



Royal Conservatoire  
*of* Scotland

**SCHOOL OF MUSIC**

**PROFESSIONAL GRADUATE DIPLOMA  
IN EDUCATION (MUSIC)**

**PROGRAMME HANDBOOK**

2021-22

## Contents

<b>1. WELCOME</b> .....	<b>7</b>
1.1 History & Philosophy of your programme, national and international context .....	7
1.2 Your responsibilities as an RCS student.....	8
<b>2. PROGRAMME SUMMARY DETAILS</b> .....	<b>10</b>
2.1 Programme Title .....	10
2.2 Duration .....	10
2.3 Mode(s) of Study .....	10
2.4 Awards/Qualifications by level .....	10
2.5 Credit Framework .....	10
2.6 Date of (Re-)validation .....	10
2.7 Start date .....	10
2.8 Next review date .....	10
<b>3. PROGRAMME SPECIFICATION</b> .....	<b>11</b>
3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles .....	11
3.2 Programme aims .....	11
3.3 Programme Learning Outcomes .....	11
3.4 Admission Criteria.....	15
3.5 Programme structure including credit framework by level .....	18
3.6 Programme Content .....	19
3.7 Learning outcomes by level (programme overview), and curriculum progression .....	19
3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes .....	20
3.9 Areas of study in programme (e.g. strands).....	25
3.10 Learning and teaching methods .....	29
3.11 Assessment .....	30
3.12 Philosophy and Practice .....	31
3.13 Assessment Modes .....	32
3.14 Types of Feedback .....	33
3.15 Assessment Scale .....	34
3.16 Assessment (Progress and Resit Regulations; EEs, BOE Etc.) .....	37
<b>4. LEARNING ENVIRONMENT</b> .....	<b>39</b>
4.1 Support for students (academic, pastoral) .....	39
4.2 Work strategies.....	39
4.3 Feeding back to your programme leader(s) and other staff (including programme committee).....	40
4.4 Internationalisation.....	41

4.5	Work-based learning.....	42
4.6	Health and safety, safe space .....	44
4.7	Equality and Diversity .....	45
4.8	Technology and learning resources/modes (e.g. VLE).....	47
4.9	Staff .....	48
4.10	IPR, copyright etc. ....	48
4.11	The student contract.....	48
4.12	Transitions Tutor role.....	49
4.13	Communication in department/programme.....	49
4.14	Working week.....	50
4.15	Independent study, autonomous learner, reflective practitioner .....	50
<b>5.</b>	<b>MODULE DESCRIPTORS BY LEVEL.....</b>	<b>54</b>
<b>6.</b>	<b>MARKING DESCRIPTORS/GUIDELINES BY MODULE/ASSIGNMENT TYPE .....</b>	<b>67</b>
<b>7.</b>	<b>GRADUATE DESTINATIONS.....</b>	<b>74</b>

## Equality, Diversity & Inclusion Statement

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency and open-mindedness. We will proactively advance equity and inclusive practice in our activities, and through effective and collaborative action ensure that all have the right to be seen, heard and celebrated.

As a student on the PGDE (Music) Programme, we are committed to providing you with a safe and supportive environment in which you will be able to flourish, be free to express yourself and supported in doing so – especially where your personal experience and identity is not the prevalent experience reflected in the room.

During your studies, you will explore the concept of inclusion and inclusive practice within schools and specifically in the music classroom; study and put into practice policies such as GIRFEC (Get it Right for Every Child) and *Responsibility of All*; learn the importance of designing a curriculum that allows for the participation of all learners regardless of ability, social background, race, disability, gender, sex, sexual orientation or religion/belief; and, learn and recognise that teachers have professional responsibility for pupil health and wellbeing, support and pastoral care.

Inclusive. Dynamic. Committed.

## **Anti-Racism Statement**

In May 2020, the shocking death of George Floyd and the global response that has followed has highlighted the devastating impact of racism and racial inequality on our society and communities.

The Royal Conservatoire of Scotland is committed to being an anti-racist organisation. These events have challenged us to develop our work further, and we recognise we must do more to address racism and inequalities within our community. The [Anti-Racism Action Plan](#) and the [Anti-Racism Action Plan Appendix](#) were published in August 2020 and will be updated on a quarterly basis.

The Conservatoire has a zero-tolerance approach to racism and condemns all racist and discriminatory behaviour. We are committed to challenging and dismantling structural racism within our practices, policies, procedures and community.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our Black and Global Majority staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress.

## **Coronavirus Pandemic Statement**

The operations of the Conservatoire during Academic Year 2021/22 will continue to be affected by the Coronavirus pandemic. Therefore please be aware that references in this handbook to activity that would normally be carried out face-to-face may in fact be delivered online during AY 21/22. However, your Learning Outcomes, total study hours and assessments are as detailed.

Specific information on the blend of in-person and online learning will be communicated to you by your Heads of Programme. Please work proactively within the safety protocols of your programme.

Throughout the year, if the pandemic and associated governmental guidance require further adjustments to be made to your learning, these will be communicated to you.

As a learning community, we will all be working together to support a positive and stimulating experience for you.

## 1. WELCOME

### 1.1 History & Philosophy of your programme, national and international context

The Royal Conservatoire of Scotland (RCS) is Scotland's national Conservatoire and, across all of its activities, produces graduates who go on to make a vital contribution to the cultural health and well-being of our society. As Scotland's national Conservatoire, the RCS has a responsibility to nurture teachers who excel in all aspects of their practice and who are able to stimulate, inspire and lead future generations into making a positive contribution to the life of the nation and the wider world.

Since becoming an Initial Teacher Education (ITE) provider in September 2017, the Conservatoire has established a secure foundation on which to grow the area of ITE provisions and, as such, has the potential to have a major impact on creative arts education in Scottish schools.

In Scotland, there are currently two routes into Music teaching: the undergraduate concurrent degree (e.g. BEd Music) and the PGDE (Music). The PGDE (Music) qualification offers Music graduates (both from the RCS and further afield) a route into teaching at the Conservatoire.

The PGDE (Music) programme at the Conservatoire has the advantage of being set in a small specialist creative arts institution and for this reason is able to tailor all aspects of professional studies in education to the specific context of Music teaching.

The PGDE (Music) aims to support you to develop expertise and experience in learning and teaching in line with the *Standard for Provisional Registration* (GTCS, 2021) and to lead and shape change in Music education in a complex and diverse society.

Through the PGDE (Music) Programme, you will learn how to plan, design, implement and critically evaluate the effectiveness of your teaching to support learners within your school and with a view to understanding your own career development through a commitment to *Career-Long Professional Learning*. The PGDE (Music) Programme requires you to be able to evidence a secure working knowledge of learning and teaching in the Scottish school context, action and reflection against the *Standard for Provisional Registration*

(GTCS, 2021) and detailed understanding of the current trends, themes and influences which impact on the development and delivery of the curriculum for learners aged 3–18.

The PGDE (Music) Programme is designed to prepare you, on graduation, for your Probationary year, the requirements of Professional Update and Masters-level study.

## 1.2 Your responsibilities as an RCS student

It is expected that those who meet the entry requirements will also demonstrate a commitment to the high level of professional conduct expected of General Teaching Council for Scotland (GTCS) registered teachers. The PGDE (Music) Programme embodies and supports the key messages from the GTCS *Student Teacher Code* (2012) which, along with the RCS *Student Code of Conduct*, will help you to understand the professional roles, responsibilities and actions expected of GTCS registered teachers in Scotland.

Through the array of activities, tasks, observations and learning conversations, the PGDE (Music) Programme supports you to establish healthy and professional working relationships with learners and colleagues, develop your growing identity as a teacher in addition to understanding the importance of your role within your schools. The PGDE (Music) Programme therefore demonstrates a commitment to supporting you in your:

- Working with pupils;
- Working with others including your peers on the PGDE (Music) Programme and colleagues in school;
- In the development of honesty and integrity required for the profession;
- Become aware of equality and diversity within learning and teaching.

Throughout the coursework on the PGDE (Music) Programme, you will be expected to reflect on your professional conduct and commitment to the above in your lesson plans and personal reflections. You will also be expected to demonstrate an astute awareness of, and comply with, the RCS *Fitness to Practice Policy*, the GTCS *Student Teacher Code* (2012) and the professional and educational ethics required of practicing teachers in Scotland.

**To ensure your fitness to practice in schools it is essential that you keep up-to-date with all coursework. If you fail to engage fully with the coursework, you may be deemed not fit to practice and therefore will not be able to go out on placement.**

The RCS *Fitness to Practice Policy* provides further guidance. This is accessible via the Portal.

### **Use of Social Media**

As emerging professionals, it is vital to ensure that you are not compromised by inadvertently making aspects of your private lives available to the public, especially your pupils. You will need to become prudent in your use of social network sites and should ensure that your privacy settings are secure. At no point should information, views or opinions on any aspects of schools, pupils or fellow students be posted on sites such as Facebook or be shared in emails. If you fail to act on this advice and post ill-judged material which could bring yourselves, the PGDE (Music) programme or RCS into disrepute you will be formally sanctioned through a disciplinary process. In cases of serious breaches of trust, confidentiality or professionalism you may be withdrawn from the programme.

## 2. PROGRAMME SUMMARY DETAILS

### 2.1 Programme Title

Professional Graduate Diploma in Education (Music)

### 2.2 Duration

Exit Award Title	No. of Years	No. of Terms
Professional Graduate Diploma in Education (Music)	1	3

### 2.3 Mode(s) of Study

Full-time

### 2.4 Awards/Qualifications by level

Graduate Certificate of Higher Education (Music Education)

Professional Graduate Diploma in Education (Music)

### 2.5 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Graduate Certificate of Higher Education (Music Education)	9	30	30
	10	30	
Professional Graduate Diploma in Education (Music)	9	30	60
	10	80	
	11	10	

### 2.6 Date of Validation and Accreditation

February 2019

### 2.7 Start date

August 2019

### 2.8 Next review date

2024

### 3. PROGRAMME SPECIFICATION

#### 3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles

##### Curriculum Principles

The Conservatoire curriculum:

1. Develops excellence alongside high levels of reflection in all of our disciplines.
2. Fosters the creative attitudes and skills needed for collaborative learning in and through practice.
3. Enables students to take responsibility for managing and evaluating their own learning.
4. Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.
5. Develops the ability to use theoretical understanding to inform practice and practice to inform theory.
6. Enables students to make a contribution in the world as artists, educators, advocates and active citizens.

#### 3.2 Programme aims

The PGDE (Music) Programme aims to develop Music teachers with a deep understanding of the professional values, knowledge and skills that will enable them to engage fully with the complexities of Scottish school-based education. It also aims to develop teachers that lead and shape change in Music education in a complex and diverse society.

#### 3.3 Programme Learning Outcomes

The PGDE (Music) Programme Learning Outcomes provide the depth and breadth to allow you the opportunity to develop your expertise and experience in learning and teaching within Music education in alignment with the *Standard for Provisional Registration (2021)*.

Programme learning outcomes are described in two stages:

On completion of **stage one** Learning Outcomes, you will be eligible for the award of Graduate Certificate in Higher Education **but will not be eligible for provisional registration with the General Teaching Council for Scotland.**

On **completion of both stage one and stage two** learning outcomes, you will be eligible for the award of Professional Graduate Diploma in Education (Music) and **will be eligible for provisional registration with the General Teaching Council for Scotland.**

### Programme Learning Outcomes for the Stage One

	<i>On completion of the first 60 credits of the Professional Graduate Diploma in Education, you will be able to:</i>	<b>SCQF Level</b>
1	Demonstrate, through placement, development of Professional Values, in self and others, and Personal Commitment to all learners, as exemplified in the GTCS Standard for Provisional Registration.	9
2	Demonstrate, through placement, development of a broad range of Professional Knowledge and critical Understanding as exemplified in the GTCS Standard for Provisional Registration.	
3	Demonstrate, through placement, development of, and apply as appropriate, a range of Professional Skills and Abilities, a few of which may be advanced, as exemplified in the GTCS Standard for Provisional Registration.	
4	Demonstrate a developing critical knowledge and understanding of a range of basic professional issues relevant to teaching, including the roles and responsibilities of teachers, Professional Values and ethics of teaching and the Standard for Provisional Registration.	10
5	Recognise and begin to critically reflect on key aspects of effective teaching, such as good communication, promoting positive relationships, curriculum and planning for learning.	
6	Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on classroom practice and educational literature (both general and Music-specific).	
7	Identify and critically analyse 'critical incidents'/significant moments and explore these in relation to wider academic reading	
8	Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.	

## Programme Learning Outcomes for Stage Two

	<i>On completion of the stage two of the Professional Graduate Diploma in Education, you will be able to:</i>	<b>SCQF Level</b>
1	Demonstrate, through placement, clear evidence of the development of Professional Values and a high level of Personal Commitment to all learners, as exemplified in the GTCS Standard for Provisional Registration.	10
2	Demonstrate, through placement, development of extensive Professional Knowledge and critical Understanding as exemplified in the GTCS Standard for Provisional Registration.	
3	Demonstrate, through placement, clear evidence of the development of a wide range of Professional Skills and Abilities, some of which may be specialised, as exemplified in the GTCS Standard for Provisional Registration.	
4	Exhibit an emergent understanding of enquiry, its contribution to professional learning, and at an appropriate level, know how to access and review relevant research for the betterment of professional teaching practice.	11
5	Demonstrate critical understanding of and engagement with the professional values and ethics guiding practice both within teaching and within professional/practitioner enquiry (generally and in relation to the Music classroom)	
6	Demonstrate through critical reflection, the ability to identify an appropriate issue/challenge/'problem' from classroom practice which could be developed for further enquiry in the probationary year/beyond	
7	Critically review and debate the relationship between professional policy, practice and research and reflect on the implications of Practitioner Enquiry for your professional development and pedagogy in Music education.	

### 3.4 Admission Criteria

The entry requirements for PGDE courses are set by the GTCS *Entry Memorandum* (2019).<sup>1</sup> All applicants must meet these minimum entry requirements before the course commences. The requirements are replicated below.

The minimum entry requirements for admission to the PGDE Music Programme are as follows:

- An undergraduate degree validated by a university in the United Kingdom or an undergraduate degree of an equivalent standard from a higher education institution outside the United Kingdom
  - The undergraduate degree should normally contain 80 SCQF credit points relevant to the teaching qualification or qualifications being studied (see section 2 for top-up qualifications).
  - 40 SCQF of the credit points must have been studied at SCQF level 8 or above.
  - Credit from a Masters degree may be considered but universities must assure themselves of the direct relevance of the credit to the teaching of the subject for which application is being made.
- A national qualification in English at SCQF Level 6 (Higher) or equivalent
- A national qualification in Maths at SCQF Level 5 (National 5) or equivalent.

Applicants are required to demonstrate:

- (i) Demonstrate intellectual music skills (some of which would be advanced) across the following:
  - musical repertoire and musical contexts
  - an understanding of interdisciplinary approaches (e.g. music and the relationship to other disciplines)
  - analysing, synthesising and interrogating musical materials.
- (ii) Demonstrate that they are competent in practical musical skills (some of which should be advanced) across the following:
  - instrumental performance
  - vocal performance
  - keyboard performance.
- (iii) Have experience of music technology in some format (e.g. use of microphones, experience of recording and producing).

It would be expected that all applicants should meet the requirements of (i). Applicants who do not meet the requirements of (ii) or (iii) will have to demonstrate competence through an interview process.

---

<sup>1</sup> GTCS (2019) Memorandum on Entry Requirements to Programmes of Initial Teacher Education in Scotland.

Minimum and maximum numbers for the programme are provided in the following table:

Category	Minimum Intake	Maximum Intake
Scottish/ EU	12	25
RUK		
International		

### 3.4.1 Description of Applicants

The PGDE (Music) Programme is concerned with your professional education and development as a student teacher; it prepares you for working in schools in Scotland and beyond, and provides a strong grounding for your continuing personal and professional learning. The PGDE (Music) Programme is a demanding, rigorous programme of study which seeks to ensure that graduates are committed to excellence, are professionally responsible and able to work in a world of change and accountability.

As such, the PGDE (Music) Programme is aimed at Music graduates who aspire to and have great potential and professional commitment for a career in classroom teaching. Applicants should demonstrate a desire to enrich and inspire young people through the medium of Music.

### 3.4.2 Selection Process

The selection process has two parts:

- The Interview
- The Folio

#### Interview

All applicants to the PGDE (Music) Programme are invited for an interview. At the interview applicants will be expected to be able to:

- demonstrate a clear desire to be a teacher;
- reflect on the qualities that make a good teacher;
- identify their own areas of weakness and in doing so, show a commitment to continuous personal development;
- discuss with some depth the current issues in education and how these might impact on Music education;
- display a good general knowledge of and interest in Music;

- demonstrate a good level of knowledge of Digital Learning/Learning with Technology with some experience of using Music Technology;
- discuss their personal statement and digital portfolio;
- Talk about the things they do besides Music (e.g. hobbies and/or other interests).

The interview will be conducted in friendly and supportive manner. Applicants will be assessed on their:

- ability to express themselves clearly and fluently;
- perceived commitment to and enthusiasm for teaching;
- level of preparation and reflection.

### The Folio

Two weeks before the interview, applicants will submit an online folio demonstrating their musical capabilities. The folio should include:

- a video (5-10 minutes) of them performing on their first study instrument/voice
- a video (2-3 minutes) demonstrating their singing ability (not required for first study singers)
- a video (2-3 minutes) demonstrating their ability on piano. This may be through performance of solo piano repertoire or an accompaniment which can be written out or busked from a melody with/without chords (not required for first study pianists)
- Examples of work using Music Technology (e.g., ProTools, Logic, GarageBand, Cubase, Sibelius, Finale, MuseScore etc)
- Some examples of original composition and/or arrangement (no more than three pieces)
- Any other work that they think might be relevant to their application

The interview panel recognizes that applicants may have extensive experience in some of these areas whilst having limited experience in others. The portfolio allows applicants to demonstrate their skills, knowledge and understanding in a range of areas common to the discipline, therefore, having limited experience in some areas should not preclude anyone from applying.

### Interview Panels

Interview Panels consist of:

- Two members of the PGDE (Music) staff
- A GTCS registered music teacher (from a Local Authority)

### Non Standard Entry and the Accreditation of Prior Learning

Applicants 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 course of study, may be admitted to the Programme. Procedures for admitting applicants to the Programme through non-standard entry are outlined in the Conservatoire's Quality Assurance Handbook (QAH 9). Due consideration will be given to any applicant with formal, certificated qualifications in areas of study related to the specifics of the Programme content. Procedures for the consideration of APL are outlined in the Conservatoire's Quality Assurance Handbook.

### 3.5 Programme structure including credit framework by level

<b>Exit Award Title</b>	<b>SCQF Level</b>	<b>SCQF Credits</b>	<b>ECTS Credits</b>
Graduate Certificate of Higher Education (Music Education)	9	30	30
	10	30	
Professional Graduate Diploma in Education (Music)	9	30	60
	10	80	
	11	10	

<b>SCQF Level/ Year of study</b>	<b>Typical HE Qualification</b>
Levels 9 & 10 Year 1 (Stage 1 only)	Graduate Certificate (Exit award, 60 credits)
Levels 9-11 Year 1 (Stages 1 & 2)	Graduate Diploma (120 credits at Level 9 or above)

### 3.6 Programme Content (credits, total hours, no. weeks taught by module, hours/week contact time, hours per week independent study)

Stage	Module Title	Credits	Level	Contact Hours (approx.)	Total Independent Study Hours
1	PGDE (Music) School Experience 1	30	9	45 176*	79
	Professional Studies 1	30	10	100	200
2	PGDE (Music) School Experience 2	50	10	20 297*	183
	Professional Studies 2	10	11	16	84
TOTAL				181 473*	546

\* denotes contact time on placement

### 3.7 Learning outcomes by level (programme overview), and curriculum progression

Module Title	Programme Learning Outcomes (Stage 1)							
	1	2	3	4	5	6	7	8
PGDE (Music) School Experience 1	✓	✓	✓					
Professional Studies 1				✓	✓	✓	✓	✓
Module Title	Programme Learning Outcomes (Stage 2)							
	1	2	3	4	5	6	7	
PGDE (Music) School Experience 2	✓	✓	✓					
Professional Studies 2				✓	✓	✓	✓	

### **3.8 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.)**

#### **3.8.1 Mapping of Programme Learning Outcomes against the Conservatoire's Generic Learning Outcomes**

The PGDE (Music) Programme, whilst a graduate programme, is mostly credit-rated at undergraduate level within the SCQF framework specification for Graduate Diplomas.

The Conservatoire's Undergraduate Academic Framework has its own Generic Aims and Learning Outcomes which have been mapped against both the SCQF and Dublin Descriptor benchmarks.

The tables below show the Learning Outcomes of the PGDE (Music) Programme mapped against the Conservatoire's Generic Learning Outcomes.

## Level Three – Stage One, LOs 1-3

Conservatoire Generic Learning Outcome	Stage One LOs		
	1	2	3
Demonstrate in his/her discipline a well-founded, creative and flexible <i>praxis</i> in which professional practice is informed by theoretical knowledge and understanding of the discipline		✓	✓
Show that the individual <i>praxis</i> also draws on appropriate critical and ethical thinking	✓		
Show that the individual <i>praxis</i> informs his/her conceptual understanding of the discipline		✓	
Demonstrate independence in their individual <i>praxis</i>			✓
Apply this <i>praxis</i> in at least one of the following: <ul style="list-style-type: none"> <li>○ Originating new work</li> <li>○ Independent Professional Practice</li> <li>○ Practice-based research</li> <li>○ Autonomous collaborations</li> <li>○ Acting for constructive change in professional and community contexts</li> </ul>	✓		

## Level Four – Stage One, LOs 4-5 and Stage Two, LOs 1-3

Conservatoire Generic Learning Outcome	Stage One LOs					Stage Two LOs		
	4	5	6	7	8	1	2	3
Demonstrate in his/her discipline a well-founded, creative and flexible <i>praxis</i> in which professional practice is informed by theoretical knowledge and understanding of the discipline	✓		✓	✓	✓		✓	✓
Show that the individual <i>praxis</i> also draws on appropriate critical and ethical thinking	✓	✓	✓	✓	✓	✓		
Show that the individual <i>praxis</i> informs his/her conceptual understanding of the discipline				✓		✓	✓	✓
Apply this <i>praxis</i> in one or more of the following: <ul style="list-style-type: none"> <li>○ Originating new work</li> <li>○ Independent Professional Practice</li> <li>○ Practice-based research</li> <li>○ Autonomous collaborations</li> <li>○ Acting for constructive change in professional and community contexts</li> </ul>	✓	✓		✓		✓		

### 3.8.2 Mapping of the Programme Learning Outcomes to *The Standard for Provisional Registration*

The Stage 2 Learning Outcomes of the Programme are mapped against the three main sections of the *Standard for Provisional Registration* (2021) below.

The Standard for Provisional Registration	Learning Outcomes (Stage 2)						
	1	2	3	4	5	6	7
1. Becoming a Teacher	✓		✓		✓		
2. Professional Knowledge and Understanding		✓	✓			✓	✓
3. Professional Skills and Abilities			✓	✓			

The PGDE (Music) Programme has been designed with and benchmarked against the *Standard for Provisional Registration*.<sup>2</sup> The *Standard for Provisional Registration* is part of the GTCS 'Suite of Professional Standards'. Common to all Professional Standards are Being a Teacher in Scotland (including the professional values and commitment which shape a teacher's practice); *Professional Knowledge and Understanding* and *Professional Skills and Abilities* (supporting you to be adaptable, knowledgeable professionals, and to utilise this knowledge effectively in the context of your own practice). Being a Teacher in Scotland is deemed to be at the centre of all Standards as they are integral to all teachers' professional relationships and practices.

Across the duration of study on the PGDE (Music) Programme you will undertake a Professional Studies modules that combine to meet developmental needs common to all beginning secondary teachers. The Professional Studies modules are structured around three themes:

- Developing as a Teacher
- Current Issues in Education
- The Enquiring Professional

---

• <sup>2</sup> The Standard for Provisional Registration – GTC Scotland (2021). Available online [here](#) and as a pdf [here](#).

These themes will allow you to explore teacher professionalism and a range of issues and concepts related to learning and teaching in the Secondary school, including how children learn, aspects of the curriculum and how it develops and the Scottish education system and its changing context, all of which will support you during your studies and provide a solid foundation for your teaching career.

The Professional Studies modules will also allow you to explore the wider issues of generic learning and teaching in Scotland and to contextualize these within the Music classroom. Through Preparation for School Experience (PSE) seminars, you will be equipped to provide inspiring, stimulating and memorable learning experiences for young people, nurturing in them an appreciation of Music, both in itself and in its place in the wider world.

### 3.9 Areas of study in Programme (e.g. strands)

The PGDE (Music) is designed around two strands: Professional Studies and School Experience which are outlined below.

#### 3.9.1 Overview of Professional Studies 1 & 2

On the PGDE (Music) Programme you will undertake professional learning opportunities via Professional Studies that combine to meet the developmental needs common to all beginning secondary teachers. Professional Studies is organized through three themes:

- *Developing as a Teacher*, exploring teacher professionalism and conduct, the professional and personal values, roles and responsibilities required of teachers within Scotland in addition to how children learn;
- *Current Issues in Education*, encouraging critical engagement and analysis of 'hot' topics in Scotland both generally and Music-specific. The crux of this aspect of the module is to promote a deep engagement and understanding of the political drivers in Scottish/international education and your relationship to classroom practice;
- *The Enquiring Professional*, supporting you to investigate quality assurance in education but also to understand the value of Career-Long Professional Learning during your probationary period and beyond.

#### 3.9.2 Overview of School Experience 1 & 2

##### Placements

The School Experience modules are designed in close conjunction with Professional Studies modules. It is expected that you will actively make links between the subject-content in each area and apply them in the practical context of the School Placements.

In Placement 1, you will gain practical experience in the Secondary music classroom with a focus on Broad General Education (BGE). This will allow you to explore and develop your knowledge and

understanding from Professional Studies 1 and contextualize this learning within the Music classroom.

Placement 2 will give you practical experience in the Secondary Music classroom with a focus on the Senior Phase. This will allow you to explore and develop your knowledge and understanding from Professional Studies 1 and 2 and contextualize this learning within the classroom.

The school experience modules are designed as a context for learning in accordance with the *Standard for Provisional Registration* (2021). The Standard provides a set of benchmark statements which underpin the development and practice which takes place in schools.

In line with the Accreditation of Programmes of *Initial Teacher Education Programmes in Scotland* (GTCS, 2019), a minimum of 18 weeks is spent in school, with the majority of this time occurring in Placement 2, to provide an experience which best prepares you for the Induction Year.

### Preparation for School Experience

Preparation for School Experience 1 (PSE1) will introduce you to Curriculum for Excellence (CfE) Third and Fourth Levels and the Broad General Education (BGE) music curriculum through class discussions, active learning and practical music-making sessions. There is an in-depth look at formative assessment, including Assessment is for Learning (AifL), as well as in-depth exploration of CfE requirements, inclusion and questioning techniques. Student-led workshops create an opportunity for you to prepare a mini-lesson for placement e.g. demonstrating a musical instrument, or concepts, with verbal and written feedback from peers and tutor. You will complete a Personal and Professional Development Plan (PPDP), setting targets for each placement in-line with the *Standard for Registration* (2021), and reflecting on them at the end of the placement.

PSE 2 prepares you for teaching through an in-depth exploration of the National Qualifications as well as the assessment requirements for both Performing and Music Technology examinations. Staff and student-led workshops create an opportunity to prepare resources for Senior Level which focus on active and integrated learning. In PSE 2 you are encouraged to share your developed skills by leading workshops and presentations to peers.

### Complementary Placement Studies (School Experience 1)

The aim of Complementary Placement Studies (CPS) is to allow you to identify, both at interview and subsequently, an area requiring development in music that you need to consolidate in order to complement your preparation for, and during, placement. The identification of an area(s) for development will also be discussed during the interview.

Typical areas that might need support to help your classroom practice are piano skills, general musicianship and confidence in using technology. CPS provides a safe place for you to secure your area(s) of development through regular goal setting and reflection on learning. Assessment is via a Documentation Project which captures this process and which should link directly to your work on placement.



### 3.10 Learning and teaching methods

The ethos and values which underpin the PGDE (Music) programme is of the development of high quality teachers of Music. While the programme is situated within a Conservatoire environment, the emphasis for you is on education and your personal and professional journey as a teacher of Music.

On the PGDE (Music) Programme, you will have opportunities to collaborate with students on the BEd (Music) Programme allowing you, and your Initial Teacher Education (ITE) peers, to develop professional identities together (i.e., across Professional Studies, via Professional Learning Week and other activities across the academic year).

**Small group teaching**, including workshop/rehearsal is defined as 'practical, class-based, *usually* led by staff'. This approach to learning and teaching is used mainly in Complementary Placement Studies (CPS).

**Lectures/seminars** are primarily utilised in Professional Studies and School Experience modules, and are very often interactive engagements between staff and students. Lectures draw on a variety of sources including research interests/projects of the teaching team and guest speakers, to reveal, explore and challenge ideas and preconceptions around learners, learning and current issues within the wider educational context.

#### **Placement Learning (School Experience)**

Central to the PGDE (Music) Programme is placement learning (School Experience). In each of the placements, you will immerse yourself in the work of a school Music department.

School Experience placements are intended to provide the opportunity for the practical application and synthesis of skills and knowledge developed in Education and Music studies and to deepen understanding of *The Standards for Provisional Registration*.

During placement, you will initially learn through observing experienced practitioners, gradually taking on responsibilities in the classroom yourself.

#### **Independent and Self-Directed Learning**

You are expected to engage in independent learning using a variety of tools provided by the Conservatoire and also by exploring your own approaches to learning. The Conservatoire's Whittaker Library provides access to an extensive variety of print, online, visual and audio resources to enhance and

deepen the learning experience. The Library staff also provide training in research and digital literacy skills in a discipline-specific context.

As per other Education programmes within the Conservatoire the PGDE (Music) programme utilizes **online and digital-based learning** activities and resources to provide opportunities for you to develop your knowledge, understanding and skills around learning with technology both within a Music-specific context in addition to your wider professional (and personal) needs. The virtual learning and e-portfolio platforms Moodle and Office 365 host tools that you can use for independent learning, reflection and group collaborations. Additionally, you will be required to maintain a digital *Professional Learning Record*, based on the GTCS' Professional Update record template, with which staff are able to interact across the academic session.

**Student-led workshops/Independent Group Learning** feature in learning activities that prepare you for school experience. Student-led workshops also allow for continuous observation to ensure fitness to practice.

**Performance-related development opportunities**, although not in itself the *raison d'être* of this Conservatoire Programme, is nevertheless an important aspect of your learning. Graduates of this Programme must have confidence in their ability to utilize classroom-related resources so that they may offer inspiring musical and educational experiences to the pupils that they teach. To support the development of classroom-related Music-skills you will have the opportunity to engage with CPS class, within PGDE (Music) School Experience 1 module aimed at furthering the musicianship skills key to the classroom. CPS may include, but is not limited to, a broad range of skills that will be required in the classroom, such as keyboard musicianship (for classroom leadership), piano accompaniment, (for accompanying pupils in SQA and other exams), and Music Technology.

### 3.10 Assessment

#### Value and Purpose

The value of assessment as a learning experience is fundamental to the Conservatoire's approach to learning and teaching. Assessment is valuable not only as a measurement *of* learning, but also a vital tool *for* learning.

#### The Conservatoire's Underlying Principles of Assessment

All forms of assessment should be reliable, fair and valid.

Reliable assessment means:

- that the outcome of the assessment would be the same irrespective of the precise membership of an examining panel

Fair assessment means:

- you must be aware from the beginning of each module what, when and how you are to be assessed;
- all students should be assessed under the same conditions, reasonable adjustments notwithstanding

Valid assessment means:

- all moments of assessment are mapped onto assessment criteria and Learning Outcomes

### Assessment is for/as Learning

The assessment process is, in itself, part of your learning experience. As a consequence, the assessment process is incomplete without detailed feedback/feedforward.

## **3.12 Philosophy and Practice**

Clarity regarding expectations in assessment is key to effective assessment. Each assessment has criteria to indicate clearly to you what your assessors are looking for. All assessments clearly state the requirements and scope of the task, why the task is being set, and the specific assessment criteria are reproduced on assignment briefs as a reminder to you of what assessors are looking for.

The grade for your work is determined with reference to the specific assessment criteria, and the extent to which the threshold criteria have been surpassed is determined with reference to the relevant assessment matrix. These explicit Standards help to make the assessment process transparent to you and ensure the reliability and fairness of the assessment process. Where possible, RCS tutors will support you in identifying, discussing and reformulating criteria in your own words to increase ownership of your learning.

### 3.13 Assessment Modes

The main methods of assessment on the PGDE (Music) Programme are:

- Live Assessments: e.g. presentations.
- Submissions: e.g. written assignments, essays, Documentation Projects.
- Continuous Observation: e.g. a combination of both of the above but smaller in scale and spread across the year. The specific tasks are usually designed to align with your particular goals. Reflective Practice is therefore an essential, embedded and key aspect of Continuous Observation.
- Placement-based assessment: e.g., assessment of placement combines all of the above methods of assessment. You are observed continuously, while working 'live' in a classroom setting and have to submit placement documentation (i.e., Teaching File).

Assessment Modes  Module	Live Assessments	Submission	Continuous Observations	Placement-based assessment
PGDE (Music) School Experience 1	✓	✓		✓
Professional Studies 1	✓	✓	✓	
PGDE (Music) School Experience 2	✓	✓		✓
Professional Studies 2	✓	✓	✓	

### 3.14 Types of Feedback

#### Forms of Feedback: Formative

You will experience a range of feedback approaches from colleagues across the PGDE (Music) Programme. The purpose of feedback is twofold: to let you know how well you have done in relation to the criteria against which the assignment/performance is assessed ('feedback'), and to advise you on how to improve your work in future ('feedforward').

The main methods of formative feedback utilised on the PGDE (Music) Programme are:

- Professional Dialogue – occurs in a number of contexts including Conservatoire-based learning and School Experience. This feeds directly into your Professional Learning Record (See Section 11, Personal development Planning).
- Written – tutors will provide purely formative feedback in written form.

#### Forms of Feedback: Summative

All summative assessments are graded according to the Conservatoire's Common Assessment Scale and are accompanied by written feedback. It may be compiled by one person (in which case there may be a moderation stage), or by two examiners working together (e.g., School Experience Joint Report).

### 3.15 Assessment Scale

All programmes at the RCS use the following assessment scale.

Percentage Scale (for transcript only)	Common Assessment Scale	'Background scale'	Descriptor
94–100	A1	17	Excellent
88–93	A2	16	
82–87	A3	15	
76–81	A4	14	
70–75	A5	13	
67–69	B1	12	Very Good
64–66	B2	11	
60–63	B3	10	
57–59	C1	9	Good
54–56	C2	8	
50–53	C3	7	
47–49	D1	6	Satisfactory
44–46	D2	5	
40–43	D3	4	Adequate
35–39	E1	3	Inadequate/ Fail
30–34	E2	2	
1--29	F	1	Serious fail
0	0	0	Non-submission/ Non-appearance

Your will be assessed according to the column headed 'Common Assessment Scale' and you will receive the alpha-numeric grade from that column attached to your work/on assessment reports. It is those grades which will be presented to Progress Committee and Boards of Examiners and which will appear on your transcript.

Where a module has several component assessments, the aggregate grade is arrived at by translating the alpha-numeric grade into the 'background scale'. The numbers derived from the background scale are then aggregated according to specified weightings, with decimal points of 0.5 and above rounded up. The rounded grade is then translated back into the alpha-numeric Common Assessment Scale.

The first two columns of this grid will appear on transcripts to provide a 'key' to interpret the Common Assessment Scale.

## Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year.

Module	Component	Submission/Assessment date	Submission location
Professional Studies 1	Continuous Observation	17 August 2021 – 28 January 2022	Moodle and live activities (details on moodle)
PGDE (Music) School Experience 1	Placement	As per placement timetable	Placement School
Professional Studies 2	Continuous Observation	5 January – 3 June 2022	Moodle and live activities (details on moodle)
Professional Studies 1	Essay	Friday, 7 January 2022	Moodle
PGDE (Music) School Experience 1	Finalised Teaching File	Friday, 14 January 2022	Office 365 (via shared link)
PGDE (Music) School Experience 1	CPS Documentation Project	Friday, 21 January 2022	Moodle
PGDE (Music) School Experience 2	Placement	As per placement timetable	Placement School
Professional Studies 2	Essay	Friday, 15 April 2022	Moodle
PGDE (Music) School Experience 2	Finalised Teaching File	Monday, 30 May 2022	Office 365 (via shared link)

### **3.16 Assessment (Progress and Resit Regulations; External Examiners (EEs), Board of Examiners (BOE) etc.)**

#### **3.16.1 Progress and Resit Regulations**

##### Failure in Professional Studies 1

In the case of failure of either the Essay or the Continuous Observation component of Professional Studies 1, you may be permitted to resit the failed component after the start of Professional Studies 2.

Progression to the Stage 2 of the Programme is not permitted if you fail both components of Professional Studies 1.

##### Failure of PGDE (Music) School Experience 1

You may only proceed to PGDE (Music) School Experience 2 if you have successfully passed PGDE (Music) School Experience 1.

If you fail the placement of PGDE (Music) School Experience 1, the placement resit will normally take place during the placement blocks set aside from February to May for PGDE (Music) School Experience 2. In this case, PGDE (Music) School Experience 2 placement would then be undertaken during the School Experience 2 retrieval period (August to October).

If you fail the CPS component of PGDE (Music) School Experience 1, you will be permitted to continue onto PGDE (Music) School Experience 2 and resubmit the CPS component.

#### **3.16.2 Failure at resit / re-take**

Failure at resit or re-take in modules totalling more than 30 credits will normally result in termination of studies and conferment of the appropriate exit award.

#### **3.16.3 External Examiner**

The PGDE (Music) Programme is overseen by one external examiner. This examiner must:

- Be an experienced teacher of classroom Music, preferably in a senior education post, and holds full registration with the GTCS;
- Have a sustained record of engagement with and commitment to Professional Update/career-long professional learning (e.g., additional/further study including Masters-level study and/or

standalone professional learning modules; conferences, and teacher-led professional learning events).

#### **3.16.4 Board of Examiners**

Details of the role of the Board of Examiners can be found in the *Regulations, Codes of Procedure and General Rules* of the RCS. These can be found here: <https://portal.rcs.ac.uk/key-documents/>.

## 4. LEARNING ENVIRONMENT

### 4.1 Support for students (academic, pastoral)

Support for assessment on the PGDE (Music) programme is provided primarily via the teaching team who will support and advise you on the requirements for academic assessments in addition to school-based activities.

- For school-based support, you will have access to a Support Tutor(s), a member of the teaching team who is **not your School Experience Tutor**, and who will be able to offer on-site school support to both you and/or school partners for placement-related issues.
- For academic and writing support, including reflections, support will be available from a dedicated ITE writing tutor in addition to the Effective Learning Service (ELS) provided to all students at the Conservatoire.

For non-academic support, such as pastoral support, you will be able to raise and discuss issue(s) with your Transitions Tutor and also with the Conservatoire Counsellor and Disability Adviser, Dr Jane Balmforth ([j.balmforth@rcs.ac.uk](mailto:j.balmforth@rcs.ac.uk)).

If you have a disability or a medical condition you **must** have a written Learning Agreement in place stating what provisions or arrangements will be made in respect of continuous assessment and examination. To arrange for a written Learning Agreement you should contact Dr Balmforth using the email address above).

The full range of support for students on RCS programmes can be found here: <https://portal.rcs.ac.uk/student-support/>.

### 4.2 Work strategies

The ethos and values which underpin the PGDE (Music) programme is of the development of high quality teachers of Music. While the programme is situated within the Conservatoire environment, the emphasis for you is on education, specifically Music education. The PGDE (Music) Programme facilitates your personal and professional journey as a teacher of Music as opposed to your development as a Musician/performer.

It should be noted that, as a student on the PGDE (Music), you will have opportunities to collaborate with your BEd (Music) peers across the academic

year allowing both cohorts to forge your professional identities together (i.e., across Professional Studies and engagement with the BEd (Music) community via Professional Learning Week and other activities across the academic year. Again, this fosters a sense of community and is invaluable in preparation for contributing to the wider educational community upon graduation.

#### **4.3 Feeding back to your programme leader(s) and other staff (including programme committee)**

Each full-time Programme within the Conservatoire is managed by a Programme Committee, which is responsible for monitoring, evaluating and reviewing how the Programme is being delivered, and to consider future development. The Programme Committee that oversees the PGDE (Music) Programme is the Joint BEd/PGDE (Music) Programme Committee.

Membership of the Joint BEd/PGDE (Music) Committee will be as follows:

- Joint Heads of BEd & PGDE (Music)
- The Director of Music (on an occasional basis), *ex officio*
- Representatives of full-time staff who teach on the Programme, representing all areas of the Programmes content
- A representative of part-time staff who teaches on the Programmes
- Two elected student representatives for each cohort
- A member of AAS staff (Secretary to the Programme Committee)

Working with these representatives provides an opportunity for you to make known your views on the quality of your experiences, together with any ideas you might have for the future development of the Programme.

#### **Student Representation**

You will elect two student representatives to the Programme Committee. The elected students will normally serve for the full year of their studies, though the wider year group retains the right to change its representatives if necessary.

An election will be held to select a representative. Any person(s) nominated must have agreed to stand for election, be proposed by one student and seconded by a different student. In the event of three or more names being put forward as candidates, a confidential ballot will be held to select two representatives.

It is the job of the student representatives to collect discussion points from the year group to bring to the Programme Committee meetings, and to provide feedback to the students from the meetings.

### Meetings

There will be three Programme Committee meetings held throughout the year which will take the following forms:

- **Meeting 1:** Standard Programme Committee (November)
- **Meeting 2:** Standard Programme Committee (January)
- **Meeting 3:** Programme Committee Open Forum (May)

### Programme Committee Open Forum

Meeting 3 (May) will be an annual Programme Committee Open Forum, arranged and convened by an elected student representative, in which all students will have the opportunity to relay feedback directly to members of the Programme Committee. Within the terms of a generic remit, students will set an agenda for this meeting.

For further information on the remit and membership of your Programme Committee please contact Marie Green ([m.green@rcs.ac.uk](mailto:m.green@rcs.ac.uk)), Assistant Registrar (Programme Support).

If issue(s) arise out with the time of the three dedicated Programme meetings, you can bring these to the attention of the Programme Coordinator.

## **4.4 Internationalisation**

From its position as Scotland's national Conservatoire, the institution is resolutely international in outlook and character. We believe that we should seek to internationalise our curriculum because internationalisation:

- Greatly enriches our artistic, academic and social environment
- Facilitates the promotion of cultural diversity – which is a moral and legal obligation
- Promotes international knowledge exchange
- Develops intercultural skills and awareness in all of our students and staff

- Helps prepare our graduates for a career beyond the shores of the UK – we believe that seamless movement between cultures and nations offers the greatest potential for creativity to flourish
- Enhances the quality of what we do and helps us to benchmark standards

Currently, we recruit from around 40 countries worldwide and we maintain a range of international agreements and relationships.

The PGDE (Music) Programme, although likely to attract only a few European and International students, operates in a rich intercultural environment at the Conservatoire. The Programme develops intercultural skills and awareness through Professional Studies modules and, in practice, through School Experience modules.

#### **4.5 Work-based learning/Arrangements for Placements**

The PGDE (Music) Programme is highly vocational in nature. Placement-based learning takes place from week five of the Programme. Arrangements for placement are set out in the School Experience Handbook.

##### **4.5.1 Partnerships with schools**

In line with the *National Framework Agreement for Partnership across Teacher Education*, particularly with the aim of maximising the involvement of schools in the process of teacher education, partners in school Music departments are consulted for their views on your progress thereby playing an active and equal part in mentoring and assessing their future colleagues.

All School Placements are allocated by Local Authorities through the GTCS Student Placement System (SPS) according to your postcode. You will complete a School Placement Form on entry to the Programme stating your term-time address for the following session. The Programme Support Administrator will enter these details into the SPS.

Normal Timeline

Date	Action
March / April	Collect student data
Early May	Submit placement requirements to SPS
Late May	Upload student data and course documents to SPS
June	Controlled manual matching
	SPS Automated matching: Round 1: retrieval matching Round 2 & 3: whole year matching
July / August	Confirm/remove matches. Liaise with Local Authorities.
	Automated matching: Round 4&5
Late August	Confirm/remove matches

School placements are progressively demanding, and are intended to provide the opportunity for the practical application of skills and knowledge developed in Professional Studies, and to deepen understanding of *The Standard for Provisional Registration (2021)*.

Placement Focus

Placement	Observation/ Support Focus	Teaching Focus	Tutor visit	Assessment	Comments	
1	BGE Levels 3&4	BGE (S1 – S3)	Yes	Pass/Fail	Final Joint Report must pass 6 out of 8 areas	
2	2a	Senior Levels	S1 – S6	Yes	No	
	2b	Senior Levels	S1 – S6	No	Pass/Fail	Final Joint Report must pass 8 out of 8 areas

**4.5.2 Facilitating relationships with school partners**

Across the ITE programmes at the Conservatoire there is a clear emphasis on promoting positive relationships with the wider teaching community, including with our school partners. In addition to supporting you during your placement-based learning experiences, support and mentoring is also provided to school partners by the School Experience tutors at the Conservatoire. We maintain open channels of communication between

schools and Conservatoire and are responsive to any issues which may arise during your placement.

In the May of each academic session, as part of Professional Learning Week, there will be a 'Partnership Day' which is an opportunity for school partners to attend a day of professional learning and also to interact with ITE students and Conservatoire-based tutors.

#### **4.5.3 School-based Assessment**

During placements, you will be assessed against the *Standard for Provisional Registration (2021)* and the module learning outcomes by means of a joint final report from the school and a GTCS-registered School Experience Tutor (SET) who will visit the school and observe you teaching. This process is overseen by a GTCS-registered External Examiner who accompanies the tutors on a sample of placements. Where a school identifies a cause for concern and it seems likely that you may fail the placement, your SET will work with the school and you to try to resolve the issue, and if necessary, they may make an unassessed visit to the school.

You must normally pass both placements in the same academic year. If you fail a placement you are allowed one opportunity to retrieve it during the re-sit period in August

#### **4.6 Health and safety, safe space**

The PGDE (Music) Programme seeks to raise awareness of Health and Safety and Wellbeing of students in two ways: as a learner of the institution *and* as a teacher on placement.

The Conservatoire recognises and accepts its responsibilities for the provision and maintenance of safe and healthy working conditions, equipment and systems of work for all of its staff, contractors' staff and students. In addition, the Conservatoire also recognises and accepts its responsibilities for ensuring a safe, secure and healthy environment for all visitors and for the general public.

The Conservatoire will pay particular attention to:

- adequate welfare facilities for all students and staff
- procedures which will be regularly reviewed and rehearsed for safety in emergencies, particularly fire.

The Conservatoire will take account of:

- visitors and the general public
- the hazards associated with production informing all staff and students of their responsibilities for health and safety.

It is the policy of the Conservatoire to conform to all current health and safety legislation and, so far as it is reasonably practical, to associated regulations. To this end, the policy together with the organisation and arrangements for its implementation will be reviewed each year. The responsibilities and arrangements for the implementation of the Policy are fully documented and distributed widely throughout the Conservatoire. Within the scope of that policy, individual programmes address health and safety within the context of their particular discipline.

The Conservatoire also has a referral service for students suffering from particular health-related issues, e.g., tendonitis, voice production problems, etc. If you have a concern please contact your Transitions Tutor and/or Dr Jane Balmforth.

As a teacher on placement you are required to deliver programmes of work which are in line with *Curriculum for Excellence*. As part of *Curriculum for Excellence* there is a requirement for all teachers (and you as a student teacher) to have a shared responsibility for the Health & Wellbeing of their pupils. *Responsibility of All*, which includes Health & Wellbeing, is discussed throughout the PGDE (Music) Programme at appropriate points and are included in School Experience handbooks issued during the introduction to your placement. Health & Safety issues, in relation to the classroom, are also addressed in the Professional Studies modules.

## 4.7 Equality and Diversity

### Royal Conservatoire of Scotland Equality, Diversity & Inclusion Statement

The Royal Conservatoire of Scotland embraces a diverse population of students and staff. We believe that excellence can be achieved through recognising and celebrating the value of every individual, and are committed to promoting equality, diversity and inclusion in all of our activities.

We are committed to developing and upholding a culture based on respect, inclusiveness, transparency and open-mindedness. We will proactively advance equity and inclusive practice in our activities and through effective and collaborative action, ensure that we all have the right to be seen, heard and celebrated.

## Conservatoire Framework

The Conservatoire is committed to placing equality and diversity at the very heart of its services and activities. It is acutely aware of its responsibilities towards disabled people in general and disabled students and staff in particular.

The Conservatoire supports wholly the letter and the spirit of the Equality Act, 2010. In order to ensure compliance with the Act in all relevant areas of the institution, the Conservatoire:

- created the Equality and Diversity Forum, the role of which is to identify and implement opportunities for promoting and sharing the positive benefits of embracing diversity – individually and collectively
- established the role of Conservatoire Equality and Diversity Officer, who is responsible for developing, promoting and implementing the Conservatoire's commitment to equality, diversity and cultural awareness

The Conservatoire supports initiatives to promote wider access in all of its aspects and is committed to extend access culturally, geographically, and into areas of socio-economic deprivation. To that end, the Conservatoire engages in a range of initiatives which are national in scope and aspiration. Details of these initiatives, together with the Conservatoire's Equality of Opportunity and Widening Participation Strategy, are provided in the Conservatoire's Strategic Plan.

Conservatoire staff and student recruitment policies and procedures have been reviewed to encourage applications by people with disabilities and to promote equality of opportunity across a wide range of applicants. All panel members have access to training on equality within the audition process across all of the protected characteristics.

Student support services, such as the Counsellor and Disability Adviser and the provision of Individual Learning Agreements for students with a disability, are well established and successful.

The Conservatoire aspires to provide creative and pro-active ways to recruit and develop disabled staff and students. To support you, the Programme seeks to embed access issues into its teaching approach and its learning environment; it is also a continuation of the Conservatoire's existing commitment to:

- Ensure that reasonable adjustments with regard to access issues are made in all relevant areas of the institution
- Promote access and equality of opportunity for all applicants and students

The Conservatoire is committed to ensuring that all staff teaching on the PGDE (Music) Programme fully understand and subscribe to the Conservatoire's policies, practices and philosophy relating to equality and diversity.

As a student on the PGDE (Music) Programme you will engage with and critically explore issues such as class, ethnicity, gender, poverty, child protection and inclusion Professional Studies modules, professional dialogue and presentations whilst on school placement.

### Teacher Diversity

The publication of *Teaching in a Diverse Scotland: Increasing and Retaining Minority Ethnic Teachers* (2018) highlights the Scottish Government's commitment to increasing the number of Minority and Ethnic teachers in the country by 2030. This commitment to increasing representation of Minority and Ethnic teachers is shared by the Conservatoire and during your studies you will be able to join a student-led working group which aims to explore ways to meet this target.

The application process, including the portfolio, aims to embrace the diversity of the prospective student body through asking for a range of artefacts and assessing these holistically.

## **4.8 Technology and learning resources/modes (e.g. Virtual Learning Environment (VLE))**

As per other Education programmes within the Conservatoire, the PGDE (Music) Programme utilizes online and digital-based learning providing opportunities for you to develop your knowledge, understanding and skills around learning with technology both within a Music-specific context in addition to your wider professional (and personal) needs.

Across the PGDE (Music) Programme, you will engage with a range of technologies – both Music-specific and general. These include, but are not limited to

- Moodle (VLE): resources, activities, fora

- OneDrive: media storage, school-based resources including Teaching Files
- Communication: Email, Microsoft Teams
- Social media: Twitter
- Glow: school-focused apps and resources

Additionally, you will be required to maintain a digital Professional Learning Record, based on the GTCS' Professional Update record template, with which staff are able to interact across the academic session.

#### 4.9 Staff

<b>Moira Summers</b>	Joint Head of BEd & PGDE (Music) School Experience
<b>Dr John Gormley</b>	Joint Head of BEd & PGDE (Music) Keyboard Musicianship Accompaniment Studies
<b>Kathryn Callander</b>	School Experience, Accompaniment Studies
<b>Tim Cooper</b>	Music Technology
<b>Alan Fraser</b>	School Experience, Guitar & Bass Guitar Music Technology
<b>Dr Angela Jaap</b>	Professional Studies
<b>Dr Lio Moscardini</b>	Professional Studies
<b>Hughina Naylor</b>	School Experience, Composition for the Classroom
<b>Mairi Warren</b>	School Experience
<b>Martin Willis</b>	Drum-kit

#### 4.10 Intellectual Property Rights (IPR), copyright etc.

As a student on the PGDE (Music) Programme, you will be expected to abide by the rules and regulations governing Intellectual Property Rights as set out in the *Regulations, Codes of Procedure and General Rules*. These can be found here: <https://portal.rcs.ac.uk/key-documents/>.

If you are making recordings and uploading these onto OneDrive, Youtube or another cloud based repository then it is your responsibility to ensure that you are abiding by the laws governing IPR.

#### 4.11 The student contract

As a student on the PGDE (Music) Programme, you will negotiate an individual Student Contract detailing your academic pathway through your programme of study.

The Student Contract is a dynamic document that will:

- detail specific commitments you will undertake as part of your programme and explicitly relate those opportunities to learning
- help you negotiate and adjust learning and assessment modes with your tutors.

#### 4.12 Transitions Tutor role

You will be allocated a Transitions Tutor who will support you through Programme. Your Transitions Tutor will undertake one Transitions Tutorial with you during Term One. The Transitions Tutorial is designed to assist you in developing your ability to:

- reflect on your own learning and development, specifically linking to Complementary Placement Studies (CPS)
- set meaningful and relevant goals
- identify potential barriers and challenges
- identify action plans to ensure continuing progress and development

#### 4.13 Communication in department/programme

##### Cohort Communication - Microsoft Teams

On the PGDE (Music) Programme, most of the day-to-day communication between you and the programme staff will take place on Microsoft Teams (on Office 365), by email or face-to-face.

When Teams **will** be used:

- For mass communication to all students within a year group
- For online teaching
- For discussion around essays, assignments, tasks and placement requirements

When Teams will **not** be used:

- 1:1 and/or personal issues – these will be dealt with via email or by coming to the staff base and speaking to the tutors

#### 1:1 or small group Communication between staff and students

The teaching team operates an Open Door policy and individuals or groups are encouraged to contact staff:

- By email
- Or by coming to the Education Staff Base (Room 2.47)

Module-related questions/issues can be raised via the appropriate module coordinator;

Programme-related questions/issues can be raised via your student rep and/or through contacting the Programme Coordinator.

#### Absence

If, for whatever reason, you are ill or unable to attend your school during placement you must:

- Register your absence on Asimut
- inform the school and school experience coordinator (if you are on placement)
- contact the Programme Coordinator to inform them of your absence.

#### **4.14 Working week**

The timetable below is for the full academic year. It shows how days are apportioned between studies at the Conservatoire and placement.

**PGDE Placement Timetable 2021-22**

Days in School = 92

Term	w/b	Week	Monday	Tuesday	Wednesday	Thursday	Friday	
One	16 Aug	Pre 1						
	23 Aug	Pre 2						
	30 Aug	Pre 3						
	6 Sept	Pre 4						
	13 Sept	Pre 5			CTC			
	20 Sept	1						
	27 Sept	2						
	4 Oct	3						
	11 Oct	4	School Holiday - CTC					
	18 Oct	5	Study Week					
	25 Oct	6	Placement 1 (Tutor visits week 11 - 13)					
	1 Nov	7						
	8 Nov	8						
	15 Nov	9						
	22 Nov	10						
29 Nov	11							
6 Dec	12							
13 Dec	13							
20 Dec – 4 Jan			Vacation (Two Weeks)					
Two	3 Jan	1	(Holiday)	(Holiday)				
	10 Jan	2						
	17 Jan	3						
	24 Jan	4						
	31 Jan	5	Placement 2a (Tutor visits week 10 or 11)					
	7 Feb	6						
	14 Feb	7						
	21 Feb	8						
	28 Feb	9						
	7 Mar	10						
	14 Mar	11						
	21 Mar	12	-CTC + 24/30 March					
28 March - 8 April			Vacation (Two Weeks)					
Three	11 April	1						
	18 April	2	(Holiday)	Placement 2b				
	25 April	3						
	2 May	4						
	9 May	5						
	16 May	6	Professional Learning Workshops					
	23 May	7						
	30 May	8						
6 June	9							

**Holidays/Inservice Feb 2022****Holiday Mon 7 & Tues 8 Feb.**

East Dunbartonshire (Wed 9 Inservice), East Renfrewshire (Fri 4 In-service)

**Holiday Mon 14, Tues 15 Feb, Wed 16 In-service**

Glasgow, North &amp; South Lanark, Inverclyde, Renfrew, West Dunbartonshire.

**Holiday Fri 11 & Mon 14 Feb, Tues 15 In-service**

North, East &amp; South Ayrshire.

**Easter Monday – 18<sup>th</sup> April**

#### 4.15 Independent study, autonomous learner, reflective practitioner

Across your studies on the PGDE (Music) programme you are expected to engage in independent, self-directed study using a variety of tools provided by the Conservatoire and also by exploring your own approaches to learning. The opportunities for reflection found within the PGDE (Music) programme introduce you to the GTCS Professional Update process, a requirement for all teachers who hold full GTCS registration. As noted in the *Professional Update Guidance Notes* (2014) Professional Update promotes teachers to reflect upon their professional roles and responsibilities and to take greater ownership of their development needs. It is a means for teachers to *improve* – rather than *prove* – the quality of their professional practice.

Given the importance of Professional Update for the wider teaching profession we believe that the skills for genuine professional and personal reflection should also be fostered during the ITE phase. As such, the PPDP, and Professional Learning Record processes utilised at the Conservatoire supports you during your studies to develop the skills of reflection required for your professional practice across the career-span. It also helps you understand how you can best support the needs of the children and young people within your classes

#### Professional and Personal Development Profile (PPDP)

PPDP comprises of all activities that involve you in developing your awareness of, and responsibility for, your personal learning journey. The broad objectives for PPDP in the Conservatoire are to help you to:

- review, plan and take responsibility for your own learning
- reflect critically on what and how you are learning
- articulate your personal goals and evaluate progress towards your achievement
- gain an holistic overview of your learning and its relationship to extra-curricular pursuits and career development
- improve study and career management skills
- develop a positive, pro-active attitude to learning through life
- develop as independent and confident self-directed learners

## Professional Learning Record

Based on the GTCS' Professional Update Professional Learning Record, the broad objectives for RCS Professional Learning Record on the PGDE (Music) Programme are to help you to:

- Review, plan and take responsibility for your own learning – both personally and professionally;
- Reflect critically on what and how you are learning;
- Critically reflect on your beliefs and values around learning and teaching;
- Developing a positive, pro-active mindset for professional learning.

Throughout the programme of study you will be expected to gather evidence; reflect and evaluate your learning and set SMART goals for the future. Additionally, as student teachers, you will be expected to evidence and evaluate your learning in conjunction with the *Standard for Provisional Registration* (2021).

Evidence may include, but is not limited to:

- Feedback from tutors and/or peers (RCS- and school-based);
- Notes from lectures, seminars or other learning activities;
- Notes and references from/to academic reading;
- Notes from activities including conferences, seminars or other professional learning events and networks.

## 5. MODULE DESCRIPTORS BY LEVEL

Module Title	PGDE (Music) School Experience 1		
<b>Brief Description</b>	The focus of this module is effective planning and teaching of music in Secondary 1 to 3. You will develop your knowledge and understanding of classroom music in the Lower Secondary (BGE).		
<b>SCQF Level</b>	Level 9		
<b>Credit Rating</b>	30 SCQF Credits / 15 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	None		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
Learning Modes	Hours per week/task	No. of Weeks	Total (hours)
PSE Seminars	4	10	40
Placement block 1a (8 days - Observation)	22	2	44
Placement block 1b (24 days)	22	6	132
Complementary Placement Studies	1	5	5
Independent Study	c. 4 / 4.5	18	79
Total Notional Student Effort			<b>300</b>
<b>Module Co-ordinator</b>	Moira Summers		
<b>Module Aims</b>	<p>This Module is designed to give you practical experience in the Secondary music classroom from S1 to S3. It will allow you to explore and develop your knowledge and understanding from Professional Studies 1 and contextualize this learning within the music classroom.</p> <p>The school experience programme is designed as a context for learning in accordance with the GTCS Standard for Provisional Registration (2021). The Standards provide a set of benchmark statements which underpin the development and practice which takes place in schools.</p>		

<b>Module Content</b>	Following a series of Preparation for School Experience seminars/workshops you will go out to school towards the end of term one. You will initially observe lessons, act as a classroom assistant and find out about the Learning & Teaching taking place. This will prepare you for leading and/or teaching sections of lessons and ultimately, by the end of the placement, taking entire lessons.
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate, through placement, development of Professional Values, in self and others, and Personal Commitment to all learners, as exemplified in the GTCS Standard for Provisional Registration.
<b>LO2</b>	Demonstrate, through placement, development of a broad range of Professional Knowledge and critical Understanding as exemplified in the GTCS Standard for Provisional Registration.
<b>LO3</b>	Demonstrate, through placement, development of, and apply as appropriate, a range of Professional Skills and Abilities, a few of which may be advanced, as exemplified in the GTCS Standard for Provisional Registration.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>One joint school/RCS tutor report,</u></b></li> <li>• <b><u>completion of a Teaching File</u></b></li> <li>• <b><u>satisfactory attendance at Placement and PSE</u></b></li> </ul> <ul style="list-style-type: none"> <li>○ Weighting: 90% (PASS/FAIL)</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>For each placement you must:</p> <ul style="list-style-type: none"> <li>• Complete 90% of the school placement, and have satisfactory completion of all school based tasks, including a record of school experience (Teaching File).</li> <li>• Have a satisfactory combined Final report from an RCS visiting tutor and the school, with no fails</li> <li>• Have satisfactory attendance at PSE</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons</li> <li>• a comprehensive Teaching File</li> <li>• the ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced, using a range of professional skills, techniques and practices associated with education and music</li> <li>• some ability to exercise autonomy, initiative and responsibility for yourself and others</li> </ul>

<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>CPS Documentation project</u></b></li> </ul> <p>During the Term 1, you will document your development in your chosen area.</p> <ul style="list-style-type: none"> <li>○ Weighting: 10% (PASS/FAIL)</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO3</li> </ul>												
<b>Assessment Criteria for Assessment 2</b>	<p>Your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• SMART Goal setting at the outset and during the course of the year</li> <li>• Demonstration of progress having been made in terms of your SMART Goals</li> <li>• Maintenance of focus and concentration</li> <li>• Self-management and reliability</li> <li>• Clarity of verbal and written communication</li> </ul>												
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;"></th> <th style="width: 35%;">Assessment 1</th> <th style="width: 35%;">Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO3</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	LO1	✓	✓	LO2	✓	✓	LO3	✓	✓
	Assessment 1	Assessment 2											
LO1	✓	✓											
LO2	✓	✓											
LO3	✓	✓											
<b>Feedback</b>	<p>You will receive feedback in a number of ways:</p> <ul style="list-style-type: none"> <li>• written formative feedback from a tutor and your peers during PSE seminars,</li> <li>• verbal and written formative feedback from your teachers and other professionals in the school</li> <li>• verbal and written formative feedback from a tutor during the tutor visit</li> </ul> <p>After the submission of each Teaching File you will meet with a tutor to discuss all aspects of the placement, the final written report and to identify next steps for personal and professional development.</p>												
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Evans, J. &amp; Philpott, C. (2009) A Practical Guide to Teaching music in the Secondary School. London: RoutledgeFalmer</li> <li>• Fautley, M. ((2010) Assessment in music education. Oxford Music Education Series. Oxford University Press</li> <li>• The Standard for Provisional Registration – GTC Scotland (2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</li> </ul>												
<b>Other Relevant Details</b>	None												
<b>Next Steps</b>	PGDE (Music) School Experience 2												

<b>Module Title</b>	<b>Professional Studies 1</b>		
<b>Brief Description</b>	In this module you will engage with a range of ideas and issues related to teacher professionalism, the values and ethics of teaching and reflective practice – all of which are important for your developing teacher identity. Through the Professional Studies 1 Module you will also be introduced to current issues in Scottish education, and encouraged to consider these topics and themes critically and within the context of the classroom.		
<b>SCQF Level</b>	Level 10		
<b>Credit Rating</b>	30 SCQF Credits / 15 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	None		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Group Class (PGDE only)	3	4	c.12
Group Class (with BEs)	4	c.20	c.80
Professional Learning Week (with BEs)	c.8	1	c.8
Independent Study	-	-	200
Total Notional Student Effort			<b>300</b>
<b>Module Co-ordinator</b>	Dr Angela Jaap		
<b>Module Aims</b>	<p>The aim of this module is to engage you in exploring and establishing the foundational values, ideas and professional dispositions expected of a teacher in Scotland. This is a significant year in terms of helping you to reflect seriously about the teaching profession and this choice of vocational career.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support you to develop an understanding of teaching as a profession and a vocation;</li> <li>• Explore issues related to values, ethics and teaching identity;</li> <li>• Support a growing understanding and awareness of your knowledge around child development and learning theories;</li> </ul>		

	<ul style="list-style-type: none"> <li>• Relate the knowledge and understanding around professionalism and child development within the context of the classroom;</li> <li>• Develop a critical engagement with and understanding of current issues in Scottish education (and beyond where appropriate)</li> <li>• Nurture the skills for locating, analyzing and utilizing scholarly literature and resources for the purposes of your personal and professional learning.</li> </ul>
<b>Module Content</b>	The Professional Studies 1 module is primarily aimed at supporting your understanding of the professional roles and responsibilities of teachers within Scotland, theories of learning and learner development and relating this to the Music classroom and the teaching of Music
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a developing critical knowledge and understanding of a range of basic professional issues relevant to teaching, including the roles and responsibilities of teachers, Professional Values and ethics of teaching and the Standard for Provisional Registration.
<b>LO2</b>	Recognise and begin to critically reflect on key aspects of effective teaching, such as good communication, promoting positive relationships, curriculum and planning for learning.
<b>LO3</b>	Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on classroom practice and educational literature (both general and Music-specific).
<b>LO4</b>	Identify and critically analyse 'critical incidents'/significant moments and explore these in relation to wider academic reading.
<b>LO5</b>	Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b>Written assignment (3000 word essay)</b> <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Essay</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4, LO5</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• A clear teaching philosophy statement which explores your beliefs regarding teachers and teaching prior to (and after) placement</li> <li>• The identification of two critical incidents/significant moments from teaching practice in the music classroom</li> <li>• Clear explanation of each incident/moment showing understanding and insight via critique of incident in light of wider reading</li> </ul>

	<ul style="list-style-type: none"> <li>Compliance with the conventions of academic writing with respect to presentation and standard of written English.</li> <li>Adherence to the Harvard System for academic referencing</li> </ul>		
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li><b><u>Continuous observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>Weighting: 0%</li> <li>Type: Continuous Observation</li> <li>Learning Outcomes: LO1, LO2, LO3, LO4, LO5</li> </ul> </li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	<p>During the PGDE programme you will be required to complete a Professional Learning Log – an ongoing reflective journal which allows you to reflect on the significant moments (critical incidents) in your professional learning journey and which can act as milestones in the development of your professional identity.</p> <p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>Demonstration of a growing knowledge and ability to reflect upon the key educational concepts from across the module and your wider professional learning journey</li> <li>Regular personal and professional reflection on learners and learning, linking this to wider academic reading</li> <li>Demonstration of engagement with the Standard for Provisional Registration</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	✓
	LO3	✓	✓
	LO4	✓	✓
	LO5	✓	✓
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>Bartlett, S. and Burton, D. (2016) <i>Introduction to Education Studies</i>. London: Sage.</li> <li>Bell, J. and Waters, S. (2018) <i>Doing your research project: a guide for first-time researchers</i>. London: Open University Press.</li> <li>Bryce, T., and Humes, W., (2018) <i>Scottish Education: Fifth Edition</i>. Edinburgh: Edinburgh University Press.</li> <li>Cohen, L., Manion, L., and Morrison, K. (2017) <i>Research Methods in Education</i>. London: Routledge.</li> <li>Kyriacou, C. (2014) <i>Essential Teaching Skills</i>. Oxford: Oxford University Press.</li> <li>Pollard, A., Anderson, J. Maddock, M., Swaffield, S., Warin, J. and Warwick, P. (2008) <i>Reflective Teaching: Evidence-informed professional practice</i>. 3<sup>rd</sup> edn, Continuum International Publishing Group, London.</li> </ul>		

<b>Other Relevant Details</b>	During the course of the academic year you will engage in learning experiences with the wider ITE community at the RCS. This will include, but is not limited to, engagement with topics/themes of relevance from the BEd Teacher Education programme of learning, Professional Learning Week and wider experiences offered as part of the professional learning of ITE students at RCS.
<b>Next Steps</b>	Professional Studies 2

<b>Module Title</b>	<b>PGDE (Music) – School Experience 2</b>		
<b>Brief Description</b>	The focus of this module is effective planning and teaching of music in Secondary 1 to 6. You will continue to develop your knowledge and understanding of classroom music at all levels of the Secondary curriculum.		
<b>SCQF Level</b>	Level 10		
<b>Credit Rating</b>	50 SCQF Credits / 25 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	PGDE (Music) School Experience 1		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
PSE Seminars	4	5	20
Placement 2a (32 days)	22	6	132
Placement 2b (30 days)	27.5	6	165
Independent Study	c. 10	18	183
Total Notional Student Effort			<b>500</b>
<b>Module Co-ordinator</b>	Moira Summers		
<b>Module Aims</b>	<p>This Module is designed to give you practical experience in the Secondary music classroom from S1 – S6, with a particular focus on S4 to S6. It will allow you to explore and develop your knowledge and understanding from Professional Studies 2 and contextualize this learning within the classroom.</p> <p>The school experience programme is designed as a context for learning in accordance with the GTCS Standard for Provisional Registration (2021). The Standards provide a set of benchmark statements which underpin the development and practice which takes place in schools.</p>		

<b>Module Content</b>	Following a series of Preparation for School Experience seminars/workshops you will go out on two linked placements (in the same school) in Term 2 and Term 3. You will undertake the routine work of the classroom, and understand the principles and the craft appropriate to the level/stage of the pupils with whom you are working.
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate, through placement, clear evidence of the development of Professional Values and a high level of Personal Commitment to all learners, as exemplified in the GTCS Standard for Provisional Registration whilst on placement.
<b>LO2</b>	Demonstrate, through placement, development of extensive Professional Knowledge and critical Understanding as exemplified in the GTCS Standard for Provisional Registration whilst on placement.
<b>LO3</b>	Demonstrate, through placement, clear evidence of the development of a wide range of Professional Skills and Abilities, some of which may be specialised, as exemplified in the GTCS Standard for Provisional Registration whilst on placement
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>One joint school/RCS tutor report,</u></b></li> <li>• <b><u>completion of a Teaching File</u></b></li> <li>• <b><u>satisfactory attendance at Placement and PSE</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 100% (PASS/FAIL)</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul> <p>You must:</p> <ul style="list-style-type: none"> <li>• complete 90% of the school placement, and have satisfactory completion of all school based tasks, including a record of school experience (Teaching File).</li> <li>• have a satisfactory combined Final report from an RCS visiting tutor and the school, with no fails</li> <li>• Have satisfactory attendance at PSE</li> </ul>

<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons</li> <li>• a comprehensive Teaching File</li> <li>• the ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced or specialised, using a wide range of professional skills, techniques and practices associated with education and music</li> <li>• the ability to exercise autonomy, initiative and significant responsibility for yourself and others in a wide range of professional contexts</li> </ul>												
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th colspan="2"></th> <th>Assessment 1</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td></td> <td>✓</td> </tr> <tr> <td>LO2</td> <td></td> <td>✓</td> </tr> <tr> <td>LO3</td> <td></td> <td>✓</td> </tr> </tbody> </table>			Assessment 1	LO1		✓	LO2		✓	LO3		✓
		Assessment 1											
LO1		✓											
LO2		✓											
LO3		✓											
<b>Feedback</b>	<p>You will receive feedback in a number of ways:</p> <ul style="list-style-type: none"> <li>• written formative feedback from a tutor and your peers during PSE seminars,</li> <li>• verbal and written formative feedback from your teachers and other professionals in the school</li> <li>• verbal and written formative feedback from a tutor during the tutor visit</li> </ul> <p>After the submission of the Teaching File you will meet with a tutor to discuss all aspects of the placement, the final written report and to identify next steps for personal and professional development in the probationary year.</p>												
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Hurry, P and Phillips, M. (2001) Heinemann Advanced Music, Essex: Heinemann</li> <li>• Silberman, M. (1996) Active Learning; 101 strategies to teach any subject. Pearson Education</li> <li>• Higher Music Practice Papers, Softplanet publishers (2015)</li> <li>• SQA National 3, 4 &amp; 5, Higher and Advanced Higher Music documents.</li> <li>• The Standard for Provisional Registration – GTC Scotland (2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</li> <li>•</li> </ul>												
<b>Other Relevant Details</b>	None												
<b>Next Steps</b>	<p>Probationary year. Postgraduate Study: MEd</p>												

<b>Module Title</b>	<b>Professional Studies 2: The Enquiring Professional</b>		
<b>Brief Description</b>	This module will consider the development of the enquiring professional. It aims to prepare you for the induction year through exploring professional learning and the formation of an enquiring mindset/mindset for enquiry which, in turn, will support you to make professional learning choices appropriate to your own practice.		
<b>SCQF Level</b>	Level 11		
<b>Credit Rating</b>	10 SCQF Credits / 15 ECTS credits		
<b>Status</b>	Core		
<b>Pre-requisites</b>	Professional Studies 1		
<b>Co-requisites</b>	None		
<b>Anti-Requisites</b>	None		
<b>Learning Modes</b>	Hours per week/task	No. of Weeks	Total (hours)
Group class (PGDE)	2	4	8
Group class (with BEds)	2	4	8
Independent study	-	-	84
Total Notional Student Effort			<b>100</b>
<b>Module Co-ordinator</b>	Dr Angela Jaap		
<b>Module Aims</b>	This module has a strong focus on the value of practitioner/professional enquiry for contemporary teaching. As such the module will focus on developing a critical knowledge and understanding of the use of professional enquiry in addition to developing the skills to design, implement and evaluate an enquiry.		
<b>Module Content</b>	Within this module you will be introduced to practitioner/professional enquiry and will investigate the purpose and function of enquiry for teachers, basic methodologies of/for enquiry and to be able to articulate and justify an enquiry of your own choice.		
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:		
<b>LO1</b>	Exhibit an emergent understanding of enquiry, its contribution to professional learning, and at an appropriate level, know how to access and review relevant research for the betterment of professional teaching practice.		
<b>LO2</b>	Demonstrate critical understanding of and engagement with the professional values and ethics guiding practice both within teaching and within professional/practitioner enquiry (generally and in relation to the Music classroom)		

<b>LO3</b>	Demonstrate through critical reflection demonstrate the ability to identify an appropriate issue/challenge/'problem' from classroom practice which could be developed for further enquiry in the probationary year/beyond										
<b>LO4</b>	Critically review and debate the relationship between professional policy, practice and research and reflect on the implications of Practitioner Enquiry for your professional development and pedagogy in Music education.										
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through an:</p> <ul style="list-style-type: none"> <li>• <b>Essay (proposal) – 2500 word essay</b> <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Essay</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul>										
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• A critique of the role/value of Practitioner/Professional Enquiry as a means of professional learning for teachers</li> <li>• The identification of an appropriate issue/challenge/'problem' which merits exploration and enquiry <b>based on your experiences from placement</b></li> <li>• The formulation of a proposal which details a brief rationale and outline of the topic for enquiry, key literature sources and an indication of the possible research methodology/research methods for the issue/challenge/'problem'</li> <li>• Awareness of ethical issues around educational enquiry – including in relation to the chosen issue/challenge/'problem'</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English</li> <li>• Adherence to the Harvard System for academic referencing.</li> </ul>										
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 20%;"></th> <th style="text-align: center;">Assessment 1</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO3</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO4</td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>		Assessment 1	LO1	✓	LO2	✓	LO3	✓	LO4	✓
	Assessment 1										
LO1	✓										
LO2	✓										
LO3	✓										
LO4	✓										
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Bell, J. and Waters, S. (2018) <i>Doing your research project: a guide for first-time researchers</i>. London: Open University Press.</li> <li>• Cohen, L., Manion, L., and Morrison, K. (2017) <i>Research Methods in Education</i>. London: Routledge.</li> <li>• Taber, K. (2013) <i>Classroom-based Research and Evidence-based Practice: An Introduction</i>. London: Sage.</li> </ul>										
<b>Other Relevant Details</b>	<p>This module will introduce you to the skills required to undertake a practitioner/professional enquiry during your induction year and beyond. To support the formation of the 'enquiring mindset' you will be given the opportunity to share in the enquiry-based learning at RCS EnquiryMeet which will take place on one day during Professional Learning Week. Here you will experience teacher-led professional learning, hearing about experiences and enquiry from placement and potential next steps for study.</p>										

Royal Conservatoire of Scotland
---------------------------------

<b>Next Steps</b>	Induction year plus Professional Learning module(s) or an MEd.
-------------------	--

## 6. MARKING DESCRIPTORS/GUIDELINES BY MODULE/ASSIGNMENT TYPE

The following matrices, for each assessment on the Programme, have been derived from the RCS Calibration Matrices.

### PGDE (Music) School Experience 1; PGDE (Music) School Experience 2

	A1-A5	B1-B3	C1-C3	D1-D3	E1-E2	F
	Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
	<i>Shows flair, exceptional, clear talent, of rare quality, uses initiative.</i>	<i>Very professional, very competent, very hardworking, very reliable, very committed.</i>	<i>Professional, competent, hardworking, reliable, committed, rigorous.</i>	<i>Only just, intermittent, needing supervision, requiring support, barely, not always.</i>	<i>Inadequate, ineffective, lacking commitment.</i>	<i>Unacceptable, incompetent.</i>
<b>Professional Values and Personal Commitment</b> (LO1)	Consistently embodies professional values and demonstrates exemplary levels of commitment to all aspects of practice.	Embodies professional values and demonstrates very high levels of commitment to all aspects of practice.	Embodies professional values and demonstrates high levels of commitment to aspects of practice	Embodies some professional values and demonstrates a satisfactory level of commitment to aspects of practice.	May embody some professional values but lacks commitment to some aspects of practice.	Makes little attempt to demonstrate professional values and shows a lack of commitment to aspects of practice.
<b>Professional Knowledge and Understanding</b> (LO2)	Demonstrates a sustained and sophisticated understanding of their professional responsibilities in all aspects of practice.	Demonstrates a very good understanding of their professional responsibilities in all aspects of practice.	Demonstrates a good understanding of their professional responsibilities in aspects of practice.	Demonstrates some understanding of their professional responsibilities in aspects of practice.	Has an inconsistent understanding of their professional responsibilities in aspects of practice.	** Lacks understanding of their professional responsibilities in aspects of practice.
<b>Professional Skills and Abilities</b> (LO3)	Demonstrates a comprehensive understanding of their professional duties as a student teacher.	Demonstrates a very good understanding of their professional duties as a student teacher.	Demonstrates a good understanding of their professional duties as a student teacher.	Demonstrates some understanding of their professional duties as a student teacher.	Shows little understanding of their professional duties as a student teacher.	Does not demonstrate understanding of their professional duties as a student teacher.

**Professional Studies 1**

Professional Studies 1	A1-5 Excellent	B1-3 Very Good	C1-3 Good	D1-3 Satisfactory	E1, E2 Fail	F Serious Fail
<b>Learning Outcomes</b>	<i>Consistent Sustained Energetic</i>	<i>Sustained Energetic</i>	<i>Sustained Often Energetic</i>	<i>Mainly Sustained Usually Energetic</i>	<i>Inconsistent</i>	<i>Little or no effort</i>
<b>LO1</b> <i>Demonstrate a developing critical knowledge and understanding of a range of basic professional issues relevant to teaching, including the roles and responsibilities of teachers, Professional Values and ethics of the Standard for Provisional Registration.</i>	Work that is consistently excellent and a very deep, convincing knowledge and understanding of the professional roles and responsibilities of teachers, the Professional Values and ethics of teaching and is able to relate and articulate these thoughts in relation to their own developing identity as a teacher of Music. Pinpoints specific links to schools/society/school experience. Clear and informed connections to the Standard for Provisional Registration.	Work that is very good and which demonstrates high levels of knowledge and understanding of the professional roles and responsibilities of teachers, Professional Values and ethics of teaching and is able to relate these to their developing identity as a teacher of Music successfully. Highlights links to schools/society/school experience. Very good connections to the Standard for Provisional Registration which demonstrate a degree of understanding.	Work that is good and which demonstrates some levels of knowledge and understanding of the professional roles and responsibilities of teachers, Professional Values and ethics of teaching and is able to use these to describe their developing identity as a teacher of Music. Contextualises within schools/society/school experience. Good connections to the Standard for Provisional Registration which demonstrate a degree of understanding.	Work that demonstrates some levels of knowledge and understanding of the professional roles and responsibilities of teachers, Professional Values and ethics of teaching and is able to describe their developing identity as a teacher of Music but at a surface level. Tenuous links to schools/society/school experience and to the Standard for Provisional Registration.	Work that inadequately demonstrates knowledge and understanding of the professional roles and responsibilities of teachers Professional Values and ethics of teaching and which is unable to describe/relate the ideas to their own developing identity as a teacher of Music. Ineffectual/brief links to schools/society/school experience. Limited or no connection to the Standard for Provisional Registration.	Fails to demonstrate any level of knowledge and understanding. No links to school/experience or to the Standard for Provisional Registration. Lack of awareness of personal stance.
<b>LO2</b> <i>Recognise and begin to critically reflect on key aspects of effective teaching, such as good communication, promoting positive relationships, curriculum and planning for learning.</i>	Work that demonstrates an excellent, high level of understanding of a range of concepts, key ideas and theories related to effective teaching including the teacher's professional role(s) and responsibilities for the pupils.	Work that demonstrates a very clear understanding of a range of concepts, key ideas and theories related to effective teaching including the teacher's professional role(s) and responsibilities for the pupils.	Work that demonstrates a clear understanding of some of the concepts, key ideas and theories to effective teaching including the teacher's professional role(s) and responsibilities for the pupils.	Work that demonstrates a basic understanding of some of the concepts, key ideas and theories related to effective teaching including the teacher's professional role(s) and responsibilities for the pupils.	Work that demonstrates insufficient understanding of the concepts, key ideas and theories that underpin effective teaching and the teacher's professional role(s) and responsibilities for the pupils.	Work that demonstrates no understanding of the concepts, key ideas and theories that underpin effective teaching and the teacher's professional role(s) and responsibilities for the pupils.
<b>LO3</b> <i>Demonstrate a critical understanding of the principal theories and</i>	Work that demonstrates an excellent, high level of understanding of a range of concepts, key ideas and theories related to child	Work that demonstrates a very clear understanding of a range of concepts, key ideas and theories related to child development and learning	Work that demonstrates a clear understanding of some of the concepts, key ideas and theories related to child development and learning	Work that demonstrates a basic understanding of some of the concepts, key ideas and theories related to child development and learning	Work that demonstrates insufficient understanding of the concepts, key ideas and theories that underpin child development and learning	Work that demonstrates no understanding of the concepts, key ideas and theories that underpin child

<i>concepts related to child development, learning and cognition through critical reflection on classroom practice and educational literature (both general and Music-specific).</i>	development and learning theories and is able to link/demonstrate this appropriately through critical engagement with the module texts/wider reading. Essay includes clear, appropriate links to Music literature and/or classroom experience.	theories and is able to link/demonstrate this appropriately through engagement with the module texts/wider reading. Essay includes appropriate links to Music literature and/or classroom experience.	theories and is able to link/demonstrate this through a good range of sources. Essay includes some appropriate links to Music literature and/or classroom experience.	theories and only demonstrates a superficial recitation of sources. Essay includes limited appropriate links to Music literature and/or classroom experience.	theories. Essay includes no appropriate links to Music literature and/or classroom experience.	development and learning theories.
<b>LO4</b> <i>Identify and critically analyse two 'critical incidents'/significant moments taken from placement and explore these in relation to wider academic reading (both general educational and music-education specific literature).</i>	Work that demonstrates a very high level of understanding of a range of concepts, key ideas and theories related to child development and learning theories and is able to relate these to the Music classroom through connection to school experience and/or literature. Sought substantial range of sources and has demonstrated critical engagement with the texts.	Work that demonstrates a very clear understanding of a range of concepts, key ideas and theories related to child development and learning theories and is able to relate these to the Music classroom through connection to school experience and/or literature with some success. Read and evaluated a very satisfactory range of sources and has demonstrated engagement with the texts.	Work that demonstrates a clear understanding of some of the concepts, key ideas and theories related to child development and learning theories and is able to relate these to the Music classroom through connection to school experience and/or literature with satisfactory effort. Read and evaluated a good range of sources.	Work that demonstrates a basic understanding of some of the concepts, key ideas and theories related to child development and learning theories and is able to relate these to the Music classroom through connection to school experience and/or literature tenuously. Superficial recitation of sources.	Work that demonstrates insufficient understanding of the concepts, key ideas and theories that underpin child development and learning theories and the relationship with the Music classroom.	Work that demonstrates no understanding of the concepts, key ideas and theories that underpin child development and learning theories and the relationship to the Music classroom.
<b>LO5</b> <i>Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.</i>	Work that demonstrates a substantial range of current, relevant sources in a variety of media and which has been critically analysed in order to provide a sustained, informed view across the assignment. Examines opposing views in depth. Identifies key influences and attempts to link sources. Excellent connection(s) to personal viewpoint.	Work that demonstrates engagement with a very satisfactory range of sources including journals and official current publications. Sources selected compatible to topic and quoted to good effect. Connection(s) to personal viewpoint.	Work that demonstrates engagement with a good range of source including books, newspapers, national documents. Identifies opposing views. Chooses one/few influence. Adequate range of sources within references/quotations. Some connection(s) to personal viewpoint.	Work that demonstrates use of only the course texts and/or limited texts. Superficial recitation of sources. Little identification of significant issues. Lack of emphasis on key issues. Infrequent use of quotations/references or inappropriate use of them. Limited connection to personal viewpoint but generally unsubstantiated.	Work that demonstrates inadequate consultation of research sources. Only most obvious issues identified. Poor attempt to consider opposing views. No discrimination of influential sources. Little/inappropriate use of quotations/references. No connection to personal viewpoint.	Unacceptable level of research and range of sources. Inability to identify significant issues. No opposing views considered. Influential sources unrecognised. No quotations/references. No connection to personal viewpoint.
<i>Academic writing conventions, including the use of the Harvard referencing system*</i>	<i>Faultless and convincing command of suitable language in terms of vocabulary, spelling, grammar etc. Work coherently structured (with subheadings</i>	<i>Very effective command of suitable language in terms of vocabulary, spelling, grammar etc. work consistently structured (with subheadings where appropriate).</i>	<i>Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured (with subheadings where appropriate). References</i>	<i>Satisfactory command of suitable language in terms of vocabulary, spelling, grammar etc. Adequately structured (with subheadings where appropriate). References and</i>	<i>Unsatisfactory use of language in one or more aspects of vocabulary, spelling, grammar, etc. Little/basic structure of formal prose to provide logical</i>	<i>Obvious and serious misuse of language in one or more aspects of suitable language in terms of vocabulary, spelling, grammar etc. no structure. Failure to conform</i>

	<i>where appropriate). References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.</i>	<i>References listed appropriately to conform to Harvard system. Quotations obvious and cited systematically and appropriately.</i>	<i>listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation.</i>	<i>citations employ inconsistent use of Harvard system.</i>	<i>framework for reader. Usually failure to conform to Harvard referencing in reference list and/or citations.</i>	<i>to Harvard referencing in reference list and/or citations.</i>
--	---	---	--	---	--	---

Professional Studies 2	A1-5 Excellent	B1-3 Very Good	C1-3 Good	D1-3 Satisfactory	E1, E2 Fail	F Serious Fail
<b>Learning Outcomes</b>	<i>Consistent Sustained Energetic</i>	<i>Sustained Energetic</i>	<i>Sustained Often Energetic</i>	<i>Mainly Sustained Usually Energetic</i>	<i>Inconsistent</i>	<i>Little or no effort</i>
<b>LO1</b> <i>Exhibit an emergent understanding of enquiry, its contribution to professional learning, and at an appropriate level, know how to access and review relevant research for the betterment of professional teaching practice.</i>	Work that demonstrates an excellent, high level commitment to Music education and understands the role of practitioner enquiry as a means of professional learning. Informed professional stance evident.	Work that demonstrates a commitment to Music education and understands the role of practitioner enquiry as a means of professional learning. Informed professional stance evident.	Work that demonstrates a commitment to Music education and demonstrates some understanding of the role of practitioner enquiry as a means of professional learning.	Work that demonstrates a weak, unclear understanding of the role of enquiry as a means of professional learning and unclear professional stance.	Work that does not demonstrate or understand the role of practitioner enquiry for teachers as a means of professional learning.	Work does not identify personal perspective or raise issues emotively. Lack of awareness of professional stance.
<b>LO2</b> <i>Demonstrate critical understanding of and engagement with the professional values and ethics guiding practice both within teaching and within professional/practitioner enquiry (generally and in relation to the Music classroom)</i>	Work that demonstrates a very high level of critical understanding of teacher professionalism, professional values and ethics of teaching and is able to relate these to the Music classroom through connection to school experience and/or literature.	Work that demonstrates a very clear understanding of teacher professionalism and is able to relate these to the Music classroom through connection to school experience and/or literature with some success.	Work that demonstrates a clear understanding of teacher professionalism and is able to relate these to the Music classroom and is able to relate these to the Music classroom through connection to school experience and/or literature with satisfactory effort.	Work that demonstrates a basic understanding of teacher professionalism and is able to relate these to the Music classroom and is able to relate these to the Music classroom through connection to school experience and/or literature tenuously.	Work that demonstrates insufficient understanding of teacher professionalism and is not able to relate these to the Music classroom.	Work that demonstrates no understanding of teacher professionalism and is not able to relate these to the Music classroom.

<p><b>LO3</b> <i>Through critical reflection demonstrate the ability to identify an appropriate issue/challenge/'problem' from classroom practice which could be developed for further enquiry in the probationary year/beyond</i></p>	<p>Work that demonstrates a high level of understanding related to enquiry and is able to identify an issue for exploration and link this to practice in the Music classroom. The work articulates this issue in relation to the professional roles and responsibilities of teachers and the policy context in which they work. It is able to relate and articulate this issue in terms of their own developing identity as a teacher of Music.</p>	<p>Work that demonstrates a very good understanding related to enquiry and is able to identify an issue for exploration and link this to practice in the Music classroom. The work articulates this issue in relation to the professional roles and responsibilities of teachers and the policy context in which they work well. It is able to relate and articulate this issue in terms of their own developing identity as a teacher of Music successfully.</p>	<p>Work that demonstrates a good understanding related to enquiry and is able to identify an issue for exploration and link this to practice in the Music classroom. The work articulates this issue in relation to the professional roles and responsibilities of teachers and the policy context in which they work well. It is able to relate and articulate this issue in terms of their own developing identity as a teacher of Music successfully.</p>	<p>Work that demonstrates some understanding related to enquiry and is able to identify an issue for exploration and link this to practice in the Music classroom. The work articulates this issue in relation to the professional roles and responsibilities of teachers and the policy context in which they work well. It is able to relate and articulate this issue in terms of their own developing identity as a teacher of Music successfully.</p>	<p>Work that demonstrates no understanding related to enquiry and is able to identify an issue for exploration and link this to practice in the Music classroom. The work does not articulates this issue in relation to the professional roles and responsibilities of teachers and the policy context in which they work well. It is unable to relate and articulate this issue in terms of their own developing identity as a teacher of Music successfully.</p>	<p>Work fails to demonstrate any level of knowledge and understanding related to enquiry. No links to school/experience/wider society. Lack of awareness of personal stance or the influence on their own professional identity.</p>
<p><b>LO4</b> <i>Critically review and debate the relationship between professional policy, practice and research and reflect on the implications of Practitioner Enquiry for your professional development and pedagogy in Music education.</i></p>	<p>Great clarity of purpose evident in identification of most relevant data for study or collection and in justifying chosen research methodology. Has prepared an eminently suitable plan to allow coherent investigation of the topic. Has interpreted with extremely clear understanding available data on topic. Has addressed issues of ethics, validity and reliability of data.</p>	<p>Clear articulation of purpose in identifying most suitable data for study or collection and in discussing selected research methodology. Clarity in planning and structuring of investigation. Has interpreted with very clear understanding available data on topic. Is aware of issues of ethics, validity, reliability of data.</p>	<p>Capable articulation of purpose in identifying relevant data for study of collection and in identifying research methodology. Careful consideration of planning and structuring investigation. Has discussed effectively available data on topic. Makes reference to issues of ethics, validity and reliability.</p>	<p>Satisfactory articulation of purposes in identifying adequately the data for study or collection and research methodology. Limited ability to plan and structure a realistic investigation. Satisfactory discussion of limited data. Minimal reference to issues of ethics, validity and reliability.</p>	<p>Lack of articulation of purpose. Suggested data for study or collection and research methodology unclear or ill considered. No evidence or understanding of planned or structured approach to study. Data not discussed effectively. Did not address issues of ethics, validity, reliability.</p>	<p>Study lacks purpose and demonstrates no understanding of use of research methodology. Unaware/unable to suggest data to be studied or collected. Incoherent approach with no structure. No data discussed. Failed to address issues of ethics, validity, reliability.</p>
<p><i>Academic writing conventions, including the use of the Harvard referencing system*</i></p>	<p><i>Faultless and convincing command of suitable language in terms of vocabulary, spelling, grammar etc. Work coherently structured (with subheadings where appropriate). References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.</i></p>	<p><i>Very effective command of suitable language in terms of vocabulary, spelling, grammar etc. work consistently structured (with subheadings where appropriate). References listed appropriately to conform to Harvard system. Quotations obvious and cited systematically and appropriately.</i></p>	<p><i>Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured (with subheadings where appropriate). References listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation.</i></p>	<p><i>Satisfactory command of suitable language in terms of vocabulary, spelling, grammar etc. Adequately structured (with subheadings where appropriate). References and citations employ inconsistent use of Harvard system.</i></p>	<p><i>Unsatisfactory use of language in one or more aspects of vocabulary, spelling, grammar, etc. Little/basic structure of formal prose to provide logical framework for reader. Usually failure to conform to Harvard referencing in reference list and/or citations.</i></p>	<p><i>Obvious and serious misuse of language in one or more aspects of suitable language in terms of vocabulary, spelling, grammar etc. no structure. Failure to conform to Harvard referencing in reference list and/or citations.</i></p>



<b>PGDE School Experience 1: CPS Documentation Project</b>	<b>A1-5</b>	<b>B1-3</b>	<b>C1-3</b>	<b>D1-3</b>	<b>E1-2</b>	<b>F</b>
	Excellent	Very Good	Good	Satisfactory	Fail	Serious Fail
Application	Consistent Sustained Energetic	Sustained Energetic	Sustained Often Energetic	Mainly Sustained Usually Energetic	Inconsistent	Little or no effort
Reflection and Evaluation	Work that gives substantial evidence of personal development that is rooted in reflection and self-evaluation	Work that gives substantial evidence of personal development that is informed by reflection and self-evaluation	Work that gives clear evidence of personal development that is informed by reflection and self-evaluation	Work that gives some evidence of personal development that is informed by some reflective thinking and self-evaluation	Work that gives inadequate evidence of personal development that is informed by reflective thinking and self-evaluation	Work that gives little or no evidence of personal development that is informed by reflective thinking and self-evaluation
Autonomy and Personalisation	Work that clearly demonstrates an identifiable area of personal development need that has been developed autonomously	Work that demonstrates an identifiable area of personal development need that has been developed autonomously	Work that demonstrates independent practice in terms of an area of personal development need	Work that provides some evidence of independent practice in terms of an area of personal development need	Work that provides inadequate evidence of independent working practices.	Work that provides little or no evidence of independent working practices.
Concepts and Theories	Work that clearly demonstrates conceptual understanding richly informed by school experience	Work that clearly demonstrates conceptual understanding informed by school experience	Work that gives evidence of conceptual understanding informed by school experience	Work that gives some evidence of conceptual understanding informed in part by school experience	Work that gives inadequate evidence of conceptual understanding informed by school experience	Work that gives little or no evidence of conceptual understanding informed by school experience
Critical and Ethical thinking	Work that gives substantial evidence of personal development that is informed by a range of critical and ethical thinking in relation to school based practice	Work that gives substantial evidence of personal development that is informed by appropriate critical and ethical thinking in relation to school based practice	Work that gives clear evidence of personal development that is informed by appropriate critical and ethical thinking in relation to school based practice	Work that gives some evidence of personal development that draws at some level on appropriate critical and ethical thinking in relation to school based practice	Work that gives inadequate evidence of personal development that draws on appropriate critical and ethical thinking in relation to school based practice	Work that gives little or no evidence of personal development that draws on appropriate critical and ethical thinking in relation to school based practice

## **7. GRADUATE DESTINATIONS**

Graduates of the PGDE (Music) programme will be provisionally registered with the GTCS, may be eligible for the Teacher Induction Scheme (TIS) and work towards attaining Full Registration with the Council.

### **7.1 Masters-level study**

The Programme is designed to prepare you for further development via Masters Level study both at the Conservatoire and beyond.