



Royal Conservatoire
of Scotland

**PG CERT in LEARNING AND TEACHING
IN THE ARTS**

**PROGRAMME HANDBOOK
2021/22**

RCS 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.

PG Learning and Teaching Equality, Diversity & Inclusion Statement

On the PG Learning and Teaching Programmes we have a human-centred philosophy. Individuals with a range of perspectives and a variety of lived experiences are at the heart of the MEd. Within our programme we aim to develop a community of practice in which all students can enquire and critically reflect on what it means to be an arts educator. During their time with us, students will identify their own philosophical approach, they will develop new knowledge, skills and awareness, and they will engage in a deep consideration of the best ways to improve their professional practice.

On the programme we are guided by our values in everything we do. We respect and value the whole person and their well-being. Within our community of practice, we seek to develop a study environment in which we treat all students as individuals, and endeavour to deal with all students in a consistent and equitable way. As a staff team and throughout our community of practice, we promote a culture of respect and dignity and actively challenge discrimination, should it ever arise. We strive to remove barriers, and engage, alongside our students, in a process of continual reflection on how to embed principles of equality, diversity and inclusion in all of our professional contexts and roles.

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.

CONTENTS

Welcome	1
Programme Specifications	2
The RCS Context	2
Your responsibilities as an RCS student.....	4
Programme aims	6
Programme Learning Outcomes.....	8
Programme Content	8
Learning outcomes by level (programme overview), and curriculum progression	8
Benchmarks used for Programme Level Outcomes and level Learning Outcomes	9
Areas of study in programme.....	10
Philosophy and Practice	11
Assessment.....	18
Assessment Modes	23
Assessment Calendar	24
Assessment (Progress and Resit Regulations; EEs, BOE Etc.).....	28
Learning Environment	33
Support for students (academic, pastoral)	33
Guidance, Consultation and Support	40
Feeding back to your programme leader(s) and other staff.....	42
Internationalisation	42
Work-based learning	43
Health and safety, safe space.....	43
Equality and Diversity	46
Technology and learning resources/modes (e.g. VLE)	46
IPR, copyright etc.	48
Communication in department/programme	49
Working week.....	49
Independent study, autonomous learner, reflective practitioner	50
Module Descriptors by Level	51
Marking Descriptors/Guidelines by Module/Assignment Type	61
Graduate Destinations	61
Appendix 1 – Fellowship of the Higher education academy	62
Appendix 2 – Suggested reading lists.....	70
Appendix 3 – Criticality.....	79

WELCOME

We are delighted to welcome you to the Royal Conservatoire of Scotland and to the MEd Learning and Teaching in the Arts.

The PG Cert in Learning and Teaching in the Arts Programme has been designed to provide an opportunity for all arts educators to engage in meaningful professional learning designed that will enhance their teaching practice through masters level enquiry.

The Programme provides an opportunity for you to learn and develop as part of a community of practice. As part of this professional network, you will develop a deeper understanding of the context for arts-based education, contribute to the enhancement of the experience of your learners, explore opportunities for developing effective working relationships and to demonstrate continuing investment in your professional development as an educator. Where relevant, participants can also attain additional professional recognition and/or continue to demonstrate professional standing (see Appendix 1).

The approach used to deliver this Programme sets out to empower you as a learner. Studying part-time is hard work. Balancing work, study and other aspects of your life requires you to be organised, plan ahead and set time aside for study. The Programme team are here to support you, and in turn you must accept your end of the responsibility by ensuring that you actively seek an effective balance.

From the outset you will be encouraged to actively participate and contribute to the Programme and work both independently and collaboratively with others on the Programme. Effective collaboration with your peers is rooted in an open-minded approach and in mutual respect and we actively encourage an ethos of:

- Inclusion
- Collaboration,
- Open-mindedness,
- Inspiration,
- Creativity,
- Mutual respect,
- Caring sensitivity,
- Sheer hard work,
- Dedication,
- Commitment.

We hope you will enjoy the Programme and find it stimulating and challenging and stimulating. So, welcome! Work hard, play well, grow and develop and enjoy every moment!

PROGRAMME SPECIFICATIONS

This programme is delivered over 2 years. This programme is delivered on a part-time basis through a blended learning model, which includes a mix of face-to-face sessions, online sessions, one-to-one tutorials and independent study. The programme is designed for arts education professionals who will integrate their studies within their professional teaching contexts. Distance students can study the programme fully online, accessing the face-to-face sessions through a videoconferencing platform.

Exit Award Title	No. of Years	No. of Terms	SCQF Level	SCQF Credits	ECTS Credits
Postgraduate Certificate in Learning and Teaching in the Arts	2	6	11	60	30

The RCS Context

The RCS believes that each programme of study:

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.*

We also believe that a graduate from a RCS masters programme:

Is an excellent and reflective arts practitioner...

... and leads, creates, achieves and innovates. Conservatoire Graduates understand that the highest level of risk and daring offers the greatest potential for achievement and fulfilment.

Has the creative attitudes and skills needed for collaborative learning...

... and has sophisticated skills in leading, building and working in teams. As adaptable and confident people, Conservatoire graduates are used to taking risks and working positively with ambiguity and unpredictability.

Takes responsibility for managing and evaluating their own learning...

... and is resourceful, independent and effective in their approach to managing their life and work.

Has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice...

... and can respond quickly to a fast changing and dynamic world. Conservatoire graduates have a professionally-orientated, entrepreneurial outlook and respond positively to new opportunities and challenges.

Uses theoretical understanding to inform practice and practice to inform theory...

... and combines sophisticated aesthetic and emotional intelligence, integrity and insight with an ability to think analytically and critically.

Makes a contribution in the world, as an artist, educator, advocate and active citizen...

... and uses highly developed skills to communicate a profound appreciation of how their artistic discipline connects with the real world.

The RCS Postgraduate Academic Framework also outlines the concept of *relationality* and the following contexts in which it is expressed:

- **The intra-disciplinary:** engagement with others working in the same discipline
- **The inter-disciplinary:** engagement with others working in other disciplines
- **The historical:** interrogation of past theories and practices which inform current work
- **The transactional:** engagement with a wider population which acts as spectator, learner, co-participant or constructive challenger
- **The professional:** engagement with professional partners and environments, including the capacity to be agents of change
- **The cultural:** engagement with diverse communities of practice
- **The ecological:** engagement with the environment, and others in it
- **The digital:** engagement with the technological, and virtual, environments

Your responsibilities as an RCS student

Professional Conduct

The development of professionalism is the key aim of the Programme. In so doing we educate not only towards the acquisition of skills and methodology, but also towards an understanding of self and the world. The effectiveness of this educational process depends upon respect. That is respect of self, of peer and of tutor.

Participants on the Programme are therefore expected:

- To behave in a professional manner at all times.
- To work independently and with group members, explore and experiment outside group times.
- To contribute fully to the work of the group.
- To respect and value the contributions of others and be willing to work supportively with peers both during group sessions and during independent and directed study times.
- To prepare thoroughly and independently for the work in hand.
- To be willing to respond positively to new challenges and ideas.
- To relate their studies to the wider context in which they practice as a teacher and/ or artist.

Your wholehearted commitment to the above is essential to your progress throughout the Programme.

The community of learners

The programme is designed to appeal to individuals who have a role as an arts educator within a **formal** education context such as a:

- Community Arts Tutor
- Participatory Arts Tutor
- Private Tutor
- Dance Tutor/Teacher
- Tutor in a pre-HE organisation
- Freelance Teaching Artist

or within a **formal** context such as a:

- Further Education lecturer/tutor*
- Higher Education lecturer/tutor*
- Visiting Guest Tutor in a school
- Instrumental Music Instructor
- Teacher in an International School
- Lecturer/tutor in an International Higher Education context*
- GTCS registered primary teacher**

- GTCS registered secondary teacher**
- Early Years educator

*For **lecturers/tutors** working in a further or higher education context with learners at SCQF Level 7 or above (or equivalent), this programme leads to Fellowship of the Higher Education Academy. See appendix 1 for more information.

****GTCS registered teachers** who have a remit for an arts subject within their school teaching context can use this programme to build evidence of their commitment to their professional learning as an arts educator. We include the following within our definition of an 'arts subject': music, dance, drama and art and design.

Programme Overview

Your programme is designed to engage arts educators who already have a responsibility for facilitating the development of others, in a process of active enquiry into the practice. The process of professional enquiry that underpins the two modules requires you to engage in a critical analysis of your teaching practice in order to identify and address your own developmental priorities.

Throughout the programme you will be required to develop your own unique **praxis** where theory will inform practice and practice will inform theory in an ongoing upward spiral of learning.

As the programme is delivered part-time and through the blended learning model, you will be expected to take a significant amount of responsibility for your own learning journey. The modules have been designed to allow you the flexibility to direct your learning towards your own context, thus ensuring that the learning remains meaningful, relevant and has the potential to generate genuine impact. Whilst much of the learning will be self-directed, you will engage in a number of activities within the programme that are designed to connect you to a community of practice where you can engage in collaborative activity designed to challenge your thinking and present you with diverse views and perspectives.

We recognise that balancing the requirements of structured learning experiences with the need to support individual creative self-expression can be challenging in arts education contexts. Our aim is to support our learners in addressing the practical and emotional challenges of providing meaningful arts-based learning experiences in the context of outcome-based learning experiences. To address this, the modules are designed with the flexibility to encourage genuine and individual creative exploration, where learners have the opportunity to investigate new knowledge and practices through active discovery.

This approach is underpinned by a recognition that creative experimentation cannot always be successful and intended goals are not always met as

expected. We believe that this is the basis of a creative education process and that each student should have the freedom to construct their own learning journey, reflecting on and evaluating all experiences, including those that challenge their preconceived notions of success. Fear of failure can be a significant barrier to the creative process and in order to achieve genuine transformation, we need to help our learners recognise that failure must be risked in the pursuit of positive change. Our task is to help our students learn to navigate this inherent challenge in order to transform their own practice and contribute to the transformation of the arts education sector as a whole.

Programme aims

At a basic level, the programme aims to provide arts educators with an opportunity to demonstrate commitment to career-long professional learning at masters level.

The programme is constructed to engage practitioners from a range of education contexts and arts disciplines in a sustained process of professional enquiry, where the part-time, blended learning model allows a meaningful integration between academic study and professional practice. Following a learner-centred ethos, the programme provides a scaffolded framework for teachers, tutors, lecturers, community art workers and teaching artists to build an evidence-base to demonstrate the enhancement of their teaching practice in relation to academic scholarship, education theory and subject discipline expertise. For practitioners working in formal learning contexts, their studies also provide a pathway to the attainment of additional professional recognition, registration and/or accreditation.

The programme aims to engage you in a critical enquiry that is expected to enhance your existing practice, helping you explore ways in which you might better meet the needs of your learners. The core of this critical enquiry is the development of your individual praxis, facilitating the development of the habit of reflecting on how theory informs practice and how practice informs theory. Over the duration of the programme, you will engage in a range of approaches to professional enquiry, helping you develop as an educator. At a local level your work on the programme will improve the educational experiences of your learners, and at a sectoral level, it will provide evidence-informed resources and guidance for fellow practitioners.

A fundamental tenet of the programme is that each student is to be understood primarily as a professional arts educator with a range of responsibilities, priorities and aspirations. We believe that genuine and meaningful professional learning is maximised through the triangulation of three key aspects:

- the requirements of the programme,
- the personal aspirations of the individual
- professional standards that assure quality within the context the individual is employed.



As each student will have a unique combination of personal aspirations and professional standards, the programme content aims to help students develop the level of critical reflection required to direct their own professional learning.

Students are required to plan, engage in, and evaluate self-directed projects that will address the needs of these three aspects of their professional learning. Throughout the programme, you will be required to provide evidence to demonstrate how the development of your knowledge, skills and understanding meets the requirements of your professional context, whilst also helping you address your own personal and professional priorities. You will be encouraged to consider where the gaps are within the current provision for your learners and what you might put in place to address those gaps in a manner that is appropriate to the level and context.

Through continual reflection on the professional values that an arts educator should embody, you will be encouraged to see your development as an advocate, authority and leader in your field. Again, this is underpinned by professional enquiry that will help you build an evidence-base to support your emergent values and practices.

Programme Learning Outcomes

The following table outlines the overarching aims for the programme described as learning outcomes. By the end of your studies, we want you to have successfully achieved the following:

Learning Outcome No.	Programme Learning Outcomes
1	Demonstrate how the philosophies, principles and values that underpin your teaching practice are informed by a critical understanding of relevant literature, policy and professional enquiry.
2	Demonstrate the ability to design, deliver and evaluate learning activities that are appropriate to your professional context and established learner needs.
3	Critically evaluate the effectiveness of your teaching practice drawing on stakeholder feedback, literature, policy and the outcomes of practice-based research, and identify professional development priorities.

Programme Content

The table below highlights the credit and notional study hours for each of the modules on the programme:

Module Title	Credits/ Total Hours	Contact Hours (approx.)	Total Study Hours per week (over 35 weeks)
Teaching The Arts	30 (Level 11) / 300	45	8.5
The Teacher As Researcher	30 (Level 11) / 300	32	8.5
TOTAL	60 (Level 11) / 600		

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

The following table outlines how the each module will allow you to address the Programme Learning Outcomes:

Module Title	Programme Learning Outcomes		
	1	2	3
Teaching The Arts	x	x	x
The Teacher As Researcher	x	x	x

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

The design of the programme has been informed by a range of professional standards and guidelines. In relation to academic level, the programme is mapped to the following documents:

- UK Quality Code for Higher Education Part A: Setting and Maintaining Academic Standards PART A The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies October 2014 <https://www.qaa.ac.uk/quality-code> page 28
- SCQF Level Descriptors
https://www.sqa.org.uk/files_ccc/SCQF-LevelDescriptors.pdf
Page 27
- Dublin Descriptors
http://www.agu.cat/doc/doc_24496811_1.pdf pg 3,4

In relation to the content of modules, the following documents have been used as benchmarks:

- UK Professional Standards Framework (UKPSF)
<https://www.advance-he.ac.uk/guidance/teaching-and-learning/ukpsf>
- GTCS Standard For Career-Long Professional Learning
<http://www.gtcs.org.uk/web/FILES/the-standards/standard-for-career-long-professional-learning-1212.pdf>
- Education Scotland - A National Model of Professional Learning
<https://education.gov.scot/improvement/self-evaluation/a-national-model-of-professional-learning/>

The programme is informed by the RCS Postgraduate Framework particularly in relation to the dimensions of postgraduate learner. We believe the programme content and delivery methods embody these core principles:

- *Rounded Excellence: convincing, versatile and highly skilled expression of personal, and relational, authenticity in artistic, pedagogical and intellectual endeavours*
- *Curiosity: learning by asking questions, 'right' ones and/or 'wrong' ones – the critical artist*
- *Empathy: care for self and others in making art/performance and discourse*

- *Resilience: trusting artistic instincts; developing robustness; openness to scrutiny and critique; emotional maturity and learning from failure*
- *Disruptive thinking: querying traditions and prevailing narratives; offering challenge to self and others' ways of thinking, performing and making*
- *360° advocacy: advocacy for the creative arts in many spheres including the educational; professional; business; under-represented communities; media; funding bodies*
- *Artful living: the creative and performing arts as essential to the way in which we connect to and drive change in society, the world and its challenges through creative thinking*

<https://portal.rcs.ac.uk/qualityassurance/wp-content/uploads/sites/897/2019/10/PG-ACADEMIC-FRAMEWORK.pdf>

Areas of study in programme

At its core, the programme is primarily concerned with helping arts education professionals engage in a process of active **enquiry** into their teaching practice.

The aim of the programme is to encourage you to investigate your teaching practice and develop the skills of critical reflection, academic writing, scholarship and practice-based research whilst engaged in a sustained process of development with the aim of enhancing your teaching practice.

Evidencing

In year 1, the focus will be on developing the knowledge and skills required to evidence the quality of your teaching practice. Over this year you will develop a working knowledge of the definitions, conventions and priorities expressed within arts education, helping you engage with policies, philosophies and practices that are most relevant to your specific context. The submissions will encourage you to use research and critical reflection to ensure that your teaching practices are underpinned by robust evidence both in relation to your subject area, and to credible learning theories.

In year 1 you will study the following module:

Teaching the Arts

This is a 30-credit module designed to help you to build an evidence-base to support a critical evaluation of your teaching practices. Having articulated the philosophies, principles and values that underpin your current teaching practice, you will design, deliver and evaluate learning activities, demonstrating how your teaching is underpinned by appropriate and current policies and learning theories, and use feedback from peers and your learners to inform your ongoing development priorities.

Exploring

In year 2, the focus shifts to the ways in which you can engage in a meaningful exploration of your teaching practice in order to challenge preconceptions and to take advantage of innovations in education. Over this year you will focus on proposing and testing hypothesis designed to advance your practice as an arts educator.

The Teacher as Researcher

In this 30-credit module for all students, you will focus on the development of a practice-based research project that will help you explore new and innovating ways in which you might meet the identified needs of your learners. In this module you will explore the impact of your new innovative practices through the ethical use of research data and objective critical analysis, informing your ongoing development as an arts educator.

Philosophy and Practice

Overall Approach to Learning and Teaching

The overall approach to learning and teaching on the Programme accords with the Conservatoire's learning and teaching philosophy and is informed further by social situative and social constructivist perspectives of learning. The rationale for basing our learning and teaching approaches on these pedagogies articulate with our ambitions to build a community of professional practitioners that work, learn and develop both individually and collaboratively, and where:

- Knowledge is situated in the professional practices of groups or communities.
- The process of learning occurs when individuals are engaged in social/professional activities.
- Learning manifests itself as an active process of participation in social/professional practices of enquiry and learning.
- Reality is constructed through human activity.
- All members of the community are included and treated with equal dignity and worth, and different ideas, knowledge and experiences are welcomed and recognised as contributing to an enriched learning environment.

In order to realise these ambitions it is crucial that the staff-student relationship is nurtured as a partnership rather than as a top-down hierarchy. Our learners are all practicing professionals, often with many years of experience in teaching their subject discipline. As educators we subscribe to a model that promotes autonomy and self-determination, and this can only be achieved when staff respect the pre-existing knowledge, skills and experience of each learner. We expect learners to embrace the opportunity to take ownership of their own learning journey. The staff team will provide a framework to support this, helping you develop the autonomy to engage in self-determined learning. Self-determined learning can be challenging, as the

onus is on the learner to make significant decisions about the focus of their learning, from establishing meaningful goals, to determining appropriate plans of action, to self-evaluating progress towards those goals.

Our aim in supporting learners is to help them determine and engage in their own unique learning journey that helps them meet their needs and then needs of their learners. When delivering content, staff will focus on posing questions designed to elicit reflection and debate. The question 'What makes a good teacher?' sits at the heart of the PG Cert programme.

The Programme's learning and teaching methods have been devised to be accessible to students with a wide range of learning needs, educational responsibilities and professional aims.

Throughout the Programme you will engage in developing your praxis - an ongoing cycle of research, synthesis, development, application and evaluation. This cycle is designed to develop the level of critical reflection and autonomy required for masters level study, and is dependent on you having access to shared experiences and collaborative opportunities within your cohort and professional contexts.

The learning and teaching philosophy underpinning this Programme has at its core the belief that the learning experience exists to help each student develop the habit of striving towards excellence. This is achieved through creating a structure that continually asks students to identify the critical factors that define excellence and to use these factors to shape their own development in a direction appropriate to the needs of their specialist domains and their professional aspirations. In developing professional goals, researching existing resources, synthesising best practice from different domains, designing packages of work and then evaluating the success of these from the perspective of all stakeholders, you will be encouraged to develop a personal philosophy and practice that will positively impact on your learning community.

In scaffolding learning the Programme Team subscribes to the RCS' learning and teaching approach and in particular our teaching methods:

- Respect students as partners and co-creators in their continuing professional development as teaching artists.
- Expose students to a variety of influences, theories, approaches and evidence-informed viewpoints to encourage them to develop their unique identities as professional practitioners and to stimulate discussion and debate.
- Provide students with an appropriate balance between practice and reflection in each module.
- Involve students in self-designed projects that initiate and implement constructive and transformational change in their communities and professional practices.

- Engage students in practice and research-led learning and critical thinking, and encourage further exploration of their professional practice to create new and/or deeper meaning.
- Provide students with clear statements of module objectives in the form of Learning Outcomes, which are constructively aligned to assessment criteria to ensure the most effective learning experience for students.
- Develop inclusive learning environments through employing a variety of teaching strategies and ways in which students can contribute.
- Evaluate the effectiveness of our teaching by seeking feedback from our students and evidence about what students have learned, and modifying our approaches accordingly.
- Provide students with supportive learning environments where they are encouraged to try out new ideas.
- Provoke students' curiosity and give them opportunities to make creative discoveries for themselves.
- Give students the opportunity to make creative discoveries about their professional practice through working with others.
- Encourage students to monitor and review their own learning.
- Give students opportunities to receive feedback from each other as well as from staff and other professionals.
- Enable students to learn using state of the art technologies.

Inclusive Education

The performing arts have long been regarded as powerful means for communication and learning across diverse environments. Inclusivity, diversity and individuality are core values of the Royal Conservatoire of Scotland and form the foundations on which the PG Learning and Teaching programmes are built. As human beings, no matter how similar or diverse our abilities may be, we are all different. We all learn differently, and therefore respond differently to the teaching we receive. This is as true for students/ participants within the same education setting as it is between students/ participants in divergent educational settings. Inclusivity is not an 'add on' to separate areas of education, it is a fundamental part of all education at all levels.

With inclusivity firmly embedded throughout, students on the Programme will be expected to challenge the boundaries of their own learning and those of others through an in-depth exploration of the theories and practices underpinning education at all levels. Furthermore, exciting cross-disciplinary work placement opportunities have been developed for students to apply and build on this knowledge in practice through collaboration with carefully chosen partners across Scotland specialising in inclusive education in the creative arts. We expect students to strive for inclusivity within their teaching practices, to adopt a critical and inquiring stance attentive to structural, social, cultural and attitudinal barriers to participation and to consider how successfully they are meeting the often diverse range of learner needs.

Independent Learning and Choice

The Programme is designed to promote a high level of autonomy. This is achieved through the promotion of independent learning, critical artistry, and choice and collaboration opportunities. This ensures that you have the flexibility to pursue individual professional priorities, interests and needs relevant to your work, educational context and the learning outcomes for each module.

This approach allows you the greatest flexibility to choose how and when to study outwith the key points in the calendar when you come together with others on the Programme to share practice and deepen your learning.

You can use your independent learning time in different ways, for example, you might choose to work remotely alone or collaboratively with work colleagues in your work environment(s) or choose to work collaboratively with peers on the Programme.

To ensure that you are provided with effective support and direction as you pursue independent learning, a variety of support mechanisms will be in place:

- Dedicated support from your Personal Supervisor and Module Co-ordinators using face-to-face, telephone or online virtual and social media tools such as Adobe Connect or similar technologies.
- Online collaborative spaces and discussion fora
- Online communication via closed messaging systems and email
- Professional mentors will be optional but encouraged as part of the learner's support.

Whilst the learning outcomes are fixed for most modules, you are provided with a significant degree of choice in how you demonstrate attainment of the learning outcomes. Your Personal Supervisor will work with you to design your own bespoke route through each module dependent on your professional responsibilities and opportunities.

Work-Based Learning

The Programme is designed as a part-time, work-based learning Programme. You are expected to undertake learning which takes place both in work, through work and in periods of 'off-the-job' learning where you will be expected to participate as part of a community of teaching artists, taking part in scheduled face-to-face and online sessions and collaborating through purposefully designed online learning environments.

Key features of this work-based learning approach are:

- The Programme content and delivery is designed to accommodate your professional development needs and differentiation will take place via

- personalised feedback and individual tutorials (face-to-face, telephone or computer facilitated through Adobe Connect or similar technologies).
- Online platforms are used to provide remote access to Programme/module information such as the Programme Handbook and Module Documents, scheduled delivery times, assessment deadlines, provide remote access to resources and, self-study materials and provide online communication tools to enable you to collaborate with others on the Programme and access, peer support and peer learning.
 - Existing knowledge is used as a basis on which to build new knowledge.
 - New knowledge is introduced and applied in the context of your professional role and work and is therefore integrated into your professional world.
 - You are expected to collaborate with others on the Programme and on individual modules selected and with colleagues in the workplace.
 - Module activities are framed in such a way as to enable you to share knowledge in the workplace with colleagues and to facilitate solution-focused collaboration with peers, experts, mentors and significant others in the workplace.
 - Workplace mentors are encouraged (see section below on Guidance, Consultation and Support in this handbook).

Within the context of this Programme you will discover and question the prevailing discourses within your professional educational context and your own arts practice to arrive at personal and unique conclusions that will set your future direction and guide your ongoing learning and professional development journeys within and beyond the Programme. Each module and its associated assessment components has been designed in such a way that the you can choose to situate your learning within a context that is bespoke to your own teaching and arts practice and professional development aims.

Collaborative Learning

Throughout the Programme, you are expected to work and professionally develop as part of a 'community of practice' with fellow students, your tutors and other experts in your educational field and/or arts practice.

The Programme, distinctively provides an opportunity for students from different performing arts and educational contexts to learn and develop collaboratively, thus providing opportunities for:

- Developing and sharing knowledge and understanding of the context for performing arts education.
- Developing a more cohesive understanding of the contribution to the learner experience by professionals involved in teaching, learning and assessment and the structures that underpin these relationships.
- Developing effective working relationships where it is expected that the students will engage work colleagues and use them to inform projects and practice-based research work and engage them in activities to disseminate their learning and achievements.

- Developing the ability to demonstrate professional development in learning and teaching and arts practice.
- Developing a shared knowledge and understanding of the social, political environmental, cultural and economic contexts that impact on learners, professional practice and the evolution of the performing arts subject discipline.
- Working with peers and/or external individuals/groups in the development of significant projects with the aim of enhancing the profile, range and effectiveness of educational experiences within the performing arts.
- Working with peers to design, plan, organise and facilitate presentations and events to share and disseminate practice.

Structures that will be in place to encourage collaboration include:

- Dedicated intensive weekend seminars and virtual learning and social spaces where students can discuss, debate and exchange ideas, experiences, professional practices and work collaboratively.
- Opportunities to negotiate collaborative practice-based research projects.

Overview of Delivery Methods

The Programme adopts a '**blended**' approach to learning and teaching using a mix of both online and face-to-face delivery methods to ensure that students have the flexibility to combine their studies with work and other commitments and to enable them to pursue individual professional priorities, interests and needs relevant to their work and educational context.

Online Elements

The use of learning technologies is core to the teaching approach of the Programme. All directed study; individual tutorials and group workshops will be delivered and supported online.

A variety of online tools will be used to deliver and support the online elements of the Programme. The student Portal provides a central point for access to online platforms including:

- The Virtual Learning Environment (Moodle) - providing online access to resources for each component of each module of study, and to generic resources to support the development of scholarship and academic practice.
- A Collaborative Space for online discussion, sharing of resources, opportunities and practice.
- A personal ePortfolio space for draft academic journal submissions and critical reflection.

In addition, you will be provided with links to live synchronised virtual classroom spaces for online group workshops (Adobe Connect). These sessions will include:

- Online Tutor-led/ guest lecturer workshops and presentations.
- Online Group discussion and student sharing of work.
- One-to-one Tutorials and feedback sessions

All synchronous sessions will be recorded and uploaded to Moodle, and additional video presentation resources will be available to expand on the content of the online classes.

It is also likely that tutorials with your personal supervisor will be conducted online through the use of MS Teams.

Face-to-Face Elements

The face-to-face elements of the Programme centre around intensive weekend seminars, with 6 days scheduled per academic year. All PG Learning and Teaching students attend the weekend sessions. These sessions are designed to provide opportunities for students to engage in the content of the modules, engage as part of a wider community of learners and share in a critical analysis of broader educational themes and priorities.

In year 1

For first year students, the two-day seminar in late September is designed as an introduction to the community of learners, an induction into the use of online technologies and library resources, and to launch the first modules.

The one-day seminar in November is designed to support learners as they move towards the first formative submissions for the 'Teaching the Arts' module.

The two-day seminar in February is themed around a particular educational concept, such as 'inclusion', 'creativity' or 'health and well-being', and is designed to enable guests, staff and students to share and disseminate research and practice.

The one-day seminar in April to support learners as they move towards final submissions for the 'Teaching the Arts' module.

In year 2

For year 2 students, the two-day seminar in late September is designed to launch the 'The Teacher as Researcher' module.

The one-day seminar in November is designed to support learners as they engage with complex elements of the 'The Teacher as Researcher' module.

As with the year 1 students, the two-day seminar in February is themed around a particular educational concept, such as 'inclusion', 'creativity' or 'health and well-being', and is designed to enable guests, staff and students to share and disseminate research and practice.

The one-day seminar in April to support learners as they move towards submissions for the “The Teacher as Researcher’ module.

Tutorials

Throughout your studies you will engage in an ongoing series of one-to-one tutorials with your personal supervisor.

Action Learning Sets

On starting the programme you will be allocated to a peer network group called an Action Learning Sets (ALS). In your ALS you will have the opportunity to meet with 3 or 4 other students on a regular basis to support each other in your studies, to share learning, discuss key challenges and share resources. You will meet your Action Learning Set at the first weekend session and have the opportunity to work together on a few set tasks.

Weekend sessions throughout the programme will allow time for working within your Action Learning Set and we expect you to be proactive in arranging meetings (face-to-face or online) between the weekend sessions.

Assessment

Overall Approach to Assessment

As a student on the programme, you will experience three key approaches to assessment.

Assessment FOR Learning

Throughout each module, staff will provide guidance for your ongoing development. This **formative** assessment feedback may take the form of a verbal discussion, comment on an academic journal entry or email conversation.

Assessment OF Learning

At the end of each module, staff will provide a Pass/Fail assessment grade. This **summative** assessment is focused on determining student attainment against pre-defined criteria and learning outcomes.

Assessment AS Learning

After the final submission in each module, students are required to undertake and submit a self-assessment of their module submissions against the defined assessment criteria and learning outcomes. Whilst the self-assessment submissions are not formally assessed, they provide an important opportunity to engage you in a process of critical reflection on the evidence you have been able to provide over the duration of the module. These submissions then form the basis of an ongoing professional dialogue with your personal supervisor.

To ensure that you derive maximum learning benefit from assessment, we aim to ensure that you receive timely and regular feedback that is supportive, yet includes some personal challenge to support your professional development.

To increase the number of opportunities to provide feedback, our emphasis is on formative assessment for learning and development purposes. To create time and space for this in our delivery model, every effort has been taken to constructively align our summative assessments to learning outcomes to reduce the amount of summative assessment and to keep the assessments manageable and achievable in and through work.

The inclusion of self-assessment will help you develop and maintain a clarity and degree of autonomy around the relationship between your study, work and the assessment requirements. In the spirit of you being partners and co-creators of knowledge, we see the assessment process as a meaningful dialogue between professionals.

The use of technology to manage and enable assessment is central to our overall approach. The rationale for this is that it offers efficiencies in time in the management of assessment and it expands the range of assessment methods and tools available, which are necessary when assessing students who are remote from the Conservatoire.

All qualifications in the Programme are awarded using a **'Pass/Fail' system**.

Similarly, at module level, all assessment is Pass/Fail and assessors will use transparent assessment criteria to determine what constitutes a pass.

Assessment Approaches Used

Each module in the Programme details the learning outcomes, describing the knowledge; skills and understanding that must be demonstrated in order to pass the module. Each learning outcome is accompanied by assessment criteria, which indicate the factors, which examiners will look for in order to determine whether a learning outcome has been met.

Each module descriptor states the types of assessment, which will be used in each case. All learning outcomes must be met in order to pass a module, and all summative assessments must be passed in order to pass a module.

Formative Assessment

In general, the range of formative assessment approaches used on the Programme is as follows:

Assessment Method	Purpose
Online group discussion	To provide opportunities to share experience and opinion as part of a rich and diverse community of practice.
Presentations and sharing of practice	To provide opportunities to develop the skills of communicating your understanding and to provide and receive feedback from peers and tutors
Observation of teaching practice	To provide opportunities for peer feedback that will offer insights into your teaching practice to aid your critical evaluation process.
Production of written academic work in draft form	To provide opportunities to gain feedback on your critical reflection and academic writing, and receive supportive guidance on how improvements could be made.

The module descriptors provide details of assessment types used and summary assessment criteria. Each module will have an associated Module Document containing detailed information on each assessment activity and the associated criteria. This can be found on the module page in MOODLE

Summative Assessment

Summative Assessment is designed to provide an evidence that you have met the assessment criteria associated with the submission. The range of summative assessment approaches used on the Programme is as follows:

Assessment Method	Purpose
Presentations and sharing of practice	To provide opportunities to demonstrate that you have met the assessment criteria associated with the submission through the use of video presentation or live presentation.
Production of written academic work	To provide opportunities to demonstrate that you have met the assessment criteria associated with the submission in the form of a written report, essay or Academic Journal Entry.

Assessment and Authentication of Teaching Practice

Observation of Teaching Practice

The 'Teaching the Arts' module contains an element of peer observation, designed to provide opportunities to gain valuable feedback on your teaching practice that you can use to inform your evaluation of the success of a specific learning activity. The emphasis on these observations is to provide you with an insight into your teaching practice from the perspective of a supportive peer. You will select your peers and the session that they will observe. A peer could be someone on the programme or a colleague or may be able to provide a valuable insight to inform your self-reflection. Further context specific guidance on peers is provided in appendices 1 and 2.

Assessment Rubrics

Each assessment mode for each module has an associated rubric that outlines detailed information on what constitutes the threshold for pass for each of the associated assessment criteria. Whilst each assessment mode, each module and the programme as a whole is based on a pass/fail assessment approach, we have provided detailed information on what would constitute a strong pass, a satisfactory pass, a marginal fail and a clear fail. At the end of each submission we ask students to self-assess their submissions using this matrix, and the assessors will use the same matrix to make grade decisions. This template will include space for the assessor to provide a narrative statement to justify the assessment decision, and will highlight suggestions for next steps. Whilst the language of assessment is fixed in the binary of pass/fail, the programme team prefers to think more in terms of pass/not yet passed. We feel this is more appropriate for our learning model and reinforces the developmental nature of the programme.

Assessment Level and Criticality

You are studying at SCQF level 11 https://www.sqa.org.uk/files_ccc/SCQF-LevelDescriptors.pdf and this brings with it a number of expectation about the level of criticality that you are expected to show within your work (see appendix 4). Criticality is explained in more detail in the following page, but in essence what we are looking for within all of your submissions is:

- Critical Thinking
- Critical Reading
- Critical Reflection
- Critical Writing
- Critical Presenting

Information on criticality can be found in Appendix 3.

Presenting Assessed Work (Written Work)

The following provides guidance on how to present written work for assessment purposes.

- All written work should be double-spaced (except for indented quotations).
- All academic work requires an adequate underpinning of referenced theory even where the question does not make this explicit.
- All written work should have a title cover with student number, Programme, title and date.
- Pages should be numbered consecutively.
- Leave a 4cm margin at the sides and top of the page.
- Indicate the word count at the end of the work. All word counts should include in-text quotations, but not reference lists.
- You are responsible for keeping a copy of your work.
- Use appropriately the conventions of standard written English.
- Use the Harvard Reference System. We advocate the use of Harvard 'Cite Them Right'. This e-book resource is available as a download from the library for PGLT students. It is also compatible with most referencing software packages such as Zotero, EndNote and Mendeley.
- All written submissions should be uploaded for assessment as a PDF file.

Assessment Modes

The table below provides a summary of the assessment modes used across the modules:

Assessment Modes Module	Written Submission	Presentation	Professional Development Plan
Teaching The Arts	x	x	x
The Teacher as Researcher	x		x

Feedback

The Programme's feedback model is built on:

- Making sure assessment is transparent by agreeing and communicating clear criteria before you complete the task.
- Taking into account the need to recognise achievement as well as to communicate where and how improvements can be made.
- An on-going dialogue between you and your Personal Supervisor/Mentors, you and your peers, and you and an employer/work-based mentor (where relevant.)

Feedback is provided throughout the Programme using the following methods:

- On-going verbal and written formative feedback from the programme team.
- On-going verbal feedback from peers (and where relevant work-based mentors).
- Verbal feedback at online/face-to-face tutorials.
- Verbal and Written feedback from Tutors on teaching observations.
- Verbal and Written feedback from Peers on teaching observations
- Verbal and written feedback from Peers and mentors (where relevant) on their presentations.
- Formal written feedback on all summative assessed work.

Assessment Calendar

The following illustrates how the assessment load for the programme is spread over the Academic Year(s):-

Year 1, Term 1

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11	12	
Teaching The Arts	30	Position Statement	P	P	P	P	P	P	P	P	P	P	P	P	
		Rationale Presentation									P	P	P	P	P
		Evaluative Report, and PDP													

Year 1, Term 2

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11	12	
Teaching The Arts	30	Position Statement	P	S	G	G	G	G	G	F					
		Rationale Presentation	P	P	P	P	P	P	P	P	P	P	P	P	P
		Evaluative Report and PDP								P	P	P	P	P	P

Year 1, Term 3

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10
Teaching The Arts	30	Position Statement										
		Rationale Presentation	S	G	G	G	G	F				
		Evaluative Report and PDP	P	P	P	P	P	P	P/S	P/S	P/S	S

Year 1, Term 4 – There is no programme delivery in Term 4, however this is a period of assessment grading and feedback. The dates below take account of staff annual leave within the month of July.

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11
Teaching The Arts	30	Position Statement											
		Rationale Presentation											
		Evaluative Report and PDP	G						G	G	G	F	

E = examination; F = feedback; G = grading; P = process (time spent engaged in ongoing activities); **S = week of submission; V = variable assessment week** (assessment may take place at any time within the identified weeks).

Year 2, Term 1

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11	12
The Teacher as Researcher	30	Project Report	P	P	P	P	P	P	P	P	P	P	P	P
		PDP												

Year 2, Term 2

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11	12
The Teacher as Researcher	30	Project Report	P	P	P	P	P	P	P	P	P	P	P	P
		PDP												

Year 2, Term 3

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10
The Teacher as Researcher	30	Project Report	P	P	P	P	P	P	P/S	P/S	P/S	P/S
		PDP					P	P	P/S	P/S	P/S	P/S

Year 2, Term 4 - There is no programme delivery in Term 4, however this is a period of assessment grading and feedback. The dates below take account of staff annual leave within the month of July.

Module Title	Credits	Assessment	1	2	3	4	5	6	7	8	9	10	11
The Teacher as Researcher	30	Project Report	G					G	G	G	G	F	
		PDP	G					G	G	G	G	F	

Assessment (Progress and Resit Regulations; EEs, BOE Etc.)

Please read this section in conjunction with the *Conservatoire Regulations, Codes of Procedures and General Rules*.

Assessment

This strategy relates to the learning outcomes appropriate for SCQF Level 11 work. All modules will be assessed against Level 11 criteria.

To obtain a pass in a module you must normally complete all prescribed assessments to the satisfaction of the Board of Examiners.

You are required to comply with such programme of study instructions as are prescribed. These instructions may require you to:

- Provide yourself with such books, equipment and other materials as are necessary for your programme of study;
- Submit items of work including written work by such dates as may be instructed.

All such instructions will be given to you at the beginning of study in the module concerned. Reasonable notice of any alterations to them will also be given.

It is **your** responsibility to acquaint yourself with the assessment regulations and examination schedules which apply to the programme.

It is **your** responsibility to submit the appropriate work for assessment as required. If you fail to submit required work for assessment without good cause, the examiners shall have the authority to deem you to have failed the assessment(s) concerned.

It is **your** responsibility to inform the Convenor of the Board of Examiners in the case of illness or other extenuating circumstances that prevent your attending an examination or submitting required work for assessment.

All modules are set at SCQF Level 11 and are assessed on a Pass/Fail grading system against the assessment criteria for the module. The Learning Outcomes for each module outline what must be evidenced in order to obtain a 'pass' grade, and the assessment mode and related criteria detail how you will provide that evidence. Each module has a 'Module Document' that provides specific information the requirements for each assessment submission, and outlines the schedule of delivery and assessment submission deadlines. This information is provided at the start of each module.

For each module you will complete a self-assessment document which asks you to critically reflect on your performance against the assessment criteria. The self-assessment document is available from the start of the module and you can discuss your progress with your personal supervisor over the duration

of the module. Your personal supervisor can also provide feedback on a draft submission. The assessment process is designed to be as transparent as possible, and through your own critical reflection and personal supervisor guidance, you should have a clear indication on how you are progressing towards the achievement of the Learning Outcomes.

Assessment Deadlines

It is expected that students will manage their time to ensure that all assessment deadlines are met. Work submitted late will not be accepted, resulting in the assessment being failed due to non-submission and the student incurring the associated financial penalty of £125 per assessment.

The following are examples of circumstances which the Conservatoire would expect students to manage:

- minor illness or ailment (unless they resulted in you being unable to perform);
- personal/domestic events that could have been planned for;
- choices in personal life (e.g. attending weddings, holidays etc.);
- transport or travel problems (unless caused by a recorded local/national crisis or a natural disaster);
- failure or theft of your computer or other equipment being used to produce the work to be assessed, including work not being backed-up;
- programme demands or misunderstanding of deadlines/dates (including failure of others to submit group assignments).

However, we recognise that sometimes unexpected, serious circumstances can arise which result in a student requiring extra time. There are two routes to facilitate this:

Extension Requests - Where a student knows in advance that they will be unable to meet the submission deadline through good cause, they may apply for an extension to the deadline, using an Extension Request Form. Extensions should normally be requested a minimum of 48 hours in advance of the deadline.

Personal Mitigating Circumstances – Where a significant and unexpected circumstance, beyond a student's control, has affected a student's studies and temporarily prevents them from undertaking an assessment or significantly impaired their performance in an assessment, they may submit a Personal Mitigating Circumstances Form. The following are examples of circumstances that would be considered as mitigating circumstances:

- serious or incapacitating injury, illness or medical condition or emergency operation.
- a significant family or personal crisis (e.g. bereavement or a serious illness affecting a close family member).

- unforeseen, unpreventable events (e.g. being a victim of a criminal act, natural disaster, including severe weather affecting travel).
- a significant change to professional employment situation

These forms are available on request from the Portal.

More information on PMC forms can be found in the Rules and Regulations document (appendix b)

Constitution and Operation of Progress Committees and the Board of Examiners

The Programme distinguishes between two bodies charged with the assessment and examination of student progress:

Progress Committee, consists minimally of three members of staff including the Programme Leader, which considers assessments and reports made on the work and progress of students. The Progress Committee can take one or more of the following actions:

- confirm progress on the Programme;
- require a re-sit of failed modules.

Examination Board, consists of the External Examiner and at least three members of staff including the Programme Leader, and reviews Module results and reports. The Examination Board can take one or more of the following actions:

- recommend the award of a degree;
- require a student to leave the Programme;
- apply 'compensation' in accordance with regulations governing the award of degrees.

External Examiner Arrangements

The Programme will rely on the input of the External Examiner to ensure fairness to students and comparability of standards.

The operation of the External Examination system within the Royal Conservatoire of Scotland is governed by the provisions of the Quality Assurance Handbook (QAH). The main duties of External Examiners as stated in the QAH include:

- To compare standards achieved with those of comparable Programmes, particularly those in other Conservatoires;
- To judge the work of students impartially, in accordance with the assessment regulations of the Programme;
- To compare the performance of students with that of their peers on comparable Programmes, in other Conservatoires, in particular;

- To monitor progression within Programmes;
- To approve the form, content and manner of delivery of the arrangements for assessment;
- To consult with the internal examiners;
- To conduct a *viva voce* examination of any candidate, if required;
- To make recommendations to the relevant Examination Board and by appointment, to monitor the procedures by which the recommendations for awards are reached;
- To report annually to the Principal of the Conservatoire on the effectiveness of the assessments, and to make recommendations arising from them;

Examiners are charged with compiling an annual report and with participating in the work of the Examination Board/s, and in particular, the Examination Board where the degree awards are made.

All aspects of the Programme will be open to scrutiny by the External Examiner. External Examiners will consider a sample of assessed work and the principles for such a selection will be confirmed with the External Examiner in advance. In general, any selection will be made to ensure that the Examiner has sufficient evidence to determine that assessment across the Programme is consistent and of an appropriate standard.

Appeals Procedure

When is it appropriate to appeal?

Everyone understands that personal circumstances, such as illness, injury or other difficulties, can have an adverse effect on your performance. As a working professional, integrating your studies with your existing commitments allows for a genuine and meaningful process of enquiry into your practice, however it is recognised that changes to your work conditions can have a direct impact on your academic progress. You may wish to draw these circumstances to the attention of the Board of Examiners. You can do this through completing and submitting a PMC form (available from the Academic Administration and Support Office) to your Head of Department/ Programme Leader. It is vital that you submit documentary evidence (such as a medical certificate), which supports your claim.

You may also have grounds to appeal if you consider that the examination was improperly conducted and, in your case, has substantially affected your results.

What to do:

The first thing to do is to discuss your position with one of your academic personal tutors and/or your Module Coordinator. They will be able to advise you and help you to consider your position. Most requests of this kind can be handled simply and informally by discussion with the tutors most closely concerned. You should do this within a few days of receiving your results.

If you decide that you have proper grounds for appeal, you should consult the Conservatoire's *Regulations, Codes of Procedure and General Rules*, which explain what the next steps are.

LEARNING ENVIRONMENT

Support for students (academic, pastoral)

The Programme Leader

You will be introduced to the Programme Leader and Programme Team at the first scheduled weekend seminar. Contact details for all members of the Programme team are available from the Programme page on MOODLE.

The Programme Leader is responsible for the overall administration of the Programme including the following duties:

- To provide academic direction for the Programme.
- To lead and line manage the Programme Team, including part-time hourly paid and fee-based staff.
- To ensure that appropriate staff development, career review and activity planning procedures are undertaken within the Programme Team.
- To be responsible for a defined Programme budget.
- To actively contribute to the formal teaching within the Programme curriculum.
- To co-ordinate the student support systems within the Programme.
- To be responsible for the creation and implementation of effective learning support materials, methods and applications.
- To serve as a member of the School Executive Team.
- To participate in relevant Conservatoire-wide and external committees.
- To take responsibility for all Quality Assurance issues within the Programme.
- To act as Examinations Officer for the Programme.
- To lead on HEA accreditation and oversee all decisions on HEA Fellowship
- To act as a professional representative of the Conservatoire externally and to retain an active profile in the profession.
- To manage and undertake, as required, the necessary administrative duties of the Programme.

The Programme Leader is Jamie Mackay (FHEA) and he can be contacted on j.mackay@rcs.ac.uk

The Programme Team

The Programme Team comprises of a mix of part-time education specialists who undertake the following key duties:

- To act as Personal Supervisor to identified students
- To act as module co-ordinator for specific modules
- To deliver content in online and weekend sessions
- To contribute to Programme Committee meetings as required
- To assess and provide feedback on module submissions
- To contribute to programme development
- To guide and support students in meeting the academic requirements of the modules
- To guide and support students seeking FHEA status in meeting the professional requirements of UKPSF D2
- To engage in the team assessment process to determine whether the requirements of FHEA have been met by students seeking FHEA

Programme Team

Dr Rachel Drury (FHEA) - Lecturer in Learning & Teaching in the Performing Arts R.Drury@rcs.ac.uk

Dr Jill Morgan (FHEA) - Lecturer in Learning & Teaching in the Performing Arts J.Morgan@rcs.ac.uk

Annie McCourt - Lecturer in Learning & Teaching in the Performing Arts A.McCourt@rcs.ac.uk

Eilidh Slattery – Lecturer in & Teaching in the Arts E.Slattery@rcs.ac.uk

Dr Lio Moscardini – Lecturer in & Teaching in the Performing Arts L.Moscardini@rcs.ac.uk

Your Personal Supervisor

You will be allocated a Personal Supervisor when you start the Programme who will support you through the Programme. Your Personal Supervisor will:

- Be available at set times and contactable by email if you need advice.
- Arrange a schedule of meetings and tutorials (either face-to-face or online) with you.
- Give appropriate guidance and signposting about the Programme, the standards expected, choices available both at Programme and module level.
- Ensure that discussions, choices and agreements are documented in the Learning Contract (See below for further information about the learning contract).
- Give guidance on practice-based research and project work including advice on research/project themes/topics, the ethos of practice-based research, requisite techniques etc.
- Help you to interact and collaborate with others working in the field of study (including opportunities for participation in work-based learning).
- Ensure that you are aware of any inadequacy of progress or of standards of work below that generally expected as soon as the issue arises.
- Ensure that you are aware of Conservatoire-level support and advice services offered (e.g. Effective Learning Service).
- Provide pastoral support and/or refer you to other sources of such support, including student advisers (or equivalent).
- Assist you to resolve difficulties relating to their Programme of study, working as relevant with other academic colleagues and others.
- Ensure undocumented absences are reported in accordance with the Conservatoire's Attendance Monitoring Policy and/or to in order to comply with any attendance monitoring for students on Tier 4 visas (as required locally).

For students seeking FHEA status:

- Be a Fellow of the HEA (at minimum)
- Assist in ensuring you are addressing all of the relevant dimensions of the UKPSF towards professional recognition.

Your Learning Contract and One-to-One Tutorials with your Personal Supervisor

Your Learning Contract is an online tool that you can use with your Personal Supervisor to plan your personal, educational and professional development and determine your individual academic pathway through your chosen route of study. The Learning Contract is useful for:

- Informing discussion and help students navigate their way through the Programme and inform choices and negotiations with your Personal Supervisor.
- Documenting choices and agreement between you and your Personal Supervisor.
- Detail module and elective choices within the Programme.

- Detail, where appropriate, assessment modes, placements and work-based learning.
- Detail any other commitments that may be undertaken as part of the Programme as part of independent learning and the development of graduate attributes.

Assessors

Throughout each module your personal supervisor will provide ongoing support and guidance both in respect of the academic submission and in meeting the professional requirements of the UKPSF. Your personal supervisor will provide **formative** feedback as part of this support and guidance, however, at the end of the module your final **summative** assessment will be completed by another member of the delivery team. A sample of each module cohort will also be internally moderated by a further member of the team and select samples will be provided to the programme External Examiner (see below).

Learning Technologists

The use of learning technologies forms a core part of the Programme. You will be provided with digital orientation during the first weekend session and following that a Learning Technologist will provide you with ongoing support to assist in resolving technical issues arising during the delivery of the Programme.

The PG Learning and Teaching Learning Technologist works alongside the RCS Learning Technologist to support you in engaging with the following platforms:

- Student Portal
- Email
- Moodle (VLE)
- Adobe Connect
- EPortfolio

We have produced a series of short video tutorials to help you begin to engage with each of the online learning platforms you will be using during your studies. These can be found here:

<https://inspire.rcs.ac.uk/course/view.php?id=3929>

IT Resources

Further information on IT resources can be found here:

<https://portal.rcs.ac.uk/it/>

Programme Support Administrator

Each programme of study has an identified administrator who will provide support for a number of academic processes, such as recording attendance at sessions, organising the resource requirements for weekend sessions, and providing and receiving formal documents.

Peers

Throughout the Programme you are encouraged to work collaboratively with your peers and seek ways to build and extend your professional networks as part of the support provided and as a way of informing/deepening your learning and extending your practice (see Action Learning Sets).

Work-based Mentors

You are encouraged to identify a work-based mentor who can offer professional guidance and support and assist you to resolve any work-based difficulties experienced whilst completing your studies.

The Conservatoire Counsellor and Disability Advisor

If you feel you need to speak to someone who is independent from the Programme and completely neutral, you can speak to the Conservatoire Counsellor.

The Conservatoire Counsellor can offer the time and space to talk things through in a non-judgmental, uncritical way. Maybe there are no instant solutions, but just speaking about an issue can help to stop it going round and round in your head.

The Counselling & Welfare service offers, amongst other things:

- Counselling for any issues that may be causing you concern
- Disability Support
- Assessments for dyslexia and arranging learning agreements to support your studies
- Assistance in applying for Disabled Students' Allowance
- Point of contact for welfare issues, including finance.

Sessions with the Counsellor can be booked through the Academic Administration Support Office located on the ground floor behind the client services desk, or you can contact the counselling team directly by email or phone:

Dr Jane Balmforth, person-centred counsellor, accredited by the British Association for Counselling and Psychotherapy (BACP; www.bacp.co.uk). Jane works weekdays from 9am-5pm at RCS. Her office (1.21) is on the ground floor of the Renfrew Street building, just by the lift. Please email or phone to make an appointment. There is no limit to the number of counselling sessions for students. Email: j.balmforth@rcs.ac.uk Tel: 0141 270 8282

Marie Gillies, Cognitive Behavioural Therapist (CBT), accredited by BACP. Marie works weekdays from 9-5.30pm. Marie works from her own office external to RCS and provides up to six sessions of CBT for RCS students – please state that you are an RCS student when contacting Mairi for an appointment. Email: mairi@mgtherapy.co.uk

Stephanie McDermid, person-centred BSL counsellor, accredited by BACP. Stephanie provides counselling in British Sign Language (BSL). Stephanie has an Assistance dog. There is no limit to the number of counselling sessions for students – please state that you are an RCS student when contacting Stephanie for an appointment.

Email: stephanier1975@btinternet.com

Ross Paterson, person-centred counsellor, accredited by BACP. Ross provides counselling out of office hours (5-8pm on weekdays) either at RCS or at his office in the West End of Glasgow. Ross provides up to six sessions of counselling for RCS students -please state that you are an RCS student when contacting Ross. Email: westendcommunitycounselling@gmail.com

Further related information and resources can be found here:

<https://portal.rcs.ac.uk/counselling/>

Further information on the range of counselling support can be found here:

<https://portal.rcs.ac.uk/counselling/>

Equality and Diversity

Roz Caplan is our Equality and Diversity Officer and can be contacted on r.caplan@rcs.ac.uk

Information on Equality and Diversity can be found here:

<https://portal.rcs.ac.uk/equality-diversity/>

Finance

Information on funding and finance can be found here:

<https://portal.rcs.ac.uk/funding-finance/>

Support with Academic Skills

If it has been a while since you have done any study, or if you think you might need some assistance with writing academic papers and reflective practice, then we suggest that you make use of the Conservatoire's **Effective Learning Service** where you can get help with academic skills such as:

- Writing assignments - essays and reports
- Effective reading
- Time Management
- Referencing and citations
- Study Skills
- Learning styles
- Understanding assessment

You can make appointments with this team as follows:

Email: els@rcs.ac.uk for online or face to face appointments

We recommend that you should aim to make appointments at least a week or so before assignments are due so that they have time to apply any advice offered. It is very helpful if examples of work can be provided, such as a final draft.

Further information on Academic Support can be found here:

<https://portal.rcs.ac.uk/academic-support/>

Library/Learning Resources

You can access the Whittaker Library both in person (located on Level 3 in the Renfrew Street Building) or online where you can access a range of texts, journals and resources relevant to study:

<https://portal.rcs.ac.uk/library/>

As the majority of your cohort will be accessing the library remotely, we tend to emphasise the range of e-journals that you can access through our library:

https://www.rcs.ac.uk/why_rcs/campusandfacilities/libraryandit/e-journals/

Members of the Conservatoire's Library team will be invited to contribute to your induction sessions at the start of your study.

Guidance, Consultation and Support

Who do I approach if...

...I have problems with my independent or directed study activities?

Initially, speak to the module co-ordinator concerned. If you require further guidance, talk to your Personal Supervisor.

...I want changes to, or clarification of the curriculum?

First speak to your Personal Supervisor. If you then wish to advance the matter, speak to your Programme Committee Representative who will raise it through the Programme Committee Meetings scheduled to meet 3 times per year.

...I disagree with an assessment outcome?

Talk to your Personal Supervisor. The Conservatoire Regulations explain the formal procedure for appeals.

...there are things happening outside the Conservatoire, which are affecting my studies?

Speak to your Personal Supervisor initially. They might be able to help and, with your permission, could speak to the appropriate tutors. Remember, if you want to keep matters confidential, there is also the Conservatoire Counsellor.

...I have medical problems?

The doctor! But if they are related to your studies, go to your Personal Supervisor who will be able to advise.

...I have additional learning needs?

The Conservatoire has ways of helping. Ideally, you will have identified your individual needs prior to admission. If not, inform the Conservatoire Counsellor **now**. The Conservatoire Counsellor, the Programme Leader and you will meet to discuss your individual needs and any changes to curriculum delivery or assessment that may be necessary. This will form the basis of an individual learning agreement between yourself and the Conservatoire.

...I have problems using the technologies for the Programme?

Speak to your Personal Supervisor or contact the Learning Technologist assigned to support the Programme. There are also a range of instructional videos available in the Two Minute Tech module in Moodle, covering the basics of each learning technology we use on the programme:
<https://inspire.rcs.ac.uk/course/view.php?id=3929>

...I've got a complaint about a member of staff or a fellow student?

You should discuss this with the Programme Leader. You might want to look at the Complaints Procedure in the Conservatoire Regulations. The Conservatoire will not tolerate any form of discrimination and bullying. Evidence of such behaviour will lead to disciplinary procedures.

...I just need someone to talk to?

Anyone. All of us will lend a listening ear. We know the challenges inherent in undertaking this kind of Programme. Remember the Conservatoire Counsellor is also available for support.

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

Each Programme within the Conservatoire is monitored, evaluated and reviewed every year to look at how the Programme is being delivered, and to consider how it may develop in the future. This is carried out by a Programme Committee, which is made up of student representatives and staff. It provides an opportunity for you to make known your views on the Programme and the quality of their experience at the Conservatoire, together with any ideas you might have for the future development of the Programme. The work of the Programme Committee is summarised in an Annual Report on the Programme for the Conservatoire's Quality and Standards Committee. All reports are externally scrutinised.

Representation on the Programme Committee

Each year group of the Programme is required to elect one student representative who will normally serve for the duration of her/his Programme, though the year group reserves the right to change its representative, if necessary. It is the job of the student representative to collect information from the year group to bring to the Programme Committee meetings, and to provide feedback from the meetings to the students.

An election will be held to select representatives at the start of each year of the Programme. Any persons nominated must have agreed to stand for election, be proposed by one student and seconded by a different student. In the event of two or more names being put forward as candidates, a confidential ballot will be held to select one candidate, however, as these programmes are delivered part-time, it can be useful to have a deputy rep who can cover the main rep if required.

Programme Committee Meetings

The Academic Administration Support staff in the Conservatoire will give notification of meetings. Typically, the Programme Committee will meet 3 times in an academic year and will include an Open Forum where all Programme participants are invited to attend to review the Programme and contribute ideas for enhancement and development. As your programme is delivered part-time on a blended-learning model, Programme Committees are conducted online through Adobe Connect, or similar technology.

Internationalisation

This programme is designed to facilitate the professional learning of arts education practitioners in a range of contexts. Whilst the bulk of students on the programme are likely to be situated within a Scottish education system or community context, the programme works equally well for students from outside Scotland. As a part-time masters programme, the emphasis is on helping students identify and pursue self-determined goals within their professional context, whatever that may be. For each student, the onus is on them to build an evidence-base to support their professional practice, drawing on policies, guidelines and frameworks that are appropriate to their teaching

context. For students seeking Higher Education Academy Fellowship, there will be a similar signposting to the UK Professional Standards Framework and to UK-based organisations such as the QAA. However, we currently have students based in contexts outside of the UK, such as Hong Kong, Singapore, UAE and Europe and we also signpost to relevant policies such as the International Baccalaureate standards, and to international policies on education produced by the UN and UNESCO.

The signposting of policies is merely the start of the learning journey and we expect students to demonstrate to us that they are engaging with policies and guidelines appropriate to their specific contexts. Importantly, we engage in discourse around these standards in our weekend sessions and online sessions and encourage this discourse for students within their Action Learning Sets. The blended learning model allows us to hear a wider range of voices within that professional conversation than we might have heard as a campus-based programme. We encourage students to explore the writing of arts educators in International Journals and simple tools such as Google Scholar provide students with access to a much more geographically broad range of opinion and research.

Work-based learning

The programme is designed to integrate with each student's professional role as an arts educator. For some students, this will happen within a formal education context, such as a school, further or higher education institution. For others, the integration will happen within a range of informal contexts, such as community, participatory settings, private arts organisations or within a portfolio of a range of contexts. In order to study on the programme, students must already have a context within which they already have a responsibility for arts education. As the students are working professionals and responsible for their own career development, the programme takes no role in negotiating work-based learning.

Health and safety, safe space

Introduction

Contact time on the programme is minimal, and over the duration of one year, our students will only be with us in person for a maximum of 6 days. During that time, you will engage in a series of sessions that will be primarily cerebral rather than physical, so beyond the standard concerns around the use of technology in the space, the health and safety issues will be minimal. As masters level students with professional careers, the relationship the staff have with the students is less hierarchical than might be experienced in an undergraduate programme. Activities set within the module delivery invite discussion and debate, and staff facilitate these conversations with sensitivity. We have a range of support mechanisms for students from personal supervisor tutorials, to Action Learning Set peer support, as well as promoting the avenues of support and guidance provided to all RCS students.

Health and Safety

Health and Safety is governed by the Conservatoire's Health and Safety policy and procedures, which apply at all times. Further information about our Health and Safety policy can be found in section IV, (p47), of the Regulations, Codes of Procedure and General Rules Handbook.

Awareness of Health and Safety and action to minimise health and safety risks is embedded throughout the delivery of the Programme.

Given that you are learning in a work-based environment it is expected that you are aware of and meet any health and safety requirements set by any professional organisation that you engage with.

RCS Health and Safety Policy Statement

The Programme articulates with the Royal Conservatoire of Scotland's Health and Safety Policy where the Conservatoire ensures so far as is reasonably practicable, the health, safety and welfare of all employees and students working for the Conservatoire or other persons who may be affected by our undertakings. The Conservatoire acknowledges that the key to successful health and safety management requires an effective policy, organisation and arrangements which reflect the commitment of its senior management. To sustain that commitment, we will continually measure, monitor and revise an annual plan to ensure that health and safety standards are adequate. Full details of our Health and safety policy can be obtained from <https://portal.rcs.ac.uk/health-safety/>

Health and Safety of Students when on RCS Premises

The RCS generic health and safety policies and procedures will cover any learning activities you are expected to engage in when on RCS premises. You will receive an initial Health and Safety induction, based on the Conservatoire's health and safety policy during your orientation.

Health and Safety of Students when in the workplace as student teachers

As a proportion of your learning and study will take place in a work-based context, you will:

- a) Complete learning tasks during your orientation to ensure that you know and understand any health and safety and relevant child protection and protected adults policies and procedures relating to your own work context and take actions to adopt safe working practice in your own work environments.
- b) Undertake health and safety risk assessment (in accordance with the Conservatoire's Health and Safety Policy and any relevant Health and Safety child protection Policies informing safe practice in your own work context) for any lessons and/or curriculum activities designed for implementation with your own students and/or pupils.

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.

Working with Children and Vulnerable Adults

As a student teacher working with children/young people and vulnerable/protected adults, you will register with Disclosure Scotland's PVG scheme and undertake training in, and are expected to comply with, relevant policies, guidance and relevant professional codes of practice relating to the protection of children/young people and vulnerable adults you are teaching. Examples of key policies and codes you will be expected to know and comply with are as follows:

- The Royal Conservatoire of Scotland's Child Protection Policy. Found online at <https://portal.rcs.ac.uk/hr/wp-content/uploads/sites/113/2016/11/Child-Protection-Policy-July-2016.pdf>
- The Royal Conservatoire of Scotland's Dignity at Work and Study Policy. Found online at <https://portal.rcs.ac.uk/hr/wp-content/uploads/sites/113/2016/11/Dignity-at-Work-and-Study-Policy.pdf>

Working and Studying Safely Online

The Programme is delivered using a blend of face-to-face and online delivery methods. To ensure that students work and study safely online, you are required to comply with the RCS ICT and social media policies and safe working/etiquette practices. You will receive an initial ICT induction during their orientation, based on the:

- RCS ICT Acceptable Use policy. Found online at <https://portal.rcs.ac.uk/hr/wp-content/uploads/sites/113/2016/11/ICT-Acceptable-Use-Policy.pdf>
- RCS Online Safety Policy. Found online at <https://portal.rcs.ac.uk/hr/wp-content/uploads/sites/113/2016/11/Online-Safety-Policy.pdf>

- RCS Email Guidelines. Found online at <https://portal.rcs.ac.uk/hr/wp-content/uploads/sites/113/2016/11/Email-Etiquette-Guidelines.pdf>

Ethical Approval

In the module 'The Teacher as Researcher', you will go through the Ethical Approval process within the design of a practice-based research project. This process is designed to ensure that students follow all protocols of ethical practice in the planning, gathering and processing of data.

Equality and Diversity

The programme adheres to all Conservatoire policies:

- portal.rcs.ac.uk/equality-diversity

Your cohort is likely to consist of a diverse range of practitioners representing all education contexts and arts discipline areas. As the programme is delivered on a blended learning model, students can access the programme from anywhere in the world that has sufficient internet capacity. Each student on the programme will situate their learning within their own context and, as such, bring their own unique experience to the community of practice. It is of vital importance to the programme team to ensure that we are an inclusive community of practice and that we actively promote inclusivity throughout the programme. We believe that the principles of inclusion are built on a foundation of a learner-centred approach to education, and we embody this within the delivery of the programme through a coaching approach to professional learning, where each student is encouraged to develop and pursue self-defined goals. As such, the programme delivery becomes increasingly focused on the posing of questions designed to develop the self-direction, autonomy and critical reflection we believe to be central to masters-level study.

Technology and learning resources/modes (e.g. VLE)

As a blended-learning programme, technologies play a vital role in supporting learning. We use the following platforms and hardware to support programme delivery:

The Portal

As a student on the programme, you will have access to the student portal. This is a central point of information that will allow you to access a number of our platforms and to link to key institutional resources. From the portal you will be able to access your email, your calendar, your learning contract, the library and many other sources of information. The portal also provides a link to our VLE Moodle.

Moodle

Moodle is our Virtual Learning Environment (VLE) where you will be able to access core information about each module that you will study. Each module has its own page where you can access vital information about the module,

delivery schedules, presentations and recordings from face-to-face and online sessions, and links to key resources for each submission. At the end of the each module, you will upload your final submissions for assessment here in Moodle. Moodle is also home to our extensive range of technical support videos 'Two-minute Tech'. This resource has short, bite-sized video tutorials on each aspect of the online platforms you will be using on your studies.

EPortfolio

The portal provides you with access to your own eportfolio space where you can capture your reflections, upload useful files, link to resources and submit drafts of your assessment submissions for formative feedback.

Adobe Connect

You will access your online sessions through the Adobe Connect platform. Your module co-ordinator will provide you with a link to the session and you can join in from anywhere you have a decent internet connection. You will need to use a headset with mic to engage in the live session. In each session, the lecturer will outline the main content and you will be asked to engage through open conversations, typing in chat boxes or talking in break-out groups. Each session is recorded and the recording is made available on the module page in Moodle.

Creative Space

As a student on the programme you will have access to the postgraduate learning and teaching Creative Space, where you will be able to have informal conversations with other students, access and post opportunities and share resources. This space can only be accessed by students and staff on the programme and is intended to be a safe space to help develop the community of practice.

Weekend Sessions*

The majority of our students will come in person to the weekend sessions throughout the year, however a small number of students choose to attend remotely, usually due to their geographical distance from the RCS campus. For this reason staff will design content for these sessions that meets the needs of those physically present and those accessing remotely. In order to ensure equity of experience, we have invested in tracking video-cameras, high quality microphones and will use large tv monitors to ensure remote learners can both see and hear what is happening in the room, but also be seen and be heard within the space.

*Please note that due to the impact of Covid-19, weekend sessions will not be delivered face-to-face at the RCS for the September or November weekend sessions. We hope to be able to return to the building for the February and April sessions, but this will be subject to institutional guidelines.

Learning Technologists

At the weekend sessions we have a learning technologist online supporting the remote learners and a learning technologist in the space who has responsibility for ensuring the equipment is working properly in the space. Our online learning technologist is present at the online sessions to ensure that students have the support they need to access the content and contribute to the learning experience.

IPR, copyright etc.

The rights and obligations of students with regard to intellectual property and copyright are laid out in the Conservatoire's *Regulations, Codes of Procedure and General Rules*. Practical guidance for students may be found at portal.rcs.ac.uk/library/copyright

As a student who is integrating your studies with your professional role, we believe you should have copyright over the work you produce. In the 'PE – Final Project' module, the intention is that you produce something that will be of value to your larger community. Whilst we will support you in this, we require that any publication intended to share within a wider audience, should be agreed in advance with your programme team, especially where the RCS is named within the documentation.

Communication in department/programme

As a part-time blended-learning student, it is vitally important that you maintain ongoing communication with the staff team throughout your studies. We see the following communication channels as vital to helping you stay connected:

Email

You will receive a considerable number of emails from staff members, communicating a wide range of information about your studies. Once you are a student on the programme we will only contact you through your RCS email account, so it is of vital importance that you check your emails every few days and especially ahead of weekend sessions and submission dates.

Face-to-face

Face-to-face communication will generally only happen at the weekend sessions, unless you are local to the RCS and choose to request tutorials in person.

Phone

Depending on your location, it may be necessary for you to have a tutorial with your personal supervisor or head of programme by phone.

Adobe Connect

Generally speaking, where face-to-face tutorials are not an option, personal supervisors would prefer to have tutorials with you using the Adobe Connect platform. The webcam, opportunity to share files and more versatile space makes it ideal for tutorials, especially where submissions or resources are being discussed.

Eportfolio

At your request, your personal supervisor will provide feedback on a draft of your submissions within the comments section of your eportfolio. In order to ensure timely feedback, we request that you email your personal supervisor when you have posted your draft submission for formative feedback.

Working week

As this programme is for professional educators who will be studying alongside and through their professional roles, there is no standard definition of a working week. Our face-to-face sessions are delivered over weekends to try to minimize the difficulties of negotiating time off work to attend. We also recognise that some students may have competing childcare or other caring responsibilities that would make travel to the RCS during weekends difficult. In addition, our international students may choose to join all weekend sessions remotely. As such we deliver these sessions online and well as in person, and recordings of the sessions are made available after each weekend.

We deliver our online sessions on Thursday evenings, and where we have students studying from time-zones that make Thursday evenings unworkable, we will offer duplicate sessions at times that are within working hours.

As is standard for the Scottish education system, your PG Cert is worth 60 credits, and, as each credit equates to a notional 10 hours of learning activity, you will be expected to engage in 600 of learning over the two years of the programme. Each year the 300 notional hours of study equates to around 8 hours of study a week. Having said this, the intention is that you integrate your studies with your working role and so, some or many of the notional hours might be undertaken within your professional role.

Independent study, autonomous learner, reflective practitioner

This part-time professional learning programme is only achievable with a high level of autonomy and independent study. Contact time is minimal in order to ensure that students can find the time to engage in their studies without impacting negatively on their professional commitments. As such, we expect all students to actively direct their own independent study throughout the programme. The programme is scaffolded in such a way that year one provides the most amount of guidance and content delivery, reducing slightly in year 2. The weekend sessions and online sessions provide vital opportunities to reconnect and build the learning community, so we provide these dates well in advance and expect students to prioritise these in their calendars.

MODULE DESCRIPTORS BY LEVEL

All modules are set at SCQF Level 11.

Students working in a Further or Higher Education context and who are seeking HEA Fellowship status should read these module descriptors alongside the information provided in Appendix 1.

Suggested reading lists are provided in Appendix 2.

Module Title	Teaching the Arts
Module Co-ordinator	Jamie Mackay
Module Content	<p>This module is aimed at arts educators across a wide range of contexts and is intended to provide you with an opportunity to engage in a masters level professional enquiry into your current teaching practice.</p> <p>The following provides an illustration of the general areas content will be drawn from:</p> <ul style="list-style-type: none"> • Reflective practice around what constitutes good teaching. • Scholarly practice in objectively analysing source materials. • Approaches to academic writing and referencing. • Peer sharing and collaborative learning. • Planning your professional learning. • Evidence-based critical thinking. • Evidence-informed learning, teaching and assessment literature, theories and approaches relevant to arts-based disciplines. • Appropriate methods for teaching, learning and assessing in an arts-based context including group, one-to-one, community-based and participatory settings. • Developing effective environments and approaches to student support and guidance. • Respecting learner diversity and equality. • The use and value of learning technologies in art-based learning and teaching. • Professionalism in Teaching: relevant professional standards/values, frameworks and associations. • Methods for evaluating the effectiveness of teaching. • Methods for quality assuring and enhancing learning, teaching and assessment practice. • The wider context for teaching art-based subjects in different educational contexts.
Level	SCQF Level 11
Credit Rating	30 SCQF Credits / 15 ECTS credits
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course
Pre-requisites	None
Co-requisites	None
Anti-Requisites	None

Maximum number of Students	30	Minimum number of Students	4
Number of weeks over which module is delivered	42		
Learning Modes	Indicative Total (hours)		
Workshops	20		
Lectures	20		
Tutorials	4		
Independent Study	256		
Total Notional Student Effort	300		
Module Aims	<p>The aim is to engage you in practice-based research using evidence-informed literature, relevant to your arts education discipline, and professional context to:</p> <ul style="list-style-type: none"> • Develop a critical awareness of current issues impacting on learning, teaching and support in arts education. • Critically evaluate current teaching and assessment practice and to identify areas for development in your professional context. • Design, plan and implement inclusive learning activities. • Evaluate the effectiveness of your teaching and ability to support learners. • Develop the skills of critical reflection, academic writing and referencing • Engage in collaborative learning through a community of practice 		
Learning Outcomes	On successful completion of this module you will be able to:		
LO1	Articulate the philosophies, principles and values that underpin your current teaching practice.		
LO2	Demonstrate an evidence-based critical understanding of learning theory and policy in the design of an inclusive learning activity appropriate to your own professional context and learner needs		
LO3	Critically evaluate the effectiveness of your teaching practice drawing on stakeholder feedback, relevant literature and professional policy, and identify actions for further refinement.		

Assessment 1, Type	You will be assessed through a: <ul style="list-style-type: none"> • Position Statement of 1500 words (LO1)
Assessment Criteria for Assessment 1	Assessors will look for: <ul style="list-style-type: none"> • Critical reflection on the principles and values that inform your approach to supporting learners. • Critical reflection on how your approach to supporting learners is informed by relevant literature and peer dialogue. • Critical reflection on the areas of priority for your developing teaching practice.
Assessment 2, Type	You will be assessed through a: A 15-minute presentation, outlining a Rationale for a Learning Activity . (LO2)
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • A critical understanding of evidence-informed learning, teaching and assessment methods, relevant to your arts discipline and professional context. • An ability to use and justify relevant theories and evidence informed practice to design and plan a learning activity. • An ability to justify a planned learning activity in relation to appropriate professional frameworks, guidelines and/or standards • Appropriate academic referencing of relevant and credible resources.
Assessment 3, Type	You will be assessed through a: <ul style="list-style-type: none"> • An Evaluative Report of 2500 words with an accompanying Professional Development Plan (LO3)
Assessment Criteria for Assessment 3	Assessors will look for: An Evaluative Report of 2500 words that evidences: <ul style="list-style-type: none"> • An ability to collect feedback from different stakeholders including learners, peers and tutors and use it self-evaluate the effectiveness of your teaching. • Use of relevant evidence-based research and literature to critically evaluate your teaching and learning support practice to justify current methods

	<p>and/or support ideas, arguments and conclusions for the development of your practice.</p> <ul style="list-style-type: none"> • An ability to apply theories in practice to teach, support and assess learning. • An ability to create an effective learning environment to support learning. <p>A Professional Development Plan that evidences:</p> <ul style="list-style-type: none"> • An ability to identify appropriate goals and associated actions for the development and enhancement of your practice. • A commitment to continuing professional development in learning and teaching in your subject/discipline and an understanding of applying professional values in practice. • An ability to map development priorities to relevant professional standards. 																
<p>Alignment of Assessment and Learning Outcome</p>																	
	<table border="1"> <thead> <tr> <th></th> <th>Assessment Mode 1</th> <th>Assessment Mode 2</th> <th>Assessment Mode 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>x</td> <td></td> <td></td> </tr> <tr> <td>LO2</td> <td></td> <td>x</td> <td></td> </tr> <tr> <td>LO3</td> <td></td> <td></td> <td>x</td> </tr> </tbody> </table>		Assessment Mode 1	Assessment Mode 2	Assessment Mode 3	LO1	x			LO2		x		LO3			x
		Assessment Mode 1	Assessment Mode 2	Assessment Mode 3													
	LO1	x															
LO2		x															
LO3			x														
<p>Feedback</p>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> • Formative oral feedback through online and/or face-to-face tutorials. This should be considered as an integral part of the feedback provided for this module and should be used to inform your development on this module. • Formative written feedback from your Personal Supervisor on draft submissions for each element of the report. This should be considered as an integral part of the feedback provided for this module and should be used to inform your preparation for graded assessments. • Summative grade and written feedback at the end of the module. This will be written in response to your self-assessment of your module submission and will provide summative assessment feedback on your performance on the module in relation to the assessment criteria. Whilst this feedback is considered to be summative in nature, it should be used to inform your preparation for the next module. 																
<p>Recommended Resources</p>	<p>Provided on the module page in Moodle</p>																

<p>Other Relevant Details</p>	<p>This module involves an opportunity for peer observation and feedback on the learning activities you generate for your learners. The peer feedback is designed to assist you in your evaluation process and is not a summative assessment process. However, your peers must be suitably qualified to offer feedback i.e.:</p> <ul style="list-style-type: none"> • Peers observing students working in a school as GTCS registered teachers, must also hold GTCS registration • Peers observing students that are seeking to achieve HEA Fellowship, must have HEA Fellow recognition <p>Where suitable peers are not available, these will be provided from the staff team and/or partners.</p>
<p>Next Steps</p>	<p>Progression to 'The Teacher as Researcher' module</p>

Module Title	The Teacher As Researcher		
Module Co-ordinator	Dr Rachel Drury		
Module Content	This module is aimed at arts educators across a wide range of contexts and is intended to provide you with the skills necessary to design, develop, deliver and evaluate a self-generated project intended to address identified needs in innovative ways. The module will engage you developing a working understand of the ethics, methodologies, and processes involved in undertaking effective practice-based research within an arts education context.		
Level	SCQF Level 11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	Core Option Credit Rated Short Course		
Pre-requisites	'Teaching the Arts'		
Co-requisites	none		
Anti-Requisites	none		
Maximum number of Students	30	Minimum number of Students	4
Number of weeks over which module is delivered	35		
Learning Modes	Indicative Total (hours)		
Workshops	12		
Lectures	16		
Tutorials	4		
Independent Study	268		
Total Notional Student Effort	300		
Module Aims	<p>The module aims to provide an opportunity for you to design and negotiate a practice based research project in pursuit of self-defined professional goals.</p> <p>In negotiating the focus for the project, it is anticipated that work undertaken will:</p> <ul style="list-style-type: none"> • Develop distinctive areas of specialism within your 		

	<p>established professional practice.</p> <ul style="list-style-type: none"> • Apply new skills and perspectives to your professional practice • Critically evaluate current ideas, debates and issues within your professional and educational context. • Evaluate the effectiveness of introducing new skills and perspectives to your professional practice and its impact on the learner experience.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Critically evaluate current research, debates and issues within your professional and educational context, and identify an area for investigation that will develop your knowledge and practice
LO2	Design, present and negotiate a practice-based research proposal for ethical approval, taking into account any relevant methodological and ethical aspects related to the project
LO3	Implement and evaluate a negotiated practice-based research project and evidence its impact in relation to the development of knowledge and practice
LO4	Communicate effectively the development of a critical understanding of teaching and learning within your self-determined areas of specialism, and use this to inform your development priorities as an arts educator.
Assessment 1, Type	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Project Report (6000 words) (LO1,2,3,4)
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • Evidence of critical engagement with, and analysis of, current research literature, debates and issues relevant to your area of investigation • Critical understanding of research design including the presentation of at least one evidence-informed research question; an associated methodology; and any ethical considerations inherent in the project • Development of materials and resources to support the implementation of new/enhanced practices which should use appropriate learning technologies, where applicable, to support the learner experience • Critical analysis and synthesis of findings in relation to the research question(s) and reviewed

	<p>literature, and the ability to draw concise conclusions based on the findings</p> <ul style="list-style-type: none"> • Critical reflection through the ability to make considered choices for the dissemination of the new knowledge, and to make evidence-informed recommendations for further research • A structured and organised piece of academic writing demonstrating original thinking that is commensurate with the appropriate level of communication 		
Assessment 2, Type	<p>You will be assessed through:</p> <p>A Professional Development Plan (LO4)</p>		
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • A Professional Development Plan that details clearly articulated goals and activities to support your continuing development as an arts educator, drawing on the outcomes of your research project, and your knowledge of your education context. 		
Alignment of Assessment and Learning Outcome		Assessment Mode 1	Assessment Mode 2
	LO1	x	
	LO2	x	
	LO3	x	
	LO4	x	x
Feedback	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> • Formative oral feedback through online and/or face-to-face tutorials. This should be considered as an integral part of the feedback provided for this module and should be used to inform your development on this module’. • Formative written feedback from your Personal Supervisor on draft submissions for each element of the report. This should be considered as an integral part of the feedback provided for this module and should be used to inform your preparation for graded assessments’. • Summative Pass/Fail grade and written feedback at the end of the module. This will be written in response to your self-assessment of your module submission and will provide summative assessment feedback on your performance on the module in relation to the assessment criteria. Whilst this feedback is considered to be 		

	summative in nature, it should be used to inform your preparation for the next module.
Recommended Resources	Provided on the module page in Moodle
Other Relevant Details	
Next Steps	Award of PG Cert in Learning and Teaching in the Arts

MARKING DESCRIPTORS/GUIDELINES BY MODULE/ASSIGNMENT TYPE

The PG Cert in Learning and Teaching in the Arts is assessed on a pass/fail basis for all modules. Module descriptors articulate the threshold for a pass through the Learning Outcomes and Assessment Criteria. Each module has an associated Module Document that provides further detail on the requirements for a pass grade, and each student completes a Self-Assessment of their submissions at the end of each module, using the same criteria.

GRADUATE DESTINATIONS

As a programme that is only open to professional arts educators who already have employment in the sector, graduate destinations are harder to track. Many students on the programme secure promoted roles within their own organisations, or may move to different organisations whilst still studying on the programme. Some students will remain in their original posts, but benefit from enhanced practice and increased recognition and responsibility. In each case, we expect the programme to provide increased professional opportunity to the graduate as they will have built a robust evidence-base of their commitment to the development of their teaching practice. For students gaining HEA Fellowship through the programme, the additional professional recognition shows further evidence of relevant professional development, and is likely to be recognised by existing and potential employers.

APPENDIX 1 – FELLOWSHIP OF THE HIGHER EDUCATION ACADEMY

HEA Professional Recognition in the Fellow (FHEA) category

This Programme has been aligned with Descriptor 2 of the UK Professional Standards Framework (UKPSF) and has been accredited by the Higher Education Academy. As such, the Programme provides students with an ability to demonstrate continuing investment in professional development in learning and teaching and attain professional Fellow recognition with the Higher Education Academy.

If you are studying on this Programme, and meet the following criteria you may be eligible to gain Fellowship of the Higher Education Academy at the end of your studies:

- Employed in a Higher Arts Education context either on a full-time or part-time basis as a lecturer or tutor.
- Teaching and supporting learning on Programmes levelled at Scottish Credit Qualifications Framework (SCQF) level 7 or above (or equivalent for RUK and International applicants).

To become a Fellow of the Higher Education Academy, you must be teaching and/or supporting learners in an HE context, and are required to successfully complete the following core modules of programme:

- Teaching the Arts (SCQF 11 – 30 Credits)
- The Teacher As Researcher (SCQF 11- 30 Credits)

As outlined in the UKPSF documentation², during your study, you will need to demonstrate a broad understanding of effective approaches to teaching and learning support as key contributions to high quality student learning and provide evidence of:

- *Successful engagement across all five Areas of Activity*
- *Appropriate knowledge and understanding across all aspects of Core Knowledge*
- *A commitment to all the Professional Values*
- *Successful engagement in appropriate teaching practices related to the Areas of Activity*
- *Successful incorporation of subject and pedagogic research and/or scholarship within the above activities, as part of an integrated approach to academic practice*
- *Successful engagement in continuing professional development in relation to teaching, learning, assessment and, where appropriate, related professional practices.*

The Programme provides an opportunity for you to learn and develop as part

of a community of practice, and offers you a chance to develop a shared knowledge and understanding of the context for arts-based learning at Higher Education level.

Assessment Assignments and HEA Fellow Attainment

These modules have been designed to ensure that you have the opportunity to build an evidence base to demonstrate your engagement with all dimensions of Descriptor 2 of the UKPSF. Successful engagement with these dimensions will lead to the award of Fellow of the Higher Education Academy (FHEA).

The onus is on you to present the evidence of your engagement to your assessors. This will happen primarily through a self-assessment at the end of each module, but you will also be required to reference the dimensions of the UKPSF in a number of other submissions. These points will be indicated in the Module Documents.

For each module we will indicate the dimensions of the UKPSF that we would expect you to be able to engage with as you address the assessment requirements. We view the 2 modules that comprise the Teaching Practice Enquiry as one holistic learning journey, and as such, we are interested in your engagement with the dimensions of the UKPSF across the duration of the programme.

Whilst we will identify the dimensions that we expect each module will allow you to engage with, you should not feel limited to addressing only these dimensions. As you complete the final module, your assessors will be seeking to confirm that you have built an evidence base of your engagement with all dimensions of Descriptor 2 of the UKPSF in a robust manner.

The following tables illustrate how each module of the Programme provides you with opportunities to evidence successful engagement with the **Areas of Activity** in the UKPSF, evidence **Core Knowledge** and a commitment to the **Professional Values** set out within the Framework. The table is not intended to be a checklist, but rather, it is provided to indicate where we would expect you to be able to build evidence to support your claim for HEA Fellow recognition.

UKPSF DESCRIPTOR 2 OVERVIEW FELLOW OF THE HEA	MODULES	
	Teaching the Arts	The Teacher as Researcher
I. Successful engagement across all five Areas of Activity		X
A1 Design and plan learning activities and/or Programmes of study	X	X
A2 Teach and/or support learning	X	X
A3 Assess and give feedback to learners	X	X
A4 Develop effective learning environments and approaches to student support and guidance	X	X
A5 Engage in continuing professional development in subjects/disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices	X	X
II. Appropriate knowledge and understanding across all aspects of Core Knowledge		X
K1 The subject material	X	X
K2 Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic Programme	X	X
K3 How students learn, both generally and within their subject/ disciplinary area(s)	X	X
K4 The use and value of appropriate learning technologies	X	X
K5 Methods for evaluating the effectiveness of teaching	X	X
K6 The implications of quality assurance and quality enhancement for academic and professional practice with a particular focus on teaching	X	X
III. A commitment to all the Professional Values		X
V1 Respect individual learners and diverse learning communities	X	X
V2 Promote participation in higher education and equality of opportunity for learners	X	X

V3 Use evidence-informed approaches and the outcomes from research, scholarship and continuing professional development	X	X
V4 Acknowledge the wider context in which higher education operates recognising the implications for professional practice	X	X
IV. Successful engagement in appropriate teaching practices related to the Areas of Activity		X
V. Successful incorporation of subject and pedagogic research and/ or scholarship within the above activities, as part of an integrated approach to academic practice		X
VI. Successful engagement in continuing professional development in relation to teaching, learning, assessment and, where appropriate, related professional practices		X

The programme has been designed to integrate the academic credit of the modules with the professional requirements of meeting UKSPF D2. As a final summary of your engagement with this Descriptor, at the end of the final module 'The Teacher as Researcher', you will be required to complete a self-assessment to support your claim to the HEA Fellow award (Appendix E3, pg. 13). In this document, you will be expected to reference back to your work across the three modules in the programme and you are also encouraged to reference back to your ePortfolio journal entries to demonstrate your engagement over the duration of the programme.

Assessment and Authentication of Teaching Practice

The Observed Sessions within the *Teaching the Arts* module are designed to provide opportunities for you to gain valuable feedback on your teaching practice that you can use to inform your evaluation of the success of a specific lesson. There are two observed sessions within this module, designed to help you build evidence to support your engagement with UKPSF D2, and as such, they also serve as a mechanism to authenticate your teaching practice. You will be required to identify two Expert Peers who can observe your teaching practice and provide feedback to support your evaluation. Expert Peers are individuals who hold a minimum of FHEA status. Where you do not have access to Expert Peers, your observers will be drawn from programme delivery team members who hold a minimum of FHEA status.

Along with the Learning Activity Rationale and Outline, Expert Peers observing your session, will be given access to resources outlining how the Observed Sessions articulate with the dimensions of the UKSPF D2.

A Note on the recognition of Appropriate Prior Learning (APL) in relation to HEA Accreditation

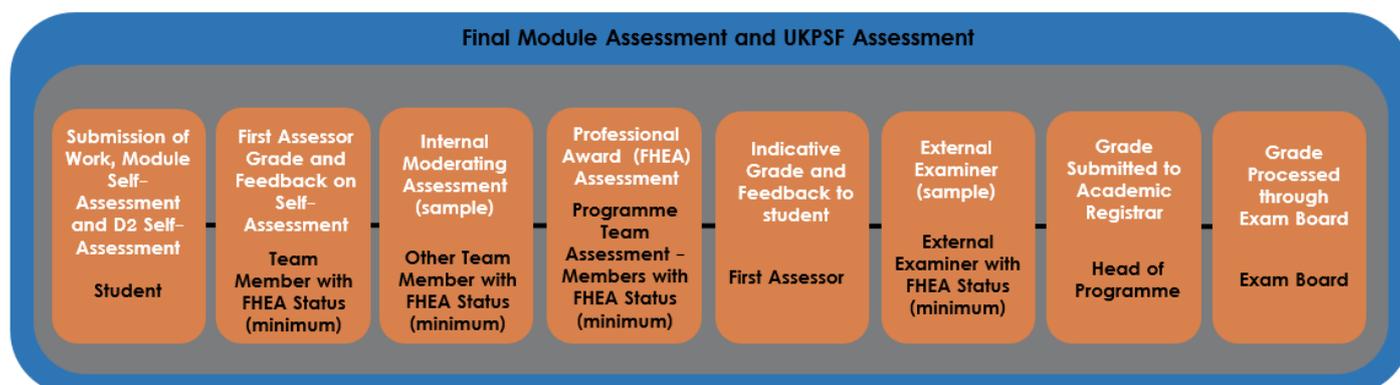
In some cases, applicants to the programme may already have achieved academic credit on another programme of study and are seeking to reduce the number of modules they will need to study on the Programme. Applications for both APL will normally be decided prior to the applicant's admission to the Academy.

The staff team will use the applicant's previous transcript and module information to attempt to match the exiting credit against modules in the programme. Staff must identify a match between the level, the learning outcomes and volume of credit associated with the unit/module passed by the applicant and the corresponding Conservatoire PG Cert module.

As your programme integrates the academic achievement of credit with the building of evidence to support the professional award of FHEA, staff will also determine how the previous unit/module passed has provided evidence of the applicant's engagement with UKPSF D2. Should this evidence be insufficient, the team require the applicant to produce an additional written piece of work relating their study to UKPSF D2.

Assessment of Professional Standing

The assessment process that determines whether you have managed to build an evidence base to meet the requirements of Descriptor 2 – HEA Fellow runs parallel to the process to determine the achievement of academic credit, but involves an additional stage:



The process of building evidence against the dimensions of D2 is incremental over the three modules. In each module indicative dimensions will be given for the submissions, but the final assessment on whether you have provided sufficient evidence that you have engaged with all of the requirements of D2, is made at the end of the final module '*The Teacher as Researcher*'. At the end of this module you are required to submit a D2 Self-assessment form (Appendix E3, pg.10). This form will allow you to point your assessors to the evidence across all three modules of the PG Cert.

A Programme Team consisting of staff with a minimum of FHEA will meet to make a final assessment on whether they believe you have met the requirements of D2 HEA Fellow.

Failed Assessment Submissions

It is unlikely, but possible that a student may successfully meet the academic requirements of each module, but may not have provided robust enough evidence to support their engagement with D2. Should the Programme Team find this to be the case, the External Examiner would be asked to consider the submission and the Board of Examiners would make the final decision to allow the student may to provide further evidence in respect to the deficient elements within a given timeframe.

Successful Completion of Programme and FHEA Recognition

Students who successfully complete the following modules will be processed through the Exam Board towards graduating with the award of **Postgraduate Certificate in Learning and Teaching in Higher Arts Education**. The Exam Board that receives these grades will also record whether these students have also achieved the requirements of D2 and are eligible to receive the award of Fellow of the Higher Education Academy (FHEA). Successful graduands will be entered into the HEA database and will receive the formal recognition directly.

Graduates from the programme who are members of staff of the RCS or a member of staff at an institution that is a subscriber to AdvanceHE, should not have to pay a fee to receive the award of FHEA, as long as they appear on a HESA return. For graduates who are not members of RCS staff, and who do not appear on a HESA return for a subscribing institution, AdvanceHE will charge a fee of £200 for the award of FHEA.

Appeals in relation to HEA Decisions

Should you feel dissatisfied with the institutional response to a concern regarding decisions surrounding HEA Standards within your programme delivery, the HEA Accreditation Policy 2017-18 provides the following guidance (pg. 7):

If an individual makes a complaint to the HEA regarding their experience on an accredited programme, the HEA will direct the complainant to the appeals and/or complaints procedure at the accredited institution wherever an issue raised relates to institutional policy/procedure or support provided. The HEA will not intervene in matters between an institution and participant relating to institutional policy or procedure, but reserves the right to intervene in instances where a complaint/appeal might relate to HEA standards or policy requirements or deviation from an accredited process. Should a complaint relate to a potential compromise of HEA accredited process, policy requirements or standards, the HEA will investigate in line with the HEA Complaints Policy and reserves the right to apply appropriate sanctions, up to and including suspension of a programme's accreditation.

The HEA Code of Practice

The HEA Code of Practice outlines the expectations of a Fellow of the HEA post award and should be a key reference point to assist you in continuing to demonstrate good standing as a Fellow of the HEA. As outlined in the HEA Accreditation Policy 2017-18 (pg. 7):

The HEA Code of Practice sets out principles and expectations for HEA Fellows and the HEA reserves the right to remove an individual's HEA Fellowship on the grounds of academic or professional misconduct following formal investigation by the HEA and associated HEA disciplinary procedures.

<https://www.advance-he.ac.uk/fellowship>

A Note on Support, Guidance and Assessment in Relation to FHEA Status

The Programme Leader

In addition to the responsibilities outlined in the main document, the programme leader will also lead on HEA accreditation and oversee all decisions on HEA Fellowship.

The Programme Team

In addition to the responsibilities outlined in the main document, the Programme Team also have the responsibility:

- To guide and support students in meeting the professional requirements of UKPSF D2
- To engage in the team assessment process to determine whether the requirements of FHEA have been met by students

Your Personal Supervisor

As a student seeking FHEA status, your Personal Supervisor will also:

- Be a Fellow of the HEA (at minimum)
- Assist in ensuring you are addressing all of the relevant dimensions of the UKPSF towards professional recognition.

Assessors

Throughout each module your personal supervisor will provide ongoing support and guidance both in respect of the academic submission and in meeting the professional requirements of the UKPSF. Your personal supervisor will provide **formative** feedback as part of this support and guidance, however, at the end of the module your final **summative** assessment will be completed by another member of the delivery team with FHEA status. A sample of each module cohort will also be internally moderated by a further member of the team and select samples will be provided to the programme External Examiner (see below).

Your final self-assessment to determine whether you have met the requirements of the UKPSF Descriptor 2 will be conducted by the programme team, however to ensure full objectivity, your Personal Supervisor will not be involved in this decision. In all formal assessment decisions, your assessor(s) will have a minimum of HEA Fellow status.

External Examiner

The External Examiner for your programme will have a minimum status of SFHEA and will be required to undertake the external examining duties in relation to the professional requirements of UKPSF D2.

APPENDIX 2 – SUGGESTED READING LISTS

Suggested Reading Examples

The following reading lists provide a very wide range of literature that may be useful in your studies. As the range of subject disciplines and education contexts within the PG LT programmes is diverse, these lists are provided for information. Within each module, specific literature will be signposted in relation to specific topic areas, and there will be an emphasis on journals and papers that can be accessed online. Through your own enquiry process, you will be expected to explore source material that is particularly relevant to your own context and professional priorities. As such, the sources below are intended to inspire that journey, rather than to guide it. A small number of sources have been identified with an asterisk (*) and these are considered to be applicable to all students as an introduction to the topics explored early in the programme.

Sources are provided under the following topics:

Academic Practice

Teaching Practice Enquiry

- Teaching Approaches
- Perceptions of the Learner
- Education Across Contexts
- Education in the School Context
- The Further and Higher Education Context
- Dance Education
- Drama Education
- Music Education
- Research Practice

Academic Practice

- Bolton, G., 2014. Reflective practice: writing and professional development. SAGE, Los Angeles.
- Godfrey, J., 2016. Writing for university, Pocket study skills. Palgrave, London.*
- Schon, D.A., 1991. The reflective practitioner.*
- Williams, K., 2014. Getting critical, Pocket study skills. Palgrave Macmillan, Basingstoke.
- Williams, K., Carroll, J., 2009. Referencing & understanding plagiarism, Pocket study skills. Palgrave Macmillan, Basingstoke.*
- Williams, K., Woolliams, M., Spiro, J., 2012. Reflective writing, Pocket study skills. Palgrave Macmillan, Houndmills, Basingstoke, Hampshire, New York.

Teaching Practice Enquiry

Teaching Approaches

- Brockbank, A., McGill, I., 2012. Facilitating reflective learning coaching, mentoring and supervision. Kogan Page, London; Philadelphia.
- Brookfield, S., 2017. Becoming a critically reflective teacher. Jossey-Bass, San Francisco, [California].*
- Covey, S.R., 1999. Principle-centred leadership. Simon & Schuster, London.
- Dweck, C.S., 2017. Mindset. Robinson, London*.
- Laurillard, D., 2012. Teaching as a design science: building pedagogical patterns for learning and technology. Routledge, New York, NY.
- Robinson, K., 2011. Out of our minds: learning to be creative. Capstone, Hoboken N.J.
- Rodriguez, V., Fitzpatrick, M., 2014. The teaching brain: an evolutionary trait at the heart of education. The New Press, New York, New York.
- Turnbull, J., 2012. Creative educational leadership: a practical guide to leadership as creativity. Continuum, London.
- Turnbull, J., 2009. Coaching for learning: a practical guide for encouraging learning. Continuum, London.
- Van Nieuwerburgh, C., 2012. Coaching in education: getting better results for students, educators and parents, Professional coaching series. Karnac, London.
- Wisker, G., 2008. Working one-to-one with students: supervising, coaching, mentoring, and personal tutoring. Routledge, New York.

Perceptions of the Learner

- Allan, J., 2014. Inclusive education and the arts. University of Cambridge.

- Colvin, G., 2008. Talent is overrated: what really separates world class performers from everyone else. Nicholas Brealey, London.
- Coyle, D., 2010. The talent code: greatness isn't born, it's grown. Arrow, London.
- Dweck, C.S., 2000. Self-theories: their role in motivation, personality, and development, Essays in social psychology. Psychology Press, Hove.
- Halder, S., Argyropoulos, V., 2019. Inclusion, equity and access for individuals with disabilities: insights from educators across world. Springer Singapore, Imprint: Palgrave Macmillan, Singapore.
- Halder, S., Assaf, L.C., 2017. Inclusion, disability and culture: an ethnographic perspective traversing abilities and challenges, Inclusive Learning and Educational Equity. Springer International Publishing, Imprint: Springer, Cham.
- Knowles, G., 2006. Supporting inclusive practice. David Fulton, London.
- Lum, C.-H., Wagner, E., 2019. Arts Education and Cultural Diversity: Policies, Research, Practices and Critical Perspectives, Yearbook of Arts Education Research for Cultural Diversity and Sustainable Development,. Springer Singapore, Imprint: Springer, Singapore.
- Lygo-Baker, S., Kinchin, I.M., Winstone, N.E., 2019. Engaging Student Voices in Higher Education : Diverse Perspectives and Expectations in Partnership. Springer International Publishing, Imprint: Palgrave Macmillan, Cham.
- Plows, V., Whitburn, B., 2017. Inclusive education: making sense of everyday practice, Innovations and Controversies: Interrogating Educational Change. SensePublishers, Imprint: SensePublishers, Rotterdam.
- Purnell, A., Bland, J., 2011. Trans in the twenty first century: concerning gender diversity. Beaumont Trust, London.
- Race, R., Lander, V., 2014. Advancing race and ethnicity in education. Palgrave Macmillan, Basingstoke.
- Robinson, K., Aronica, L., 2010. The element: how finding your passion changes everything. Penguin, New York, London.
- Rose, T., 2015. The end of average: how we succeed in a world that values sameness, First Edition. ed. HarperOne, New York.
- Simmons, R., Smyth, J., 2018. Education and Working-Class Youth: Reshaping the Politics of Inclusion. Springer International Publishing, Imprint: Palgrave Macmillan, Cham.
- Soler, J., 2013. Transforming practice: critical issues in equity, diversity and education. Trentham Books, Trent, England, Sterling, Virginia.
- Stevens, P.A.J., Dworkin, A.G., 2019. The Palgrave Handbook of Race and Ethnic Inequalities in Education. Springer International Publishing, Imprint: Palgrave Macmillan, Cham.
- Weinstein, Y., Sumeracki, M., Caviglioli, O., 2019. Understanding how we learn: a visual guide. Routledge, London, New York, New York.

Education Across Contexts

- Baguley, M., Danaher, P.A., Davies, A., de George-Walker, L., Matthews, K.J., Midgley, W., Arden, C.H., 2014. Educational learning and development: building and enhancing capacity. Palgrave Macmillan, Basingstoke.
- Brown, P.C., Roediger, H.L., McDaniel, M.A., 2014. Make it stick: the science of successful learning. The Belknap Press of Harvard Univ. Press, Cambridge, Mass.
- Carey, B., 2014. How we learn: the surprising truth about when, where, and why it happens, 1. ed. ed. Random House, New York.
- Cole, T., Knowles, B., Pritchard, J., 2011. How to help children and young people with complex behavioural difficulties: a guide for practitioners working in educational settings. Jessica Kingsley Publishers, London.
- Didau, D., 2015. What if everything you knew about education was wrong? Crown House Publishing Limited, Bancyfelin, Carmarthen, Wales.
- Dirksen, J., 2016. Design for how people learn. New Riders, [Berkeley].
- Gardner, J. (Ed.), 2012. Assessment and learning, 2. ed. ed. SAGE, Los Angeles, Calif.
- Griffith, A., Burns, M., 2014. Teaching backwards, Outstanding teaching. Crown House Publishing, Bancyfelin, Carmarthen.
- Griffith, A., Burns, M., 2012. Engaging learners. Crown House, Bancyfelin.
- Hattie, J., Zierer, K., 2018. 10 mindframes for visible learning: teaching for success. Routledge, London, [England], New York, New York.
- Knowles, G., 2018. Supporting inclusive practice and ensuring opportunity is equal for all. Routledge, London, [England], New York, New York.
- Learning Disability Quarterly [WWW Document], n.d. . SAGE Journals. URL <https://journals.sagepub.com/home/ldq> (accessed 5.28.20).
- Quinn, J., Blandon, C., 2020. Lifelong Learning and Dementia: A Posthumanist Perspective, Palgrave Studies in Adult Education and Lifelong Learning,. Springer International Publishing, Imprint: Palgrave Pivot, Cham.
- Race, P., Brown, S., Smith, B., 2007. 500 tips on assessment. RoutledgeFalmer, London.
- Rajan, R.S., O'Neal, I.C. (Eds.), 2018. Arts Evaluation and Assessment: measuring impact in schools and communities. by Rekha S. Rajan (Editor), Ivonne Chand O'Neal (Editor). Springer International PU, S.I.
- Scott, D., 2016. New perspectives on curriculum, learning and assessment.
- Stone, D., Heen, S., 2015. Thanks for the feedback: the science and art of receiving feedback well : (even when it is off base, unfair, poorly delivered, and frankly, you're not in the mood). Viking.
- TESE: Special Issue on edTPA, n.d.

- Thomas, G., 2013. Education: a very short introduction, Very short introductions. Oxford University Press, Oxford.
- Vocations and Learning [WWW Document], n.d. . Springer. URL <https://www.springer.com/journal/12186> (accessed 5.28.20).
- Wangh, S., 2012. The Heart of teaching: empowering students in the performing arts. Routledge, London.
- Weinstein, Y., Sumeracki, M., Caviglioli, O., 2019. Understanding how we learn: a visual guide. Routledge, London, New York, New York.

Education in the School Context

- Ainscow, M., Booth, T., Dyson, A., 2006. Improving schools, developing inclusion. Routledge, London.
- Brearley, M., 2001. Emotional intelligence in the classroom: creative learning strategies for 11-18s. Bancyfelin, Carmarthen, Wales, UK, Williston, VT.
- Journal of Teacher Education [WWW Document], n.d. . SAGE Journals. URL <https://journals.sagepub.com/home/jte> (accessed 5.28.20).
- Parker, C., 2016. Peacebuilding, citizenship, and identity: empowering conflict and dialogue in multicultural classrooms, Transnational Migration and Education. SensePublishers, Imprint: SensePublishers, Rotterdam.
- Pollard, A., 2015. Reflective teaching in schools. Bloomsbury, London.
- Robinson, K., Aronica, L., 2015. Creative schools: the grassroots revolution that's transforming education.
- Schroth, S.T., Helfer, J.A., 2018. Developing Teacher Diversity in Early Childhood and Elementary Education: The REACH Program Approach. Palgrave Macmillan US, Imprint: Palgrave Macmillan, New York.
- Taber, K., 2013. Classroom-based research and evidence-based practice: an introduction. Sage, Los Angeles, London.
- Teacher Education and Special Education [WWW Document], n.d. . SAGE Journals. URL <https://journals.sagepub.com/home/tes> (accessed 5.28.20).

The Further and Higher Education Context

- Aouad, G., 2012. Leading culturally diverse communities in higher education: a self assessment and improvement tool to support equality and diversity strategies. Final report, Research and development series. Leadership Foundation for Higher Education, London.
- Bebbington, D., 2009. Diversity in higher education: leadership responsibilities and challenges . Final report, Research and development series. Leadership Foundation for Higher Education, London.
- Biggs, J., Tang, C.S., 2011a. Teaching for quality learning at university: what the student does. McGraw-Hill/Society for Research into Higher Education/Open University Press, Maidenhead.

- Biggs, J., Tang, C.S., 2011b. Teaching for quality learning at university: what the student does. McGraw-Hill/Society for Research into Higher Education/Open University Press, Maidenhead.
- Bloxham, S., Boyd, P., 2007. Developing effective assessment in higher education: a practical guide. Open Univ. Press [u.a.], Berkshire.
- Brockbank, A., McGill, I., 2007. Facilitating reflective learning in higher education. Open University Press, Maidenhead.
- Bryan, C., Clegg, K., 2006. Innovative assessment in higher education. Routledge, London.
- Bryan, H., Hoult, S., Carpenter, C., 2010. Learning and teaching at M-level: a guide for student teachers. SAGE, Los Angeles, London.
- Cannon, R., Newble, D., 2000. A handbook for teachers in universities & colleges: a guide to improving teaching methods. RoutledgeFalmer, Abingdon, Oxon [UK].
- Chemi, T., Krogh, L., 2017. Co-Creation in Higher Education: Students and Educators Preparing Creatively and Collaboratively to the Challenge of the Future, Creative Education Book Series. SensePublishers, Imprint: SensePublishers, Rotterdam.
- Gertz, S.K., Huang, B., Cyr, L., 2018. Diversity and Inclusion in Higher Education and Societal Contexts: International and Interdisciplinary Approaches. Springer International Publishing, Imprint: Palgrave Macmillan, Cham.
- Gibbs, P., 2017. The pedagogy of compassion at the heart of higher education. Springer International Publishing, Imprint: Springer, Cham.
- Harpur, J., Lawlor, M., Fitzgerald, M., 2004. Succeeding in college with Asperger syndrome: a student guide. Jessica Kingsley, London.
- Hoffmann Davis, J., 2016. Discourse and Disjuncture between the Arts and Higher Education, The Arts in Higher Education. Palgrave Macmillan US, Imprint: Palgrave Macmillan, New York.
- Lea, J., 2015. Enhancing learning and teaching in higher education: engaging with the dimensions of practice. McGraw Hill/Open University Press, Maidenhead.
- Race, P., 2015. The lecturer's toolkit: a practical guide to assessment, learning and teaching. Routledge, Oxfordshire, England, New York, New York.
- Shah, M., McKay, J., 2018. Achieving equity and quality in higher education: global perspectives in an era of widening participation, Palgrave Studies in Excellence and Equity in Global Education. Springer International Publishing, Imprint: Palgrave Macmillan, Cham.

Dance Education

- Butterworth, J., 2012. Dance studies: the basics, The basics. Routledge, New York.
- Journal of Dance Education: Vol 20, No 1 [WWW Document], n.d. URL <https://www.tandfonline.com/toc/ujod20/current#.VO34MdxFAdU> (accessed 5.28.20).

- Research in Dance Education: Vol 21, No 1 [WWW Document], n.d. URL <https://www.tandfonline.com/toc/crid20/current> (accessed 5.28.20).

Drama Education

- List of issues Theatre, Dance and Performance Training [WWW Document], n.d. URL <https://www.tandfonline.com/loi/rtdp20#.VvO8oGcnwdu> (accessed 5.28.20).
- McCormick, S., 2017. Applied theatre: creative ageing, Applied theatre. Bloomsbury Publishing, London.
- Nicholson, H., 2009. Theatre & education, Theatre And. Palgrave Macmillan, Basingstoke, [England].
- Research in Drama Education: The Journal of Applied Theatre and Performance: Vol 25, No 2 [WWW Document], n.d. URL <https://www.tandfonline.com/toc/crde20/current> (accessed 5.28.20).

Music Education

- Barton, G., 2018. Music learning and teaching in culturally and socially diverse contexts: implications for classroom practice. Springer International Publishing, Imprint: Palgrave Macmillan, Cham.
- Burnard, P., 2014. Developing creativities in higher music education: international perspectives and practices, Routledge research in higher education series. Routledge, New York.
- Csikszentmihalyi, M., 2002. Flow: the classic work on how to achieve happiness. Rider, London.
- Jellison, J.A., 2015. Including everyone: creating music classrooms where all children learn. Oxford University Press, New York.
- Philosophy of Music Education Review on JSTOR [WWW Document], n.d. URL <https://www.jstor.org/journal/philmusieducrevi> (accessed 5.28.20).
- Research Studies in Music Education: SAGE Journals [WWW Document], n.d. URL <https://journals.sagepub.com/home/rsm> (accessed 5.28.20).
- Westerlund, H., Karlsen, S., Partti, H., 2020. Visions for intercultural music teacher education, Landscapes: the Arts, Aesthetics, and Education,. Springer International Publishing, Imprint: Springer, Cham.

Research Practice

- Allegue Fuschini, L., 2009. Practice-as-research: in performance and screen. Palgrave Macmillan, Basingstoke.
- Alvesson, M., Sandberg, J., 2013. Constructing research questions: doing interesting research. SAGE, Los Angeles, California.
- Baumfield, V., Hall, E., Wall, K., 2013. Action research in education: learning through practitioner enquiry /. SAGE, London.

- Bell, J., Waters, S., 2018. Doing your research project: a guide for first-time researchers. McGraw-Hill Education, London, England.
- Berry, R., 2000. The research project: how to write it. Routledge, London [etc.].
- Biggs, M., Karlsson, H., 2012. The Routledge companion to research in the arts, Routledge companions. Routledge, London.
- Borgdorff, H., 2006. The Debate on research in the arts, Sensuous knowledge. Bergen National Academy of the Arts, Bergen.
- Brooks, R., Te Riele, K., Maguire, M., 2014. Ethics and education research, Research methods in education. SAGE, Los Angeles.
- Cohen, L., Manion, L., Morrison, K., 2018. Research Methods in Education.
- Elton-Chalcraft, S., Hansen, A., Twiselton, S., 2008. Doing classroom research. Open University Press, Milton Keynes.
- Hall, E., Wall, K., 2019. Research methods for understanding professional learning, Bloomsbury research methods for education series. Bloomsbury Academic, London.
- Hopkins, D., 2008. A teacher's guide to classroom research. Open U.P.
- Kershaw, B., Nicholson, H., 2011. Research methods in theatre and performance, Research methods for the arts and humanities. Edinburgh University Press, Edinburgh.
- Klein, S.R., 2012. Action research methods: Plain and simple. Palgrave Macmillan, [distributor] Not Avail, Basingstoke.
- Knowles, J.G., Cole, A.L., 2008. Handbook of the arts in qualitative research: perspectives, methodologies, examples, and issues. SAGE, Los Angeles, [Calif.], London.
- Kumar, R., 1999. Research methodology: a step-by-step guide for beginners. SAGE, London.
- Lichtman, M., 2013. Qualitative research in education: a user's guide. SAGE, Los Angeles, [Calif.], London.
- Margolis, E., Pauwels, L., 2011. The SAGE handbook of visual research methods. SAGE, Los Angeles, Calif., London.
- Menter, I., 2011. A guide to practitioner research in education. SAGE, Los Angeles, [Calif.], London.
- Miksza, P., Elpus, K., 2018. Design and analysis of quantitative research in music education. Oxford University Press, New York, NY.
- Moss, J., Pini, B., 2016. Visual research methods in educational research. Palgrave Macmillan UK, Imprint: Palgrave Macmillan, London.
- Nind, M., 2014. What is inclusive research?, What is? research methods series,. Bloomsbury, London.
- Nind, M., Hall, K., Curtin, A., 2016. Research methods for pedagogy, Bloomsbury research methods for education series. Bloomsbury Academic, London.
- O'Leary, Z., 2017. The essential guide to doing your research project. SAGE, Los Angeles.
- Opie, C., Sikes, P.J., 2004. Doing educational research: a guide to first-time researchers /. SAGE, London.

- O'Toole, J., Beckett, D., 2014. Educational research: creative thinking and doing. Oxford University Press, Australia.
- Punch, K., Oancea, A., 2014. Introduction to research methods in education. SAGE, Los Angeles.
- Smith, H., Dean, R.T., 2009. Practice-led research, research-led practice in the creative arts, Research methods for the arts and humanities. Edinburgh University Press, Edinburgh.
- Taber, K., 2013. Classroom-based research and evidence-based practice: an introduction. Sage, Los Angeles, London.
- Walliman, N., 2011. Research methods: the basics, The basics. Routledge, London, New York.
- Warr, D., Guillemin, M., Cox, S., Waycott, J., 2016. Ethics and visual research methods: theory, methodology, and practice. Palgrave Macmillan US, Imprint: Palgrave Macmillan, New York.

APPENDIX 3 – CRITICALITY

Adopting a critical approach is central to this course and a requirement of masters level study. It can be useful to think about how these critical skills can be applied in reading and also in writing for written submission or presentation.

The skill of critical reading lies in assessing the extent to which authors have provided adequate justification for the claims they make. This assessment depends partly on what the authors have communicated and partly on other relevant knowledge, experience and inference that you are able to bring into the frame.

The skill of self-critical writing lies in convincing your readers to accept your claims. You achieve this through the effective communication of adequate reasons and evidence for these claims.

(Wallace & Wray, 2006, p7)

The following questions can be used during your reading and writing to support a critical approach.

Who...	What...	Where...	When...	Why...	How...
...benefits from this?	...are the strengths and limitations/ underlying issues/values/philosophies?	...are there similar ideas?	...was this created/said/ written?	...are these people interested in this?	...can I ensure I am accessing a diverse range of voices?
...makes the decisions about this?	...are the differing perspectives on this issue/ what other explanations could there be?	...are the areas of development/ improvement?	...will this have an impact?	...is this relevant to me/others?	...does this disrupt things?
...are the key people who work/write/ research in this area?	...are the associated challenges or barriers?	...can I get more information?	...would this cause a problem?	...is there a need for this?	...how do we know the truth about this?
...are the authors to me?	...connections does the source have to my own practice?	...did I find this source?	...did I become aware of this source?	...am I interested in this?	...can I ensure I am remaining conscious of my own biases?

Suggested reading: Wallace, M. and Wray, A. (2021) *Critical Reading and Writing for Postgraduates* (4th edn) Sage Publications: London.