



## Programme Aims

### The programme aims to:

The Master of Performance programme enables you to:

1	Enter professional life as future musical ambassadors through demonstrating compelling artistic identity, integrity and vision
2	Perform and where relevant create music as global citizens without boundaries, engaging meaningfully with audiences, the wider artistic community and society.
3	Demonstrate autonomy, entrepreneurship, originality, problem solving skills and resilience in artistic projects.
4	Creatively adapt to and lead a constantly evolving music industry through innovation, experimentation, healthy ambition, supportive, inspirational leadership and collaboration.
5	Develop advanced skills in instrumental teaching, including appropriate practical knowledge of pedagogy.
6	Demonstrate advanced practical knowledge and knowledge of the music profession, its expectations and requirements in a range of areas, including the professional recording environment.

<b>A</b>	<b>Knowledge and Understanding</b> - <i>on successful completion of the programme you will be able to:</i>
<b>A1</b>	Demonstrate a systematic understanding of current practices relevant to the discipline, including in practical pedagogy and studio recording.
<b>A2</b>	Demonstrate sophisticated, original and thoughtful musicianship in artistic decisions.
<b>A3</b>	Demonstrate expert technical and practical skills in the discipline, with the ability to critically reflect on these through healthy and holistic approaches to music making.
<b>A4</b>	Demonstrate comprehensive knowledge of the music relevant to your discipline and the capability to expand this through proactively inclusive programming or repertoire knowledge.
<b>A5</b>	Demonstrate critical awareness of the relationship between musical practice, theoretical study, and research.

<b>B</b>	<b>Specialised Subject Skills</b> - <i>on successful completion of the programme you will be able to:</i>
B1	Make music with the level of insight, critical maturity, individuality and technical assurance consistent with the ability to enter the profession in the chosen discipline.
B2	Demonstrate sophisticated interpretative skills, initiative, creativity and individuality, with the potential for experimentation and risk-taking.
B3	Demonstrate mastery in assimilating elements of musical language and expression relevant to the discipline, reflecting on these in performance or creation, and in the recording studio environment.
B4	Disseminate the knowledge of and insights into your musical practice to the widest range of audiences at an appropriately inclusive level.
B5	Demonstrate innovation, entrepreneurship, flexibility and resilience in deploying a range of relevant techniques applicable to their professional activities, including demonstration of teaching experience.

<b>C</b>	<b>Generic, Intellectual and Graduate Skills – on successful completion of the programme you will be able to:</b>
C1	Work collaboratively, demonstrating maturity and initiative.
C2	Plan for and manage dynamic situations flexibly and positively.
C3	Work autonomously and with a high degree of self-motivation, employing sophisticated self-critical skills.
C4	Engage in self-reflective practice.
C5	Communicate verbally with confidence and insight.
C6	Work effectively and confidently within a global and culturally diverse environment
C7	Employ a range of technological skills fluently and at an appropriate level of sophistication.

## 2. CRITERIA FOR ADMISSION AND ENTRY

Admission to the MPerf programme is by competitive audition. Applicants must normally hold a first degree or equivalent (or be deemed by the RNCM to be of equivalent professional standing). This qualification need not be in music, but all candidates must satisfy the RNCM at audition that they have already achieved a high standard of performance in their principal study discipline and have the potential to develop further towards a professional level of attainment. For applicants whose first language is not English, the normal standard (International English Language Testing System: IELTS, or equivalent) for entry to the MPerf is 5.5 in each component (or CEFR B2 as recognised by UKVI.) Where an applicant's IELTS score is marginally below that indicated, entry may still be possible (subject to the approval of Simon Clarke as course leader, in consultation with the Senior Language Tutor, Professor Jean Ammar) with extra language support offered through the RNCM's Pre-Sessional English Summer Course and in-session English Language provision.

Accreditation of Prior Learning (APL) does not apply to this programme. The MPerf is designed to provide a comprehensive course of study over either 1 or 2 years, with the Recording Project module and guaranteed Practical Pedagogy placements exclusive to the programme; any exemptions (e.g., via APL) would lead to a dilution of the intensive performance-orientated nature of the course.

### Programme Transfer

It is not possible for you to transfer from the MPerf (either 1-year or 2-year) to other PGT programmes. You may not normally transfer onto the MPerf from other PGT programmes. If you have successfully completed Practical Pedagogy in the MMus and wish to take the MPerf, you would not be permitted to repeat it on the MPerf but would instead be required to complete an appropriate extra Option from the *full* list available in the MMus programme, upon approval of Simon Clarke. As credit transfer via APL is not possible, students who have previously completed an MMus/PGDipAS need to repeat any of the optional modules if necessary.

Strict conditions apply to transfer either way between the 1-year and 2-year MPerf as the Recording Project is scheduled over both years of the 2-year programme. A student on the 1-year MPerf may transfer to the 2-year MPerf *no later* than the end of term 1, with the approval of Simon Clarke as course leader. A student on the 2-year MPerf may *normally* only transfer to the 1-year MPerf *within the first four weeks* of term 1, again with the approval of Simon Clarke.

## 3. COURSE OVERVIEW

The MPerf has Principal Study at its centre, and you can normally expect to devote a significant portion of their time in this area.

The main emphasis is on establishing a practical skills base at a professional level and in several

distinct and highly specialised areas. Students taking the 2-year programme will normally take 60 credits of assessment in the first year and 120 credits (including 60 credits of Principal Study assessment) in the second, while receiving 600 learning hours in Principal Study (and 40 hours contact time) in the first year. Students opting for the 1-year programme undertake all 180 credits of assessment within the year. Students opting for either the 1- or 2-year programme take into consideration the time they can devote to practical training in their Principal Study and other factors such as cost and career aspirations.

The core module of Recording Project is exclusive to the MPerf, and the guaranteed placements in the core Practical Pedagogy module further underpin the distinctiveness of the programme. As a masters-level qualification, however, the overarching rationale is grounded on the development of collaborative, reflective, critical and self-critical skills appropriate to successfully pursuing a career as a professional musician.

As principal study activities intersect all PGT programmes, MPerf students are naturally integrated into the Graduate School as a whole. This is further underpinned through the option to select modules, including the research module choice, from those available to all PGT students.

### **Programme structure, content, credit framework**

1 credit is normally equal to 10 hours of study; however, you may find that it is necessary to devote more time to certain modules depending on the assessment schedule and other factors. In the induction meetings you will have an opportunity to ask questions about modules, and to consider the overall timetable (including assessments) when making your module selections.

There will be an extra meeting timetabled during the Induction Week (Welcome Week) which discusses the Research and Vocational specialisms in more detail. MPerf students wishing to take the Pedagogy (Vocational) Specialisms will have an opportunity to meet Simon Clarke individually to discuss their options in more detail.

#### **If you are on the 1-year MPerf you will take the following modules:**

Principal Study (60 credits)  
Practical Pedagogy (30)  
Recording Project (30)  
Research Module choice (30)  
Optional Module (30)

#### **If you are on the 2-year MPerf you will normally take the following modules:**

##### **Year 1**

Principal Study (no credits, continues in Year 2 with assessment)  
Recording Project (no credits, continues in Year 2 with assessment)  
Optional Module (30)  
Research Module Choice (30)

##### **Year 2**

Principal Study (60)  
Practical Pedagogy (30)  
Recording Project (30)

#### **Choice of research modules:**

You must choose at least one of the Research modules below:

Dalcroze in Context (30)  
Dissertation (minor) (30)

Research Methods: Artistic Research, Music Education, Music Psychology, Musicology, Philosophy and Music or PRiSM (30) Research Lecture Recital (30)

Repertoire Project (30)

Some Research modules require a higher IELTS than 5.5 (see Module Outlines) so may not be available to all MPerf students.

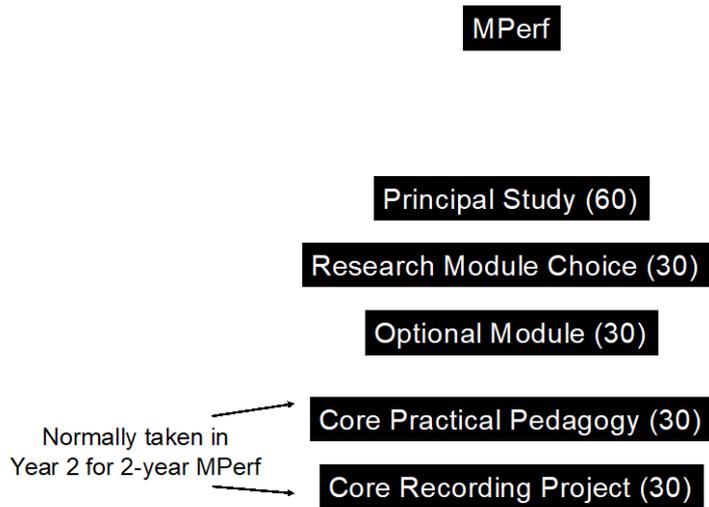
### Optional Modules

You can choose one practical or vocational 30-credit module from the list below:

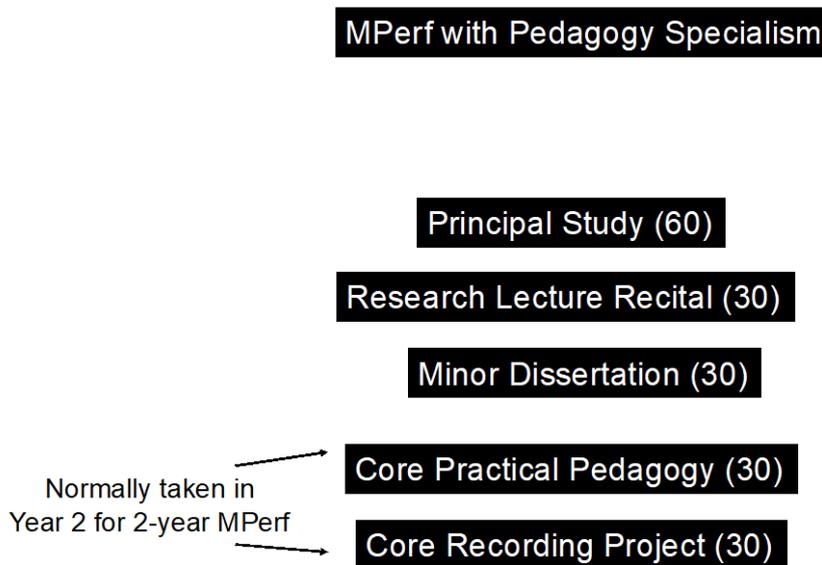
- Accompaniment
- Arrangement
- Artistic Project
- Composition Elective
- Conducting Elective
- Contemporary Songwriting
- Cross-cultural Approaches to Musicianship
- Dalcroze Eurhythmics and Dynamic Rehearsal
- Electronic Experimental Ensemble
- Freelance Musician
- Music & Environment
- Musicianship for Vocalists: Consort Singing
- Practical Pedagogy
- Presenting Research
- Professional Audition
- Professional Placement
- Small Ensemble Performance
- Underrepresented Music and Musicians

<b>Work-Placement</b>	The optional Professional Placement module involves various self-directed work- placement opportunities and Practical Pedagogy involves a teaching placement.
<b>Timetables</b>	Normally available one week before term begins, although enrolment figures may lead to alterations being made during the first week of term. Students are expected to schedule their own one-to-one tuition with designated tutors and normally receive information on tutor and supervision allocation within the first two weeks of the first term.

**MPerf program diagram:**



**MPerf with Pedagogy Specialism**



#### 4. TEACHING AND LEARNING METHODS

The Graduate School promotes a diverse, innovative, and student-centred approach to learning, with the learning and teaching methods used in the delivery of the programmes designed to reflect the diversity of student experience and to meet your individual learning needs. Responding positively to the Office for Students' most recent guidance on improving access and participation, the Graduate School meets the needs of students with non-traditional qualifications and/or from overseas by providing a not-for-credit module which supports and updates students' theoretical knowledge of music. Prof. Jean Ammar, Senior Tutor (Language Support) offers seminar-based and individual support throughout the academic year across the full range of modules and a pre-sessional course offers incoming students an opportunity to develop the necessary language skills for successful postgraduate study. The Student Disability and Wellbeing Advisors assist students through the design of bespoke learning plans where appropriate, gives individual guidance and further advises the Graduate School on any necessary accommodation for disabled students ensuring that all reasonable adjustments be made in accordance with the 2010 Equality Act. The Graduate School programmes are designed wherever possible to offer flexible routes in learning and teaching, including assessment. The flexible modes of delivery in various modules promote student choice and control over their scheduled commitments.

You will typically have one individual principal study lesson each week during teaching weeks, in addition to school-specific classes and activities. Other modules have various modes of delivery, ranging from those that meet on a regular timetabled schedule, normally every 1 or 2 weeks, to others (e.g., Major Dissertation) where you are expected to arrange periodic meetings with your supervisor. Class sizes will vary depending on the module. In taught modules, minimum cohorts are specified where appropriate and some have upper limits to ensure the quality of the student experience. Normally, you will be able to take the modules you have requested, and the teaching timetable is arranged to avoid any module conflicts. Exceptions will apply in modules (e.g., Conducting) that have entrance or audition requirements.

The following learning and teaching methods are used throughout your programme, although they will vary according to the module choice. Module outlines indicate which apply.

- **Individual lessons in Principal Study** offer advanced and specifically customised training. You will negotiate with your specialist tutor(s) the content and style of the Principal Study learning and assessments. Lessons provide a forum for you to enhance key technical and musical skills as well as making informed choices regarding repertoire and format for recital presentations and/or creative portfolios, preparing for the professional application of your musical training.
- **Specialist Classes and Workshops** involve formative feedback on practical aspects of performance and/or creative work and often an opportunity to give and receive feedback from fellow students as well as tutors.
- **Masterclasses** with visiting national and international tutors offer additional expert insights and perspectives on issues related to Principal Study activities.
- **Lectures** involve discussion of concepts relevant to the module and invite your participation.
- **Seminars** or other forms of group discussion involve individual or group presentations to develop oral presentation and communication skills, providing opportunities for you to work collaboratively with you peers, under staff supervision.
- **One-to-One Supervision** on various projects is delivered by tutors with expertise in the general subject area.
- **Mentoring** includes personalised guidance, sharing expertise and fostering critical thinking.
- **Placements** offer real-world practical experience, industry insights, networking and time-management, bridging the gap between theory, practice and the application of your skills.

- **Essay-Writing** develops specific research techniques, acquiring knowledge and presenting ideas and arguments in written form, from short reports on performance events to major research dissertations.
- **Reflective Writing** is a valuable tool for exploring your creative process, enhancing self-awareness, and refining your artistic and other skills.

## INDEPENDENT LEARNING

When not in classes, you will typically be involved in many extracurricular activities, including rehearsals and public concerts, including externally. Where possible, you have various options for receiving credit for such activities, in modules such as Artistic Project and, where applicable, Professional Placement. You are also encouraged to consider whether your own College-initiated or self-directed projects are eligible for Principal Study credit (see the Principal Study module outlines for more information).

## 5. ASSESSMENT AND FEEDBACK

### Formative Assessment

Formative assessment and feedback underpin the Principal Study 1-2-1 model, with students receiving feedback from their tutors on a weekly basis.

Throughout the programme opportunities for formative feedback arise in the practically orientated modules, and through individual supervision in the research modules. Formative feedback is given in support of your learning across the programme, seeking to integrate your practical proficiency with your aptitude and motivation for research-informed music-making.

### Mid-course Formative Assessment

Towards the end of the first year of the two-year programme, or at the beginning of term 2 of the one-year award, you are assessed through a formative mid-course performance or equivalent.

School of Strings, School of Wind, Brass and Percussion, School of Vocal Studies and Opera:

15–20 minutes

School of Keyboard Studies

20 minutes (from a submitted programme of 30 minutes)

The rationale for this is due to the longer length of keyboard recitals.

School of Popular Music:

students will perform for 10–20 minutes, and composition/production will be assessed through submission of a portfolio, normally 10–15 minutes and undertake a viva of around 15 minutes.

These are timetabled assessments, intended to reflect the experience of your Principal Study summative assessments, and you receive written feedback.

Formative mid-course assessments are marked by a panel of two internal staff members; no Specialist External Assessor is involved. There is no requirement to pass the formative mid-course assessment, which is instead intended to offer you an opportunity to take stock of progress and to receive formative feedback in written form. While no mark is given you will be notified of the outcome, 'pass proceed' or 'pass with caution'. Where concerns are raised on progress through a 'pass with caution' outcome, this is discussed initially with the Principal

Study tutor(s) by the Head of School and/or Deputy, and subsequently in tutorials with the tutor(s) and you. The tutors are expected to report back on progress to the Head of School, normally within two months of the initial report. In exceptional cases a further formative assessment may be arranged. Simon Clarke is kept informed throughout the process.

## **Summative Assessment**

Assessment modes vary by module and aim to promote inclusive approaches to teaching and learning. Many modules have mixed forms of assessment, for example a live or recorded performance / creative portfolio plus written work and/or a viva voce. If you have particular learning needs these can also be accommodated through offering alternative forms of assessments. Module outlines indicate which types of assessment apply in each case and can help you in your selection of modules. Modules normally have one summative assessment point (deadline) at the end of the teaching. Where there are other assessments required (e.g., viva voce) these are made clear in the module outlines, which can be found in Section 8 of this handbook.

Some dissertation projects have pre- or co- requisites. This means you must take another module either before or alongside the other. These apply to the following dissertation topics:

Music Education - requires Research Methods: Music Education  
Music Psychology - requires Research Methods: Music Psychology  
Instrumental Pedagogy - requires Practical Pedagogy  
Vocal Pedagogy - requires Practical Pedagogy

## **Assessment Strategy**

The Graduate School Assessment Strategy is underpinned by the following concepts:

- The purpose of assessment is to enable you to demonstrate that you have achieved the intended learning outcomes of the programme at the appropriate standard set for the award.
- Assessment must promote and support learning and therefore occurs in both formative and summative contexts.
- Assessment in the Graduate School should seek to promote independence and innovation among students, preparing them for the demands of the profession.
- Assessment is intended to provide an indication of the level of learning for students, staff, external scrutinisers, Higher Education authorities, professional bodies and other external organisations.

The assessment strategy is designed to emphasise assessment for learning. You are expected to play a significant role in the determination of your own assessment (for example, determining the type of performance/composition assessment to be undertaken), and therefore it is essential that tutors and students are aware of the criteria by which marks are differentiated, the learning outcomes that these assessments measure and the potential for achieving the highest marks by creative enterprise, initiative and commitment to the chosen course of study.

Summative assessment is designed to meet the needs of your real-world professional skills: in each case you should understand the relevance of the assessment activity to your career aspirations. Despite the flexibility at the core of the programme, the equity of assessment is assured by a rigorous process involving Principal Study panels (three examiners 'blind marking' and arriving at a mark agreed by all, one to be a specialist external), moderators (module co-ordinators), External Examiners (who observe the marking process and sample work across the programme of study) and appropriate observance of the College's Assessment Regulations.

The Graduate School will adopt a variety of different methods of assessment consistent with and appropriate to its variety of modes of learning and teaching. The purpose of using a range of methods is to:

Provide the most appropriate and direct means of measuring the extent to which you achieve the intended learning outcomes of the programme and its constituent modules.

Allow you to demonstrate your strengths, considering the varied nature of prior learning experiences and individual learning needs.

Promote, support, and develop different learning experiences and ensure that you have fair and inclusive access to the College's PGT programmes.

Encourage recognition of a range of cultural and musical values. Avoid excessive/inappropriate formal examinations.

In addition, the programme assessment strategy aims to:

Encourage the development of fair, innovative and rigorous approaches to assessing student work, considering the need for innovation to be underpinned by the concepts listed above.

Ensure consistency and parity of assessment standards through marking, moderation and standardisation procedures, as well as the involvement of specialist external assessors and external examiners.

Engage in regular reviews of assessment procedures through the mechanism of Continuous Monitoring and the Postgraduate Taught Degrees Committee

Provide regular staff training for those involved in the assessment of the programme.

Allow your views on assessment to be articulated and considered by the Programme Team. Offer appropriate training for students in any non-standard modes of assessment.

Employ assessment for diagnostic purposes, e.g., at the audition stage, to ensure that the programme accommodates the needs of students with a diversity of needs and backgrounds.

The MPerf assessment methods have been designed so that they will relate explicitly to the intended learning outcomes, levels, and learning and teaching methods in the modules. They aim to be inclusive, acknowledging those who are returning to formal study after a break and those who may have challenges in study skills by providing creative alternative methods of presenting work wherever possible (see Modes of Assessment below).

Each module relates to a series of generic descriptive marking guidelines, which are summarised below. The use of marking guidelines is intended to ensure comparability of standards internally within the RNCM, to demonstrate these standards externally and to promote transparency to the student body. Full Marking Guidelines can be found in Section 9 of this Postgraduate Student Handbook.

### **Progression:**

The core Principal Study (60 credits), Practical Pedagogy, Recording Project and Research Module Elective (all 30 Credits) are the core modules in the programme.

On the 1-year MPerf you must pass all modules to achieve 180 credits. On the 2-year MPerf you must pass all modules (60 credits) in the first year.

It is possible to progress to the 2<sup>nd</sup> year provided 30 credits have been passed. This will only permit you to achieve a PGDip/PGCert exit award without classification. All exit awards are detailed in the Introductory Course Information above.

Students who fail to pass any modules in the 1<sup>st</sup> year of a 2-year MPerf will not normally be allowed to progress to the 2<sup>nd</sup> year of study, and the studentship will be terminated.

The pass mark in all modules is 50%. The Board of Examiners will permit one opportunity for re-sitting any module to be capped at 50%.

## **Academic Malpractice**

You are encouraged to take ownership of your studies and are given flexibility, so that you can choose topics that are of direct interest to you and support you in your career aspirations. It is important that the work you present for assessment is your own, this upholds fairness and maintains academic integrity for all students. If you are found by the Academic Malpractice Committee to have failed to submit original work, this can have serious consequences, including the loss of your degree or studentship. More information on the Academic Malpractice policies are contained in the Student Regulations Handbook.

## **Feedback**

Feedback on summative assessments is given in written form and is normally delivered electronically, either through email or via Moodle. Feedback is normally delivered within three weeks of work being submitted. Exceptions to this include when there is a longer assessment period, for example, for final recitals/portfolios, and/or when viva voces are part of the assessment. Feedback deadlines are published annually in the handbook.

All assessment is either double marked, or single marked with moderation. Principal Study final recitals are marked by a panel of three. The panel initially submits blind marks and subsequently enters into discussion to reach a final agreed mark.

Final recitals and portfolios involve a specialist external assessor in the marking process. All marking is scrutinised by an External Examiner who samples work and monitors the examination process while visiting College.

## **6. STUDENT SUPPORT, DEVELOPMENT AND WELLBEING**

You will receive an induction programme in the Welcome Week activities, a week before the start of the academic year. These activities include:

- Advice on learning support
- An induction into the Library and IT facilities
- Guidance on course structures, credit framework and module options
- Guidance on Wellbeing and Personal Safety, Hearing Conservation, Counselling Services, introduction to Alexander Technique
- International Student meetings
- Guidance on performance opportunities

When you arrive at the RNCM you will have an opportunity to meet with David Horne, Simon Clarke or Cath Yates, depending on your programme of study. For the MMus, MPerf and PGDipAS these meetings will answer further questions you may have about modules, and to help you in your choices. If you are considering a Specialism on the MMus you will be able to discuss this in more detail. Pastoral/Health Care: The College has a Counselling Service the RNCM Wellbeing team, devoted to the welfare and wellbeing of students. Jane Gray is the Head of Student Disability and Wellbeing.

### **Induction of International students:**

International students are included in all general Welcome Week events, and Student Services provide any extra support you might need, for example on visa questions.

If you require it as an International Student, you are offered further support throughout the academic year in *Engagement with Learning*, a series of non-credit bearing classes, taught by Dr Amanda Babington.

### **RNCM English Pre-Sessional Course:**

To provide further support for international students on PGT programmes whose first language is not English, the RNCM offers a pre-sessional 'summer school' (see website for current fees). The course is aimed at students who have been offered a place but whose language skills fall marginally below the minimum entry requirement for the programme, typically by 0.5 IELTS points. The course starts in late July and runs for six weeks. Places are offered on a first-come-first-served basis and may be limited. The

course develops research and presentation skills that will be useful in many of your module choices.

### **Supplementary Music Theory Provision:**

Given the varying backgrounds of students on PGT programmes, the College offers a range of optional, non-credit bearing theory and musicianship tutorials through the academic year. This provision starts with fundamental content and progresses to more sophisticated approaches in support of the full range of your learning activities. A further primary purpose of these sessions is to help familiarise international students with English analytical conventions and terminology.

Further details may be found in the RNCM Student Regulation Handbook on the College Website – see References and Further Information in Annex 1.

### **STUDENT VOICE**

Students are represented at every level of the College's deliberative structure, except for those committees (for example the Board of Examiners, Extenuating Circumstances Committee) in which confidential student data is discussed and/or evaluated.

#### **Postgraduate Taught Degrees Committee (PTDC)**

A representative for each programme, and for each year/ level of the programme(s) is included in the membership of the Postgraduate Programme Board. Representatives report to the PTDC on matters affecting their cohort, with particular emphasis on providing feedback to staff on the programme.

Students have further opportunities to provide feedback through an annual internal Postgraduate student survey, in which they evaluate their learning experiences. Students are invited to provide feedback in meetings with Heads of Schools (School meetings) and the Head of Graduate School preparatory to revalidation.

#### **Student Experience Forum (SEF)**

The Student Experience Forum meets once a term, with student representatives being allocated according to Schools rather than programmes. The committee operates as a discussion forum between students and staff representing key College services and functions on any matters not relating to academic programmes

#### **Students' Union**

The RNCM Students' Union (RNCM SU) exists to promote your interests through representation on most College committees and by providing an extensive welfare and advice service. The RNCM SU integrates the social and academic areas of student life through the organisation of various events throughout the academic year and works in collaboration with senior academic members of staff to ensure that the student voice informs strategic decision making at the College. The Union is affiliated to the National Union of Students, subject to annual confirmation by the membership.

### **ACADEMIC SUPPORT**

The following network of academic support is available to students:

- Director of Programmes: Prof Jennie Henley is responsible for the overall education and training of students at the RNCM.
- Head of the Graduate School, Prof David Horne, supported by the Deputy Head, Dr Simon Clarke: responsible for all aspects of curriculum development within PGT programmes, as well as developing and co-ordinating the management of the students' learning experience within and across their programmes.
- Heads of Principal Study Schools: responsible for the education of discipline-specific training of students in Principal Study.
- Principal Study Professors: providing contact teaching and learning support in much of the programme.

- Module Co-ordinators and Lecturers: responsible for the maintenance of individual modules.
- Senior Tutor (English Language Support): Prof Jean Ammar is responsible for providing support to students whose first language is not English.
- Library staff: during induction and other advertised times in the academic year, Library staff offer assistance and training on deploying the resources offered. All Library staff are expert in assisting with students' musical (and other) queries and David Horne works with the Head of Library Services, Sarah d'Ardenne and other staff to ensure that students' needs for resources can be met, and to identify any enhancement of provision.

Recognising the diversity of students' learning backgrounds, the Graduate School offers a non-credit bearing series of classes annually called *Introduction to Music Theory for Postgraduate Students*. This allows students to revise and build on their existing theoretical knowledge in a seminar format. This provision starts with fundamental content and progresses to more sophisticated approaches in support of the full range of your learning activities. A further primary purpose of these sessions is to help familiarise international students with English analytical conventions and terminology.

### **Personal Support**

Students experiencing personal difficulties that are affecting their ability to fulfil the requirements of their degree programme should contact the Student Wellbeing Advisors, [Wellbeing@rncm.ac.uk](mailto:Wellbeing@rncm.ac.uk), who will direct them to the appropriate service.

*Full details of Student Services can be found in Section 6 of the Student Regulation Handbook.*

### **Disability**

It is your responsibility to consider whether to disclose a disability or not; the College will only consider whether reasonable adjustments are required from the point of disclosure by you and adjustments cannot be made retrospectively, e.g. following assessments or at the end of the academic year.

## **7. EMPLOYMENT**

The provision of Careers Advice at the RNCM is distributed among several areas. You receive careers guidance from your Principal Study professors and all other members of academic staff with whom you work closely, including your Head of School and Deputy, Course Leader, members of the RNCM's Professional Engagements Team and Orchestras Office staff. All these are a crucial component in the network of contacts which students will make during their period of study.

In addition, the RNCM Library has a section pertaining to advice on careers within music, including books and manuals dealing with such aspects as business skills, overviews of careers available to music graduates and postgraduates, and preparation for auditioning. In the PGT programmes with vocational modules such as Freelance Musician and Professional Placement, there is an opportunity to develop projects that will be valuable after graduation.

Most students graduating from the college's PGT programmes undertake employment (part or full-time) and/or further education. Of those students who are employed the majority work in the music industry.

## **8. COURSE COSTS AND SOURCES OF FINANCIAL SUPPORT**

Details of fees, and potential funding sources, including bursaries and scholarships, may be found on our website: [FEES](#)

## **9. THE LEARNING ENVIRONMENT**

### **RNCM Library:**

The RNCM Library has a wide range of materials to support learning, research, and performance, and is a key resource for all areas of the degree programme. Our knowledgeable library staff have vast musical expertise and will help students to make the best use of the resources available. You have access to over

90,000 catalogued items of books and printed music, 96 current journal titles, a significant collection of CDs and DVDs and the College's own archive of recordings. You also have online access to e-books, databases, selected journals, and audio-visual streaming services, as well as the use of PCs with music software, listening stations and a viewing area. You are encouraged to make use of the library's archives and special collections: the RNCM Archives are of international importance, and the RNCM Collection of Historic Musical Instruments consists of over 300 instruments, bows and miscellaneous items dating from the 16th to the 20th century.

## **10 EQUAL OPPORTUNITIES AND DIVERSITY**

In keeping with the RNCM's commitment to, and policy on, equal opportunities, our PGT programmes:

- are offered to all students with no discrimination in terms of race, age, gender, sexual orientation or family circumstances (where possible every effort is made to accommodate students with special needs as a result of disability or socio-economic disadvantage);
- will, where appropriate, cover issues of equality of opportunity within the curriculum;
- use a range of learning and teaching methods in recognition of the diversity of students' preferred learning methods and communicative skill strengths;
- use a range of assessment methods with due care to the needs of different groups. If you are unable to take part in particular activities or modes of assessment due to individual circumstances, special arrangements will be made where possible to accommodate your needs fairly;
- aims to ensure that every effort is made to provide learning spaces accessible to students with disabilities and to support them throughout their programme.

All Course Leaders and other relevant staff ensure that all teaching, including assessments, is available to all students, regardless of disability or socio-economic disadvantage. Where necessary, alternative forms of assessment will be offered, while ensuring that there is parity of assessment and that all students continue to meet the learning aims and outcomes.

Further details of the RNCM Equality and Diversity Policy and Ethics Framework may be found, under 'Institutional' policies, on the 'RNCM Policies' website.

## **11. REFERENCES AND FURTHER INFORMATION:**

Available on the College website: :

[RNCM Policies](#)

Academic Regulations

College Policies