Directing Pathway – Selection Process

Please attach a CV to your form if appropriate. If you are short-listed, we will be in touch with an interview / audition date. We will shortlist applicants on the basis of what you tell us in your application – so it's important that you provide us with a complete picture of your experience. We will score applications on the following criteria:

- **Intellectual / Imaginative Strength**

In a one-year, multi-disciplinary degree format, we believe creative problem solving to be key. As part of the applicants' audition preparation, the programme team will set a specific creative problem to be solved. This may be developed at interview stage.

- **Technical Skills**

We will be looking for strong keyboard and sight-reading skills in a variety of styles relevant to Musical Theatre. This element will be tested during the practical workshop at interview stage

- **Experience**

At the application stage we will be looking for experience in the areas outlined above and would expect applicants to have had significant experience in a Musical Directing environment.

We will consider a fourth area as the 'plus factor' in areas where candidates are equally skilled and experienced:

- **Enterprise**

We will only be testing this on the basis of your application and any information you can give us about projects that you have initiated or have taken the lead role in will be most helpful in deliberations.

The Interview

For the interview process, candidates should prepare -

Portfolio of Work

Indicative content would be a CV, production reviews, past arrangements by the candidate, letters of support, CD of recorded work etc. This material should be provided **at least 1 week prior to interview.**

Set Arrangement

This will be issued to the candidate with the letter confirming interview date. Clear instructions will be given as to what is required and this arrangement will be discussed during interview.

Workshop (Condensed Rehearsal)

Candidates will be asked to lead a 30 min workshop to a group of Musical Theatre students which should include:-

- a short warm-up
- elements of vocal technique
- the start point of teaching a short piece of the candidate's choosing

The following sections need no formal preparation -

Sight Reading

Candidates will be asked to accompany 1 or 2 solo singers. Sheet music will only be seen at point of interview.

Formal Interview

We will be looking for clear communicators who have a strong sense of purpose and show drive to succeed in a highly competitive industry.

Overseas Applicants who are unable to attend in person should prepare a written and DVD submission which equates to the process above. Please contact the admissions team (dramaadmissions@rsamd.ac.uk) for further guidance.

MA Classical and Contemporary Text (Acting/Directing)

The MA Classical and Contemporary Text (Acting) or (Directing) wishes to secure the most able and best-qualified students available. Its primary concern is to discern each candidate's potential to meet the demands of the Programme and to achieve the necessary standard upon completion of the Programme. In consequence, the criteria used during the selection process are designed to satisfy the School of Drama that the candidate:

- shows clear evidence of the abilities required for the Programme;
- displays the practical and intellectual skills necessary to succeed on a postgraduate degree level programme; and
- demonstrates the personal qualities necessary to complete the Programme.

General Entrance Requirements

- Candidates for MA Classical and Contemporary Text are normally expected to hold a good honours (at least 2:2) degree, or its overseas equivalent, in a subject area relevant to the demands of the programme.
- Non Standard Entry: In exceptional cases, applicants may be admitted to the Programme whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements described above, but who clearly satisfy the selection procedures and indicate that they have the capacity to pursue the Programme. Due consideration will be given to any applicant with formal, certificated qualifications in areas of study related to the specifics of the Programme content.
- The language of study is English. Applicants whose first language is not English will be required to provide evidence of proficiency in English. An overall score of **Level 7.5 with a minimum of score of 7.5 in speaking** of the International English Language Testing System (IELTS) or equivalent will be required.

Selection Process

- At audition, candidates for the Acting pathway will be required to perform two monologues, one classical, preferably by Shakespeare and in verse, and one contemporary. This will be followed by an interview.
- Candidates for the Directing pathway will be required to provide a range of portfolio evidence of previous directing experience. They will be interviewed and lead a workshop rehearsal session on a short scene of their choice. The session should constitute the first thirty minutes of a first rehearsal of the text in question.
- Candidates who may be unable to attend an interview in person (for example those resident abroad) may submit a DVD and at the discretion of staff, be offered the opportunity of a distance interview. The tasks that would be carried out in the live audition must be included in the content of the DVD.
- Applicants selected for interview in this manner will be subject to the conditions detailed above and notified (normally by email) in order to arrange a suitable time for an interview. The interview will be conducted either by telephone or by Skype, at the discretion of the relevant member of staff.

Following Your Audition

All decisions will be posted on CUKAS following your audition. CUKAS will notify you by email to check track (<http://www.cukas.ac.uk/students/track>) as soon as the status of your application has changed.

Please see below for an explanation of CUKAS codes –

Guaranteed Unconditional (GU)

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry. Unless your application and/or qualification are subsequently shown to be fraudulent, a guaranteed unconditional offer is binding.

Guaranteed Conditional (GC)

The Conservatoire has made the offer subject to you meeting certain conditions such as examination results. Unless your application and/or qualifications are subsequently shown to be fraudulent, the offer is binding if you accept the offer and meet the conditions. You must meet the conditions of the offer by 31 August 2011, unless an earlier date is specified.

Reserve Unconditional (VU)

The Conservatoire is satisfied from the information you have given, that you have already met the conditions for entry and have offered a place on our reserve list. See below for further information on reserve offers.

Reserve Conditional (VC)

The Conservatoire has offered a place on its reserve list subject to you meeting certain conditions such as examination results. See below for further information on reserve offers.

Unsuccessful (R)

The Conservatoire does not wish to offer you any type of a place.

Reserve Offers Explained

A reserve (VC or VU) offer does not mean a place has been 'reserved' for you. Until such time as you receive (and accept) a guaranteed offer (GU or GC) from the Conservatoire, you have not been accepted to study at the Conservatoire.

If you have received a reserve offer, it means that the Conservatoire is not able to offer you a guaranteed place at the time it makes the offer. A reserve offer merely indicates that the Conservatoire would like the opportunity to review its offer to you in the light of acceptances/declines to its guaranteed offers. You will become part of a 'pool' of reserve candidates and the Conservatoire may choose to make you a guaranteed offer if a suitable place becomes available. Please note that without a guaranteed offer, accepted by you through CUKAS, you will not be eligible to commence studies at the Conservatoire.

If you have been given a reserve offer, in order to be considered for a guaranteed place (should one become available) you will need to accept the offer (and meet any conditions if applicable).

If you are holding a reserve offer, the Conservatoire can elect to make you a guaranteed offer at any time during the application cycle. Reserve offers remain active until the end of August. The decision to wait and see whether a guaranteed place becomes available, or to accept an offer at another conservatoire is entirely at your discretion.

Replying to offers

If you have one or more offers and CUKAS has received decisions from all your conservatoires, they will send you a letter asking you to reply to your offers by a given date. You must reply online via CUKAS Track (<http://www.cukas.ac.uk/students/track>). Your reply date is also shown on Track. If you do not reply by the date given, your offers will be declined automatically. The reply date is your individual reply date so it may be different to other peoples. This is because it is based on when you received the last decision from your conservatoires.

2012 Entry Reply Dates

Last decision by	Your reply date is
5 January 2012	31 January 2012
5 March 2012	31 March 2012
15 July 2012	30 July 2012
9 August 2012	26 August 2012
After 9 August 2012	30 September 2012

If you make an application through CUKAS, UCAS or GTTR, you cannot hold more than one confirmed place. A confirmed place in CUKAS is a guaranteed unconditional offer as your first choice (GU1) and in UCAS and GTTR it is an unconditional firm (UF) place. If you receive more than one confirmed place, UCAS will ask you to accept one offer and withdraw from any others.

Feedback to Applicants

Subject to the provisions of the Conservatoire's Data Protection Policy, feedback will not be provided to applicants regarding the reasons for non-admittance.

Appeals Procedure

If an applicant considers that the Conservatoire has failed to meet its high standards in the consideration of her/his application s/he should write to the Conservatoire Secretary who will investigate the matter and respond to the applicant in writing. Disagreement with the academic judgement of programme selectors in reaching their decision based on the aspects of the applicant's profile does not constitute grounds for a complaint by an applicant. Complaints will only be considered in relation to non-adherence to approved policy and procedure. If it is found that the outcome of an application was affected by either non-adherence to a policy or defective procedure, the applicant concerned will be offered a re-audition.

Students with Disabilities

The Royal Conservatoire of Scotland welcomes applications from all applicants and has substantial experience in supporting disabled students. Currently, over 15% of students at the Conservatoire have declared a disability or medical condition. Applicants who have a disability or special need and would like further information about facilities and support are invited to contact Jane Balmforth, the Conservatoire Counsellor and Disability Adviser. Jane contacts all applicants who declare a disability or medical condition on their application form, and will provide information about studying at the Conservatoire. If support is required for audition or interview, we would encourage you to help us to make the necessary arrangements by contacting by telephone, in writing or by email either Jane Balmforth (email: j.balmforth@rsamd.ac.uk phone: 0141 270 8282) or Registry (email: registry@rsamd.ac.uk). The Conservatoire Counsellor and Disability Adviser is also available to meet you when you come for audition/interview to discuss your particular requirements, sources of further information and any special funding e.g Disabled Students' Allowance. For more information, you can require a copy of the Conservatoire's booklet 'Information for Disabled Students and Applicants', or download this from the following website – <http://www.rsamd.ac.uk/studyhere/student-support>

Equal Opportunities Policy and Statement

The Royal Conservatoire of Scotland welcomes a diverse population of staff and students. The Conservatoire is committed to promoting equality in its activities and it aims to provide a performing, learning, teaching, working and research environment free from unlawful discrimination against applicants, staff and students on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, actual or perceived religious or similar belief, sex and actual or perceived sexual orientation.

The information you give in response to any questions regarding Equal Opportunities is required only for statistical purposes, e.g. for monitoring application and admission rates to programmes and will not be available to programme selectors and will have no bearing on the admission decision.

Criminal Convictions

1.1 You should not be deterred from applying to the Conservatoire if you have criminal convictions – you will not necessarily be excluded from the selection process and you will certainly not be automatically excluded. We will though want to ask you about the nature of any conviction. As part of your application you will be required to declare where you have any relevant unspent criminal convictions. The help text in Apply (CUKAS website) will explain what is classed as a relevant unspent conviction.

1.2 The Assistant Registrar (Admissions) will write to any applicant who has declared a criminal conviction seeking details of that conviction. The applicant will be asked to complete a Basic Disclosure Scotland application form at that point.

1.3 Following receipt of the applicant's Basic Disclosure, and the further information received from the applicant, a panel will risk assess the criminal conviction. The panel will normally consist of the Registrar, the Dean of Drama, the Dean of Music

and the Assistant Registrar (Admissions). The Vice Principal or the Conservatoire Secretary may appoint alternative members to such a panel in the event of one or other of the members being unavailable or otherwise unable to participate.

1.4 The panel will decide whether or not the application should be considered further in the light of information received regarding the criminal conviction. Each case will be looked at individually and the circumstances of each case will be considered. It is not therefore possible to give an answer as to whether any particular type of offence would result in a decision to reject an application – the panel will be guided by general criteria which will be provided to any applicant involved in this process. In arriving at its decision, the panel may take legal or other professional advice.

1.5 If the panel decides that the applicant poses an unacceptable risk to the Conservatoire and is unable to approve further consideration of the application, the Registrar will write to the applicant accordingly, giving the reasons for that decision.

1.6 The applicant will have the right of appeal against the panel's decision to the Director of Finance and Administration within 28 days of its receipt. Appeals will only be considered if the applicant provides additional/relevant information or if the Conservatoire has failed to comply with the procedures set down in this document.

1.7 If the panel decides that the application should be considered further, it will be dealt with in accordance with the established admissions process. The criminal conviction will not be referred to again in that process (i.e. the audition/interviewing panel will not be made aware of it) and therefore it will not influence the outcome of the application.

1.8 Should an applicant with a declared conviction be offered a place at the Conservatoire, the panel will be so notified and the panel will consider the implications of that decision in the context of the Conservatoire's duty of care to staff and students. The panel has the right to determine whether the managers of student accommodation, the Head of Department/Programme Leader, the Conservatoire Counsellor or any other relevant member of staff should be made aware of the applicant's criminal conviction. The number of people who would be informed about the conviction will be limited to those required to ensure the safety of others. The panel may also attach specific conditions to the offer of place to study at the Conservatoire, which may involve special arrangements being put in place for the duration of the student's studies.

1.9 Should an applicant fail to disclose a criminal conviction and that omission comes to light in the course of the admissions process, the applicant will be asked to explain the failure to disclose by the Registrar or Assistant Registrar (Admissions) and the outcome of the application may be affected. The matter will be referred to the panel noted above, which may decide that the application should not be considered further or it may decide to withdraw any offer made. Should an undisclosed criminal conviction come to light after the applicant has become a student of the Conservatoire, the matter will be considered through the Conservatoire's student disciplinary procedure. The outcome of that disciplinary procedure may include exclusion from the Conservatoire.