



Royal Conservatoire
of Scotland

**MED in LEARNING AND TEACHING
IN THE ARTS**

**PROGRAMME HANDBOOK
2023/24**

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.

The RCS Anti-Racism Action Plan (ARAP) was created in 2020 and shows key activities undertaken in our journey towards being a more equitable and just community of students and staff. RCS is next month (September 2023) launching a new institutional Strategic Plan taking us through to 2030. As part of this, we will be reflecting on lessons learned to date, as well as how we develop anti-racism further in a way that is embedded fully in our values and goals.

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. In using the term 'Zero Tolerance', our meaning is that we do not tolerate acts of racism in RCS and that our response to any abuse will be timely, visible, credible, dealt with through transparent systems and in line with our policies. Students and staff, through their membership of RCS's Equality, Diversity and Inclusion Forum, worked together to refine a contextualising statement about Zero Tolerance, so that it would be clearly understood across our community what is meant in using this term within an RCS context.

It is unacceptable that anyone at the Conservatoire experiences racism or discrimination. We stand with our BIPOC 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.

PG Learning and Teaching Equality, Diversity & Inclusion Statement

On the PG Learning and Teaching Programmes we have a human-centred philosophy.

We believe that each individual brings their own unique mix of knowledge, skills and experiences that make them an equally valuable member of our learning community, indeed it is the range of perspectives and variety of lived experiences that sit at the heart of the Postgraduate Learning and Teaching programmes. With this collection of unique individuals, we aim to develop a community of practice in which each member can engage in meaningful, sustained enquiry and critical reflection on what it means to be an arts educator. During your time with us, you will identify your own philosophical approach, will develop new knowledge, skills and awareness, and will engage in a deep consideration of the best ways to improve your 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.

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WELCOME

We are delighted to welcome you to the Royal Conservatoire of Scotland and to the MEd Learning and Teaching in the Arts. The 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 and arts 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 with AdvanceHE and become a Fellow of the Higher Education Academy (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 3 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 Diploma in Learning and Teaching in the Arts	2	6	11	120	60
Masters of Education in Learning and Teaching in the Arts	3	9	11	180	90

The RCS Context

The RCS believes that each programme of study:

- *Develops excellence alongside high levels of reflection in all of our disciplines.*
- *Fosters the creative attitudes and skills needed for collaborative learning in and through practice.*
- *Enables students to take responsibility for managing and evaluating their own learning.*
- *Provides students with insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice.*
- *Develops the ability to use theoretical understanding to inform practice and practice to inform theory.*
- *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.

<i>Has the creative attitudes and skills needed for collaborative learning...</i>	<i>... 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.</i>
<i>Takes responsibility for managing and evaluating their own learning...</i>	<i>... and is resourceful, independent and effective in their approach to managing their life and work.</i>
<i>Has insight into a diversity of artistic fields and experience of what is required to succeed in their individual arts practice...</i>	<i>... 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.</i>
<i>Uses theoretical understanding to inform practice and practice to inform theory...</i>	<i>... and combines sophisticated aesthetic and emotional intelligence, integrity and insight with an ability to think analytically and critically.</i>
<i>Makes a contribution in the world, as an artist, educator, advocate and active citizen...</i>	<i>... and uses highly developed skills to communicate a profound appreciation of how their artistic discipline connects with the real world.</i>

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:

- GTCS registered primary teacher
- GTCS registered secondary teacher
- 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*
- Early Years educator

Or within a UK or International **informal** context, such as a:

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

- Freelance Teaching Artist

For all participants, the programme can be used to develop knowledge and skills as an arts educator and to build an evidence-base to demonstrate commitment their professional learning in designing and delivering learning activities.

***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. The programme is accredited by the GTCS, and upon completion of the programme, students who have existing GTCS registration will gain **Professional Recognition in Creative Arts Education** with the GTCS. The credits from the programme can also be used to make an application for 2nd subject registration in dance, drama, music or art and design. More information on how this programme articulates with GTCS policies can be found in **Appendix 1**.

****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 AdvanceHE MEd in Learning and Teaching in the Arts Handbook.

Applicants who have a role as an arts educator within a formal or informal context where **Gaelic** is the main language, can use this programme to develop their knowledge and skills as an arts educator and to build an evidence-base to demonstrate their commitment to their professional learning as an arts educator working with Gaelic.

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 programme culminates in a self-designed, self-generated, major-scale project that is intended to help you make a significant contribution to your learners and your professional sector. The process of professional enquiry that underpins all modules requires you to engage in a sustained critical analysis of your teaching and arts practice in order to identify and address your own developmental priorities at each stage.

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. This spiral of learning will also engage you in a dual exploration of your teaching practice and your arts discipline, ensuring that your final project is informed by current debate in both domains.

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. Each module has 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

Fundamentally, the aim of the programme is to provide arts educators with an opportunity to demonstrate substantial commitment to their career-long professional learning at masters level. However, we also aim to provide participants with the knowledge and skills to become an agent of change within their sector.

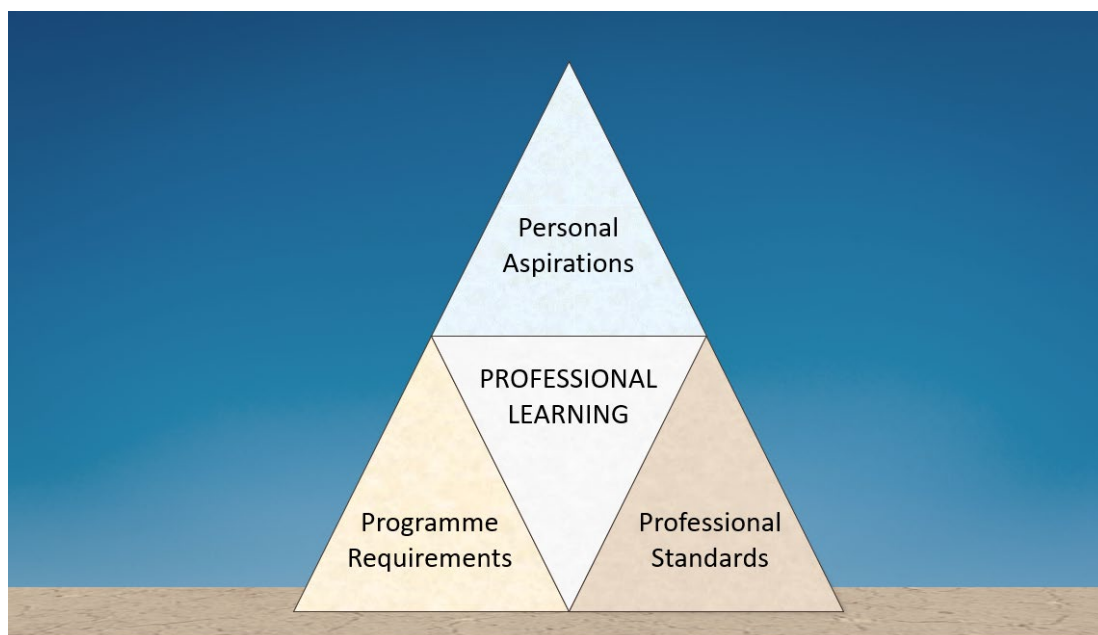
The programme is constructed to engage practitioners from a range of education contexts and arts disciplines in a sustained process of professional enquiry, where the part-time, blended learning model allows a meaningful integration between academic study and professional practice. Following a learner-centred 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, such as Further Education, Higher Education or within the Scottish School sector, their studies also provide a pathway to the attainment of additional professional recognition, registration and/or accreditation.

The programme aims to engage you in ongoing critical enquiry that is expected to enhance both your existing teaching practice and your arts practice, ultimately helping you develop and realise a major scale project that will positively transform your practice, enhance the experience of your learners and contribute to the development of your sector.

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 artist, researcher and 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 as a professional arts educator and as an artist 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 as artists and arts educators.

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, both as an artist and as an arts educator. 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.

Through your engagement with this process of professional enquiry, we aim to help you make a distinct and positive contribution to the evolution of arts education, locally, nationally and internationally.

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 how the philosophies, principles and values that underpin your perception of quality within your arts practice context are informed by a critical understanding of relevant literature, policy and professional enquiry.
3	Demonstrate the ability to design, deliver and evaluate learning activities that are appropriate to your professional context and established learner needs.
4	Demonstrate the ability to apply rigorous critical enquiry in the development of learning plans to address self-defined professional development priorities within your arts practice context.
5	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.
6	Critically evaluate the development of your knowledge, skills and thinking in your chosen arts practice context drawing on literature, policy and the outcomes of your professional enquiry.
7	Synthesise the outcomes of your critical evaluation of your teaching practice and your arts practice context to develop professional development plans designed to meet your own identified learning needs.
8	Synthesise a critical understanding of your arts practice and arts education contexts to design and realise an innovative project that meets established learner needs and the requirements of module design at SCQF Level 11

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
Arts Context and Culture	30 (Level 11) / 300	40	8.5
The Teacher As Researcher	30 (Level 11) / 300	32	8.5
Artist Development or Gaelic Artist Development	30 (Level 11) / 300	30	8.5
Final Project	60 (Level 11) / 600	34	17

TOTAL

180 (Level 11) / 1800

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

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

Module Title	Programme Learning Outcomes							
	1	2	3	4	5	6	7	8
Teaching The Arts	✓		✓		✓			
Arts Context and Culture		✓		✓		✓		
The Teacher As Researcher	✓		✓		✓			
Artist Development / Gaelic Artist Development		✓		✓		✓		
Final Project							✓	✓

Benchmarks used for Programme Level Outcomes and level Learning Outcomes

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.aqu.cat/doc/doc_24496811_1.pdf pg 3,4

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

- Professional Standards Framework (PSF)
- https://advance-he.ac.uk/knowledge-hub/professional-standards-framework-teaching-and-supporting-learning-higher-education-0?_ga=2.156289213.786297385.1681984084-1920073133.1678803927
- GTCs Standard For Career-Long Professional Learning
<https://www.gtc.org.uk/wp-content/uploads/2021/09/standard-for-career-long-professional-learning.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*

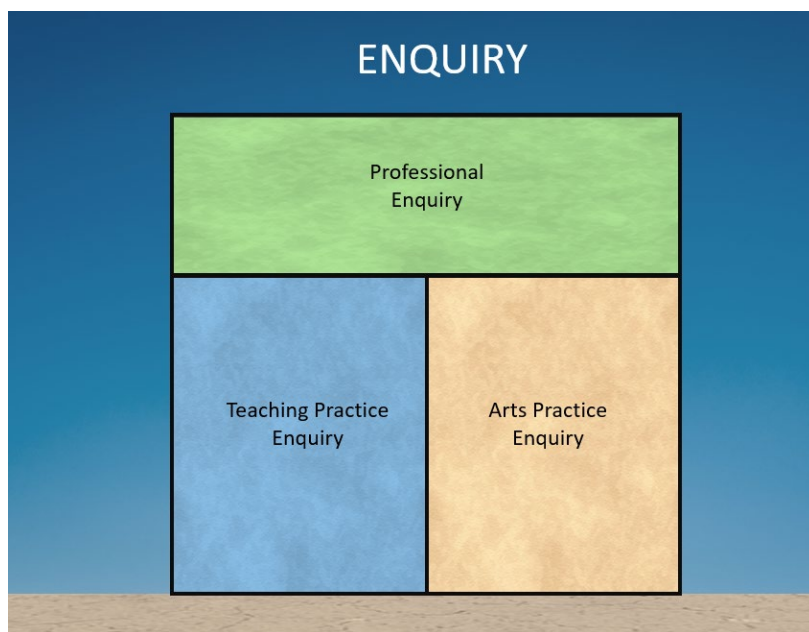
<https://portal.rcs.ac.uk/qualityassurance/wp-content/uploads/sites/897/2019/10/PG-ACADEMIC-FRAMEWORK.pdf>

Areas of study in programme

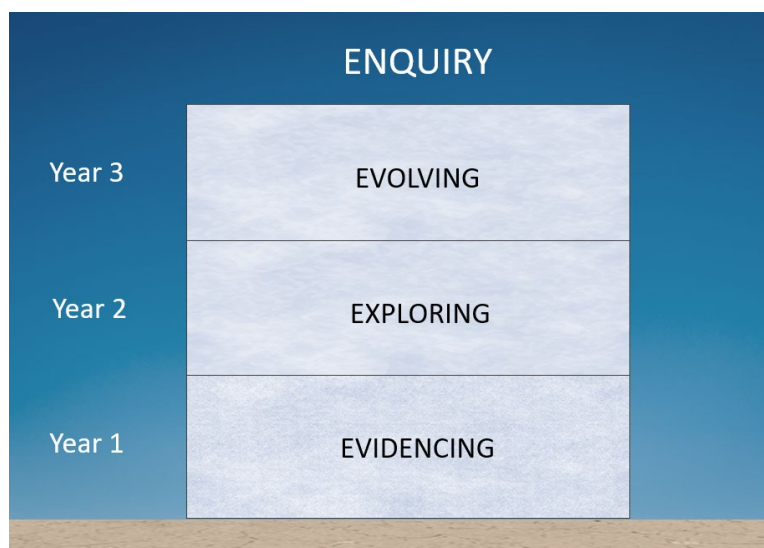
At its core, the programme is primarily concerned with helping arts education professionals engage in a process of active **enquiry**, and the underpinning structure of the delivery model reflects three distinct types of enquiry:

- **Teaching Practice Enquiry**
- **Arts Practice Enquiry**
- **Professional Enquiry**

The aim of the programme is to encourage you to investigate your teaching practice alongside your arts practice in order to lead towards a significant piece of work in year three that is intended to have an impact within your professional context:



The modules are designed to introduce progressively sophisticated levels of enquiry, and each year is articulated to express this.



Evidencing

In year 1, the focus will be on developing the knowledge and skills required to evidence the quality of your teaching and arts practice. Over this year you will develop a working knowledge of the definitions, conventions and priorities expressed within the arts and 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 appropriate established learning theories.

In year 1 you will study the following modules:

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.

Arts Context and Culture

This is a 30-credit module that will engage you in building an evidence-base to demonstrate a critical understanding of your art form. Having articulated the philosophies, principles and values that support your understanding of your arts discipline, you will engage in an enquiry of the social, political, cultural and economic factors that define the context in which it operates. Through this module you will gain an understanding of how to build a plan for your own development that is built on a robust foundation of relevant literature, resources and discourses in your artform.

Exploring

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

Artist Development

This 30-credit module is studied by all students who are not working in a Gaelic-speaking educational context. Here you will undertake an exploration into your professional arts practice, targeting gaps in your knowledge, your skills understanding of your specific art form. In this self-directed module you will explore a range of self-identified contexts and partnerships to discover and evaluate your learning experiences. At the end of the module you will critically evaluate your experiences in relation to your teaching practices and your ongoing development priorities.

Or

Gaelic Artist Development

This 30-credit module is studied by Gaelic speaking students, and here you will undertake an exploration into your professional Gaelic arts practice, targeting gaps in your knowledge, your skills understanding of your specific art form and of your knowledge of Gaelic culture and level of Gaelic literacy. In this self-directed module you will explore a range of self-identified contexts and partnerships to discover and evaluate your learning experiences. At the end of the module you will critically evaluate your experiences in relation to your teaching practices and your ongoing development priorities.

Evolving

In year 3, the focus changes towards an enquiry that is designed to have a significant impact on your learners and the context within which you work.

Final Project

This 60-credit module is for all students and is designed to provide an opportunity for you to design a unique module of study for yourself that will help you address an established gap in the provision for your learners, and to help you meet your own professional learning priorities. The focus of year three is on the development of a project that brings together the findings from your Arts Practice Enquiry and your Teaching Practice Enquiry. This project is expected to have an impact on your learners at a local level, but may have a broader application and may impact your sector more widely.

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 approaches 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 MEd programme and is the specific driver behind the Teaching Practice Enquiry modules. The Arts Practice Enquiry modules pose a related question in 'What makes a good artist?'

Whilst these questions underpin the enquiry process, we recognise that criterion for quality in the creative arts and creative arts education can never be definitive and are often highly subjective and dependent on context. As such, no staff team member would expect to provide students with conclusive answer that would apply to every context and every individual. Instead, we see our role as facilitators of individual enquiry-based learning journeys, where you begin to explore, define and test your own personal responses.

Our aim is to help our learners build a unique evidence-base to support the development of their practice. At the same time, staff have a responsibility to ensure

that students are developing the skills to communicate their findings in a way that is consummate with masters level study and with the expectations of the education sector.

As such the staff member must also take on the role of 'critical friend', providing detailed feedback, or more accurately, feedforward on submissions to help in the development of the more mechanical processes of being an artist, researcher, educator.

We recognise the inherent emotional challenge of engaging with a genuine creative process, and staff are experienced in supporting the complex range of development needs. As each student will be engaging in a unique learning journey and addressing the gaps in the existing provision, through supporting each student to realise a major scale project, our staff become collaborators in effecting real change.

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 explore 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. 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. In the 'Final Project' module, you will have the opportunity to design additional learning outcomes and assessment modes to ensure that you are able to address your own unique learning needs in a way that aligns with your professional 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, MS Teams, Zoom 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.

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' and 'Arts Context and Culture' modules.

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 'Teaching the Arts' and the 'Arts Context and Culture' modules.

In year 2

For year 2 students, the two-day seminar in late September is designed to launch the 'The Teacher as Researcher' and 'Artist Development/Gaelic Artist Development' modules.

The one-day seminar in November is designed to support learners as they engage with complex elements of the 'The Teacher as Researcher' and 'Artist Development/Gaelic Artist Development' modules.

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' and 'Artist Development/ Gaelic Artist Development' modules.

In year 3

For year 3 students, the two-day seminar in late September is designed to launch the 'Final Project' module.

The one-day seminar in November is designed to support learners as they complete the first stage of the 'Final Project' module.

As with the other years, 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 'Final Project' 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 4 or 5 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.

Whilst we recognise the importance of developing academic writing for arts educators, the assessment strategy is designed to help you to build the knowledge and skill required to evidence your learning in a range of ways. For many arts educators, creating and delivering presentations will be an important part of your skillset, and the programme will aid you in developing these skills in tandem with the more traditional academic writing skills.

The assessment strategy is structured to help you develop the knowledge and skills required to undertake the design of your Final Project. In year one, each module contains a mix of written assignments and presentations. In year two you will have a degree of choice in the assessment modes that you wish to use to evidence your learning. In designing your module for year three, you will have free choice in the way in which you will be assessed in relation to your additional learning outcomes.

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.

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.

We believe that, at masters level, the emphasis of assessment should be on providing meaningful and practical feedback on performance that can be used to inform a process of continual and progressive growth. The feedback provided by assessors will be rich, detailed and individualised, and 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. The starting point for assessment on all modules is a self-assessment undertaken by the student. The self-assessment template will outline all learning outcomes and assessment criteria for the module, and will be available from the beginning of the module to ensure that the process is fully transparent. Within the online sessions, assessment criteria will be discussed and unpacked to ensure they are fully understood.

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

Formative Assessment is designed to provide you with an opportunity to gain feedback on work before it is formally graded. 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.

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.

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. In the Final Project in year 3, you have the ability to design your own learning outcomes, assessment modes and assessment criteria.

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 for GTCs registered teachers is provided in **Appendix 1**.

Assessment Modes

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

Module \ Assessment Modes	Written Submission	Presentation	Professional Development Plan	Choice between Written Submission and Presentation	Self-Designed
Teaching The Arts	✓	✓	✓		
Arts Context and Culture	✓	✓			
The Teacher as Researcher	✓		✓		
Artist Development	✓		✓	✓	
Gaelic Artist Development	✓		✓	✓	
Final Project	✓				✓

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 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 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 Timeline

Year 1

In chronological order, the assessment submissions and feedback timelines are indicated below:

Date of Submission	Module	Submission	Feedback and Grade Released	Exam Board Receiving Grade
20/11/23	Arts Context and Culture	ACC1 – Position Statement (15-minute presentation)	15/1/24	May 2024
11/12/23	Teaching the Arts	TTA1 – Position Statement (1500 words)	29/1/24	May 2024
15/1/24	Arts Context and Culture	ACC2 – Critical Report (2500 words)	25/3/24	May 2024
25/3/24	Teaching the Arts	TTA2 – A Rationale for a Learning Activity (15-minute presentation)	6/5/24	May 2024
21/6/24	Arts Context and Culture	ACC3 – Development Plan (15-minute presentation)	12/8/24	October 2024
21/6/24	Teaching the Arts	TTA3 – Evaluative Report Written (2500 words)	12/8/24	October 2024

Year 2

In chronological order, the assessment submissions and feedback timelines are indicated below:

Date of Submission	Module	Submission	Feedback and Grade Released	Exam Board Receiving Grade
29/3/24	Artist Development/ Gaelic Artist Development	Sample of Submission (formative)	29/4/24	N/A
21/6/24	The Teacher as Researcher	Research Report (6000 words) and Professional Development Plan	19/8/24	October 2024
21/6/24	Artist Development/ Gaelic Artist Development	Either: Option A • Written Report (6000 words) Option B • Written Report (3000 words) and Presentation (20 minutes) Option C • Presentation (40 minutes) and Professional Development Plan and Activity Timeline	19/8/24	October 2024

Year 3

In chronological order, the assessment submissions and feedback timelines are indicated below:

Date of Submission	Module	Submission	Feedback and Grade Released	Exam Board Receiving Grade
11/12/23	Final Project	Project Assessment Table with Rationale (formative)	15/1/24	N/A
21/6/24	Final Project	Project Assessment Table with Rationale Negotiated Submission(s)	19/8/24	October 2023

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. 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.

Guidelines for Assessment Submissions

In years 1 and 2 of the programme you will submit work in two formats, written text and recorded presentation. The following provides general guidance on preparing your submissions for assessment purposes.

1. All academic work requires an adequate underpinning of referenced theory even where the assessment outline does not make this explicit.
2. You are responsible for keeping a copy of your work.
3. Use appropriately the conventions of standard written English.
4. 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.
5. You must include 'in-text' citations for any source material you are drawing from e.g. (Mackay, 2022). Where you are quoting a source directly, you must also include the page number e.g. (Mackay, 2020, pg.32). This convention should be followed in presentations, where we would expect to see the citations on screen.

Written Assessment

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

1. All written work should be double-spaced (except for indented quotations).
2. All written work should have a title cover with student number, Programme, title and date.
3. Pages should be numbered consecutively.
4. Leave a 2.5 cm margin at the sides, top and bottom of the page.
5. Indicate the word count at the end of the work. All word counts should include in-text quotations, but not reference lists. Assessors will allow 10% over or under the word-count and will stop reading at the point this is exceeded.
6. All written submissions should be uploaded for assessment as a PDF file.

Presentations

The following provides guidance on how to present a recorded presentation for assessment purposes.

1. All presentations should include a title slide or image, clearly indicating the submission details.
2. Each presentation will have a prescribed duration. Assessors will allow 10% over or under the stated duration and will stop watching at the point this is exceeded.
3. All presentation submissions should be uploaded for assessment as an MP4 file.

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

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

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

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.

Graduation

There is no fee to graduate and attend the Graduation Ceremony. However, there is a fee to hire a gown which is compulsory. A fee of approximately £50 is payable to an external gown supplier and you will be advised of how to do this as part of the graduation registration process.

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 COMMUNITY

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 AdvanceHE accreditation and oversee all decisions on AdvanceHE 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 (SFHEA) 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 Fellowship status in meeting the professional requirements of PSF D2
- To engage in the team assessment process to determine whether the requirements of Fellowship have been met

Programme Team

Annie McCourt - Lecturer in Learning & Teaching in the Performing Arts

A.McCourt@rcs.ac.uk

Eilidh Slattery (FHEA) – Lecturer in & Teaching in the Arts

E.Slattery@rcs.ac.uk

Dr Lio Moscardini (FHEA) – Lecturer in & Teaching in the Performing Arts

L.Moscardini@rcs.ac.uk

Dr Ben Redman – Lecturer in Learning and Teaching

B.Redman@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).

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 PSF. 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).

External Examiner

The External Examiner looks at a selection of samples for each submission along with the assessment feedback and programme documentation. Their role is to ensure that the assessments are fair and judgements made are robustly supported and appropriate for the module requirements and level of study.

Mentors

There are two additional mentor roles that you can access to support your enquiry at key points in the programme. In each case, the mentor may be someone in your own workplace, or a professional working in the sector. They may also be a member of RCS staff. In order to ensure the relevance of the mentor to each student's professional context and aspirations, students are responsible for selecting and requesting their own mentors.

In year 2, the **Subject Mentor** role is designed to support your exploration of your artform within the 'Artist Development/Gaelic Artist Development' module. Typically, Subject Mentors will be artists/teaching artists with a respected track record as a practising artist/teaching artist in their field. They should evidence commitment to career-long and professional learning and have strong and established networks in their artistic field with a knowledge of the range of development opportunities available in the sector.

Subject Mentors will undertake the following:

- Hold one-to-one tutorials with students assigned to them either in person or using online means.
- Offer advice and guidance to students assigned to them on opportunities to develop identified areas of their knowledge, understanding and skills related to their arts practice.
- Make connections and introductions to other practitioners.
- Assist students to negotiate entry to bespoke training.
- Liaise with the Head of Programme and members of the Programme Team as needed.

In year 3, the **Project Mentor** role is designed to provide professional advice and support when you are undertaking the 'Final Project module'. Your **Project Mentor** should be a proven expert in your field and have evidence of commitment to career-long and professional learning and a thorough understanding of the standards underpinning learning, teaching and support in your educational field. Your Project Mentor may also be someone you work with directly, such as a line manager, but equally they may be someone you do not personally know. In each case, the student will be responsible for making the initial contact and request for mentorship.

Typically, Project Mentors will undertake the following:

- Communicate periodically with you to offer professional advice and guidance.
- Assist you to identify suitable experts, leading practice, research literature and other documentation (e.g. relevant national strategies, policies, curriculum frameworks, qualification frameworks and guidance) to inform your professional learning and development.
- Assist you to identify suitable research and project work to support your professional learning and development.
- Assist you to resolve any work-based difficulties experienced whilst completing your studies

Support with Gaelic Language

Language support will be provided for students by/through the Gaelic Subject Mentor. Any written work can be submitted in first draft allowing the opportunity to correct errors in structure or spelling before final submission. Additional tutorial support in the form of Teams sessions may also be arranged for students who require further assistance in Gaelic:

- Grammar.
- Vocabulary.
- Terminology.

This support also provides students with the opportunity to discuss topics arising in the English language modules of the Programme through the medium of Gaelic.

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.

Your Programme Support Administrator is:

Victoria (Vicki) Compson Bradford V.CompsonBradford@rcs.ac.uk

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).

Student Support

The RCS Portal has a range of student support services that can be accessed online <https://portal.rcs.ac.uk/student-support/>

The Conservatoire Counselling Service

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

You can access all of our Counselling Services through the portal pages - <https://portal.rcs.ac.uk/counselling/>

Dr Jane Balmforth, person-centred counsellor, accredited by the British Association for Counselling and Psychotherapy (BACP; www.bacp.co.uk).

Jane is currently working on-line on Mondays and Tuesdays and is available for in-person meetings in her office at RCS on Wednesdays (working hours are 9am-5pm). Please email to make an appointment.

Email: j.balmforth@rcs.ac.uk

Anthony Davis, integrative counsellor (MBACP). Anthony works on-line from his office in London to provide counselling to RCS students. Anthony also specialises in working with the LGBT+ community. Please state that you are an RCS student when contacting Anthony.

Email: adavis.therapy@gmail.com

Marie Gillies, Cognitive Behavioural Therapist (CBT), accredited by BACP.

Marie works weekdays from 9-5.30pm. Marie is currently offering online appointments – please state that you are an RCS student when contacting Mairi for an appointment.

Email: mairi@mqtherapy.co.uk

Manisha Gosar, Cognitive Behavioural Therapist (CBT), member of the British Association for Behavioural and Cognitive Psychotherapies (BABCP). Manisha is available for in-person appointments at Wallace Studios on Thursdays and is available for online appointments on Wednesdays and Fridays (9am – 5pm). Email: m.gosar@rcs.ac.uk

Stephanie McDermid, person-centred BSL counsellor, member of BACP (MBACP). Stephanie provides counselling in British Sign Language (BSL) and spoken English to both Deaf and hearing students. Stephanie has an Assistance dog. Stephanie is currently offering online appointments from Monday to Friday. Please state that you are an RCS student when contacting Stephanie for an appointment.

Email: stephaniemcounselling@outlook.com

Delores McPherson, integrative counsellor (MBACP). Delores provides counselling on-line for RCS students from her office in London. Please state that you are an RCS student when contacting Delores.

Email: deloresmcpherson@embracecounselling.org.uk

Ross Paterson, person-centred counsellor, accredited by BACP. Ross provides online counselling out of office hours (5-8pm on weekdays) – please state that you are an RCS student when contacting Ross.

Email: westendcommunitycounselling@gmail.com

Should you feel you would benefit from this support, please email a counsellor to request an appointment or email the mailbox: counselling@rcs.ac.uk.

Disability Support

There are currently many students and staff at the Royal Conservatoire who have declared a disability. The total number of disabled students stands at 30% of the student body (2020/21). Fourteen per cent of students at the Conservatoire have been assessed as dyslexic, which is above the average for the UK population (around 4%). Many students are assessed as dyslexic, dyspraxic or dyscalculic for the first time while studying at the Conservatoire.

There are also students at the Royal Conservatoire who have AD(H)D, hearing or visual impairments, Asperger Syndrome, IBS, mobility impairments, epilepsy, ME, cystic fibrosis, diabetes, mental health disabilities e.g. anxiety, depression, OCD and PTSD.

Please email disabilityservice@rcs.ac.uk if you would like to discuss support for any disability or medical condition, such as a Learning Agreement (see below for more information.)

RCS can also help in arranging an assessment for dyslexia with a psychologist. RCS pays for these assessments – contact disabilityservice@rcs.ac.uk Please note RCS cannot arrange assessments for AD(H)D or autism – these assessments require a referral to a clinical psychologist through your GP, so ask your GP for advice.

Learning Agreements

All students who disclose a disability or medical condition are offered a Learning Agreement (LA). The LA is discussed and drawn up in a meeting with the student. In the meeting we discuss any adjustments that would be helpful for your studies; for example, you may find prefer to have your recital scheduled in the afternoon, or you may need longer for sight reading exams, or to read over a script. The list of adjustments is then sent to your Head of Programme who circulates it to your tutors. The nature of the disability is kept confidential unless you request for it to be shared with your tutors, or you choose to discuss it directly with them.

Please contact disabilityservice@rcs.ac.uk if you have any questions about Learning Agreements.

Information on disability support can be found here:
<https://portal.rcs.ac.uk/disability-support/>

Information on health services can be found here:
<https://portal.rcs.ac.uk/health-services/>

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.

What is **equality**?

Equality is ensuring individuals or groups of individuals are treated fairly and equally and no less favourably, specific to their needs, including areas of race, gender, disability, religion or belief, sexual orientation and age.

Promoting equality should remove discrimination in all of these areas. Bullying, harassment or victimization are also considered as equality and diversity issues.

What is **diversity**?

Diversity aims to recognise, respect and value people's differences to contribute and realise their full potential by promoting an inclusive culture for all staff and students.

What is **inclusion**?

Inclusion means creating an environment where everyone feels welcome and valued. An inclusive environment can only be created once we are more aware of our unconscious biases, and have learned how to manage them.

How can we promote equality, diversity and inclusion?

We can do this by:

- Creating an inclusive culture by treating all staff and students fairly and ensuring fair access to opportunities to enable students to fully participate in the learning process.
 - Enabling all staff and students to develop to their full potential by responding to/eliminating the limitations or barriers to participation in a rewarding learning, teaching and practice environment within the RCS.
 - Equipping staff and students with the skills to challenge inequality and discrimination in their work/study environment. We provide a range of induction and training activities, and resources for staff and students to acquire and nurture these skills.
 - Making certain that any learning materials do not discriminate against any individuals or groups.
 - Ensuring policies, procedures and processes do not discriminate. We involve staff and students in developing, implementing and monitoring our EDI policies and processes to reflect their personal experiences, concerns and aspirations to make the RCS an inclusive, diverse and fair learning and teaching institution.
-

We have two Equality and Diversity and Inclusion Officers at RCS
Roz Caplan r.caplan@rcs.ac.uk
Amuda Khan a.khan@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.

Finance

Information on funding and finance can be found here:

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

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Further information on Academic Support can be found here:

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

Academic Toolkit

To support students on the PG Learning and Teaching programmes to engage with the challenges of academic reading and writing, we have created an Academic Toolkit resource that can be accessed here - <https://portal.rcs.ac.uk/pglt-academic-toolkit/>

This resource provides guidance on many aspects of academic practice that can be challenging. The resource is structured around the following themes:

Input:

- Searching for literature
- Reading literature
- Organising your source materials
- Referencing and citations
- Referencing software
- Note taking

Processing:

- Criticality
- Structure
- Building an argument
- Personal opinion

Output:

- Starting to write
- Introduction and conclusion sections
- Grammar
- Vocabulary and academic tone
- First and third-person pronouns
- Style sheet
- Revising
- Editing
- Presentations

Personal organisational skills:

- Time management
- Planning
- Productivity
- Habit building
- Accountability
- Healthy mindset

Further RCS-wide 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/

We also have PG LT specific library pages at : <https://portal.rcs.ac.uk/library/subject-portals/education-med-pg-cert/>

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 yourself 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 you 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.

Providing Feedback

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 GTCS registered students studying on the programme, there will

some clear and necessary signposting of Scottish education policy. 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:

- 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.
- 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.

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. Many students will go through this process again within their 'Final Project' module. This process is designed to ensure that students follow all protocols of ethical practice in the planning, gathering and processing of data.

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 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 coordinator 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.

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.

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 intend 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.

MS Teams

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

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 masters is worth 180 credits, and, as each credit equates to a notional 10 hours of learning activity, you will be expected to engage in 1800 of learning over the three years of the programme. Each year the 600 notional hours of study equates to around 15 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 and by year 3 students are each on a bespoke and uniquely individual module of study. 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 Advance HE 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 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	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> • Position Statement (LO1)

<p>Assessment Criteria for Assessment 1</p>	<p>Assessors will look for:</p> <p>A Position Statement of 1500 words that:</p> <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.
<p>Assessment 2, Type</p>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> • Presentation (LO2) with Lesson Plan
<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <p>A 15-minute presentation, outlining a Rationale for a Learning Activity that demonstrates:</p> <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.
<p>Assessment 3, Type</p>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> • An Evaluative Report of 2500 words with an accompanying Professional Development Plan (LO3)
<p>Assessment Criteria for Assessment 3</p>	<p>Assessors will look for:</p> <p>An Evaluative Report of 2500 words that evidences:</p> <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 and/or support ideas, arguments and conclusions for the development of your practice. • An ability to apply theories in practice to teach, support and assess learning.

	<ul style="list-style-type: none"> 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. 																
Alignment of Assessment and Learning Outcome	<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														
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 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																

<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	Arts Context and Culture		
Module Co-Ordinator	Annie McCourt		
Module Content	<p>This module provides students with the opportunity to engage in an investigation into their chosen arts practice context, identifying gaps in their knowledge and understanding of a range of social, political, economic and cultural issues within the wider culture, and to reflect critically on their own arts practice, identifying areas for development.</p> <p>Students will undertake a process of critical enquiry into the contemporary discourse surrounding the definition, purpose and value of art in society. Students will also critically reflect on their own personal learning journey and development as an arts practitioner within their specialism in order to design a programme of professional development activities that will address their self-identified professional development priorities, and to identify appropriate opportunities for study.</p>		
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		
Seminars	16		
Tutorials	4		
Independent Study	260		
Total Notional Student Effort	300		

Module Aims	<p>This module aims to engage you in an investigation of your arts discipline context to:</p> <ul style="list-style-type: none"> • Explore your personal definitions of quality within your arts discipline • Develop a critical awareness of the political, social, cultural, economic and ecological issues impacting the arts. • Develop a critical awareness of the contemporary debates surrounding the arts sector and your arts practice context. • Critically evaluate your current arts practice and to identify areas for development in your professional context. • Generate a plan for the development of a programme of professional development. • Engage in collaborative learning through a community of practice. <p>The plan will include a rationale for the professional development, key learning aims and objectives, potential learning contexts and partnerships, and methods for gathering and evaluating the evidence of your learning experiences. Within the plan, the student will identify a professional learning journey and appropriate opportunities for study. The content of the plan may be drawn from the following areas:</p> <ul style="list-style-type: none"> • UG or PG Choice modules within the RCS • Modules/study opportunities delivered by partner institutions • Masterclasses offered by RCS or partner institutions • Modules in existing RCS programmes of study • Research into existing literature, digital resources and/or new work • Professional experience within existing professional contexts • Work placement opportunities with arts organisations • Shadowing professional practitioners within RCS or partner institutions • Targeted knowledge and skills development in other educational or professional contexts.
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Articulate the philosophies, principles and values that underpin your current arts practice.
LO2	Demonstrate an evidence-based critical understanding of some of the social, political, economic and cultural dimensions of an issue at the forefront of your arts practice context.
LO3	Evidence skills of rigorous critical enquiry, reflection and self-evaluation in the creation of a development plan designed to address gaps in your knowledge, skills and understanding in your arts practice context.

Assessment 1, Type	You will be assessed through a: <ul style="list-style-type: none"> • Presentation of 15 minutes (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 personal philosophy of your arts practice • Critical reflection on the principles and values that inform your personal philosophy in relation to your arts practice • Critical reflection on the context of your arts practice 			
Assessment 2, Type	You will be assessed through a: <ul style="list-style-type: none"> • Critical Report of 2500 words (LO2) 			
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> • The ability to draw on relevant literature and research resources to critically analyse some of the social, political, economic, and cultural dimensions of an issue which is at the forefront of your arts practice context • Objective reflection on the value, quality and relevance of resources identified within the investigation process (e.g. books, papers, websites). • A scholarly approach to documentation and academic referencing of relevant and credible resources. 			
Assessment 3, Type	You will be assessed through a: <p>Presentation of 15 minutes (LO3)</p>			
Assessment Criteria for Assessment 3	Assessors will look for: <ul style="list-style-type: none"> • Critical reflection and self-evaluation in relation to your learning needs. • An ability to identify appropriate goals and associated activities for the development and enhancement of your arts practice, including potential learning contexts and partnerships. • An ability to produce a timed action plan for engaging in the identified learning activities. • A consideration of methods for recording and evaluating learning activities. 			
Alignment of Assessment and Learning Outcome		Assessment Mode 1	Assessment Mode 2	Assessment Mode 3
	LO1	x		
	LO2		x	
	LO3			x
Feedback	You will receive timely feedback on your work in this module in the following ways:			

	<p>Formative oral feedback:</p> <p>Formative oral feedback will inform your continuous improvement and development throughout the module. This will largely be provided on an ongoing basis at key points as appropriate. 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’.</p> <p>Formative written feedback:</p> <p>Formative written feedback will inform your continuous improvement and development throughout the module. 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’.</p> <p>Summative Written Feedback:</p> <p>Summative written feedback will be provided at the end of the module on a module feedback form. This form 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	Recommended resources can be accessed in the appropriate module page on Moodle
Other Relevant Details	For this module you can apply to engage a specialist mentor who would assist you in developing your research proposal, identifying potential learning activities and opportunities that you might engage in to achieve your objectives and to be a point of contact within your arts practice context.
Next Steps	Progression to ‘Artist Development’ or ‘Gaelic Artist Development’ module.

Module Title		The Teacher as Researcher	
Module Co-ordinator	Dr Lio Moscardini and Eilidh Slattery		
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 research study intended to address identified needs in innovative ways. The module will engage you developing a working understanding 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 study in pursuit of self-defined professional goals.</p> <p>In negotiating the focus for the research study, it is anticipated that work undertaken will:</p> <ul style="list-style-type: none"> • Explore and enhance an area of specialism within your established professional practice. • Apply research skills and perspectives to the development of your professional practice 		

	<ul style="list-style-type: none"> • Critically evaluate current ideas and discourse within research literature relating to your chosen research topic. • Evaluate the effectiveness of introducing new skills and perspectives to your professional practice and its impact for the learner experience.
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Critically analyse current ideas and discourse within research literature relating to your chosen area for investigation in order to develop your knowledge and practice
LO2	Design, present and negotiate a practice-based research proposal taking into account any ethical aspects related to the research study.
LO3	Implement and evaluate a negotiated practice-based research study 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	You will be assessed through: Research Report (6000 words) (LO1,2,3,4)
Assessment Criteria for Assessment 1	Assessors will look for: <ul style="list-style-type: none"> • Evidence of critical engagement with, and analysis of, current ideas and discourse within research literature relevant to your area of investigation. • An understanding of research design through the presentation of at least one evidence-informed research question appropriate to a small-scale case study, identification of appropriate methods, and any ethical considerations inherent in the research study. • Development of appropriate tools and materials to support the implementation of the research study which should use appropriate learning technologies where applicable. • Critical analysis and synthesis of findings in relation to the research question(s) and reviewed literature, and the ability to draw concise conclusions based on the findings. • Critical reflection on the research process with consideration given to potential limitations, any new knowledge, and evidence-informed recommendations for further research and development. • A structured and organised academic submission 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> <p>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 study, and your knowledge of your education context.</p>		
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 a draft submission of each assessment component. This should be considered as an integral part of the feedback provided for this module and should be used to inform your preparation for summative 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. 		
Recommended Resources	<p>Provided on the module page in Moodle</p>		
Other Relevant Details			
Next Steps	<p>Progression to 'Final Project' module (MEd)</p>		

Module Title		Artist Development	
Module Co-Ordinator		Annie McCourt	
Module Content		<p>This module provides students with the opportunity to undertake an extended, self-designed professional development programme. Students will develop their knowledge, skills and understanding of their arts practice context through undertaking a self-identified programme of professional development that addresses their key learning priorities.</p> <p>This module is designed to provide you with an opportunity to engage in learning experiences that will develop both your arts practice and your critical processes in tandem.</p>	
Level		Level 11	
Credit Rating		30 SCQF Credits / 15 ECTS credits	
Status (Core/Option/CRSC)		Core Credit Rated Short Course	
Pre-requisites		Arts Context and Culture	
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		18	
Seminars		8	
Independent Study		270	
Tutorials		4	
Total Notional Student Effort		300	
Module Aims		<p>This module aims to allow the student to undertake a programme of professional development, targeting gaps in their knowledge, skills and professional arts practice.</p> <p>The student will undertake the module by implementing their research proposal identifying in the 'Arts Context and Culture' module. They will develop within self-identified learning contexts and partnerships, and will identify appropriate methods for gathering and evaluating the evidence of their learning experiences.</p>	

	At the end of the module the student will develop their PDP to evidence how the content of the module has contributed to their understanding of their professional development priorities.
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Communicate a sustained critical evaluation of your arts development plan in light of new experiences and insights.
LO2	Evidence sustained critical engagement with a range of self-identified development activities, literature and research resources, which support ongoing development priorities.
LO3	Evidence the ability to critically evaluate the development of your knowledge, skills practices and thinking in your chosen arts practice context to inform your ongoing professional development priorities.
Assessment 1, Type	You will be assessed through: Option A <ul style="list-style-type: none"> Written Report (6000 words) (LO1, 2, 3) Option B <ul style="list-style-type: none"> Written Report (3000 words) and Presentation (20 minutes) (LO1, 2, 3) Option C <ul style="list-style-type: none"> Presentation (40 minutes) (LO1, 2, 3)
Assessment Criteria for Assessment 1	Assessors will look for evidence of: <ul style="list-style-type: none"> rigorous and sustained critical evaluation and practical investigation into your self-identified skills development programme, drawing on a wide range of literature and research resources. rigorous critical enquiry, reflection and self-evaluation on the development of your knowledge and thinking in your arts practice context, drawing on a wide range of literature and research resources. rigorous critical reflection on how your areas of development and enquiry impact on your arts teaching practice.
Assessment 2, Type	You will be assessed through: Professional Development Plan and Activity Timeline (LO3)
Assessment Criteria for Assessment 2	Assessors will look for: <ul style="list-style-type: none"> A detailed Timeline of relevant knowledge acquisition, skills development and enquiry activities

	<p>undertaken.</p> <ul style="list-style-type: none"> An ongoing Development Plan which identifies your priorities in response to your critical evaluation of the development of your knowledge, skills practices and thinking over the duration of the module. 		
<p>Alignment of Assessment and Learning Outcome</p>		<p>Assessment Mode 1</p>	<p>Assessment Mode 2</p>
	<p>LO1</p>	<p>x</p>	
	<p>LO2</p>	<p>x</p>	
	<p>LO3</p>	<p>x</p>	<p>x</p>
<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>Recommended resources can be accessed in the appropriate module page on Moodle.</p>		
<p>Other Relevant Details</p>	<p>For this module you can apply to engage a specialist mentor who would assist you in engaging with potential learning activities and opportunities that you might engage in to achieve your objectives and to be a point of contact within your arts practice context.</p> <p>Whilst the learning modes section indicates 270 hours of study will be non-contact, this does not take into account that each student will be engaged in a bespoke range of learning modes throughout the module that they will have identified and negotiated with their personal supervisor. In some cases, this may involve participation in modules delivered as part of the ‘Options’ menu or as part or within an existing UG or PG programme of study at RCS or partner institution. Modules studied in this way will be assessed as part of the <i>Artist Development</i> module and as such will be assessed solely by the assessment criteria as</p>		

	stated above. Any assessments contained within the options/external module will not contribute to the assessment of this module and as such do not need to be undertaken formally.
Next Steps	Progression to 'Final Project' module

Module Title		Gaelic Artist Development	
Module Co-Ordinator	Annie McCourt		
Module Content	<p>This module provides students with the opportunity to undertake an extended, self-designed professional development programme. Students will develop their knowledge, skills and understanding of their Gaelic arts practice context through undertaking a self-identified programme of professional development that addresses their key learning priorities.</p> <p>This module is designed to provide you with an opportunity to engage in learning experiences that will develop both your arts practice and your critical processes in tandem.</p>		
Level	Level 11		
Credit Rating	30 SCQF Credits / 15 ECTS credits		
Status (Core/Option/CRSC)	Core Credit Rated Short Course		
Pre-requisites	Arts Context and Culture		
Co-requisites	none		
Anti-Requisites	none		
Maximum number of Students	30	Minimum number of Students	1
Number of weeks over which module is delivered	35		
Learning Modes	Indicative Total (hours)		
Workshops	18		
Seminars	8		
Independent Study	270		
Tutorials	4		
Total Notional Student Effort	300		
Module Aims	<p>This module aims to allow the student to undertake a programme of professional development, targeting gaps in their knowledge, skills and professional Gaelic arts practice.</p> <p>The student will undertake the module by implementing their research proposal identifying in the 'Arts Practice Enquiry 2: Arts Context and Culture Module'. They will develop within self-identified learning contexts and</p>		

	<p>partnerships, and will identify appropriate methods for gathering and evaluating the evidence of their learning experiences.</p> <p>At the end of the module the student will develop their PDP to evidence how the content of the module has contributed to their understanding of their professional development priorities.</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Communicate a sustained critical evaluation of your arts development plan in light of new experiences and insights.
LO2	Evidence sustained critical engagement with a range of self-identified development activities, literature and research resources, which support ongoing professional development in the Gaelic Arts.
LO3	Evidence the ability to critically evaluate the development of your knowledge, skills practices and thinking in your Gaelic arts practice context to inform your ongoing development priorities.
Assessment 1, Type	<p>You will be assessed through:</p> <p>Option A</p> <ul style="list-style-type: none"> • Written Report (6000 words) (LO1, 2, 3) <p>Option B</p> <ul style="list-style-type: none"> • Written Report (3000 words) and Presentation (20 minutes) (LO1, 2, 3) <p>Option C</p> <ul style="list-style-type: none"> • Presentation (40 minutes) (LO1, 2, 3)
Assessment Criteria for Assessment 1	<p>Assessors will look for evidence of:</p> <ul style="list-style-type: none"> • rigorous and sustained critical evaluation and practical investigation into your Gaelic Arts skills development programme, drawing on a wide range of literature and research resources. • rigorous critical enquiry, reflection and self-evaluation on the development of your knowledge and thinking in your Gaelic arts practice context, drawing on a wide range of literature and research resources. • rigorous critical reflection on the development of your Gaelic literacy and its relation to your arts and teaching practice • rigorous critical reflection on how your areas of development and enquiry impact on your teaching practice. <p>Written/presented work for this module can be submitted in Gaelic or English.</p>
Assessment 2, Type	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Professional Development Plan and Activity Timeline (LO3)

<p>Assessment Criteria for Assessment 2</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • A detailed Timeline of relevant knowledge acquisition, skills development and enquiry activities undertaken. • An ongoing Development Plan, which identifies your priorities in response to your critical evaluation of the development of your knowledge, skills practices and thinking over the duration of the module. 		
<p>Alignment of Assessment and Learning Outcome</p>			
		<p>Assessment Mode 1</p>	<p>Assessment Mode 2</p>
	<p>LO1</p>	<p>x</p>	
	<p>LO2</p>	<p>x</p>	
		<p>x</p>	<p>x</p>
<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>Recommended resources can be accessed in the appropriate module page on Moodle.</p>		
<p>Other Relevant Details</p>	<p>For this module you can apply to engage a specialist mentor who would assist you in engaging with potential learning activities and opportunities that you might engage in to achieve your objectives and to be a point of contact within your arts practice context.</p> <p>Whilst the learning modes section indicates 270 hours of study will be non-contact, this does not take into account that each student will be engaged in a bespoke range of learning modes throughout the module that they will have identified and negotiated with their personal supervisor. In some cases, this may involve participation in modules delivered as part of the ‘Options’ menu or as part or within an existing UG or PG programme of study at RCS or partner institution. Modules studied in this way will be</p>		

	<p>assessed as part of the <i>Gaelic Artist Development</i> module and as such will be assessed solely by the assessment criteria as stated above.</p> <p>Any assessments contained within the options/external module will not contribute to the assessment of this module and as such do not need to be undertaken formally.</p>
Next Steps	Progression to 'Final Project' module

Module Title	Final Project		
Module Co-Ordinator	Jamie Mackay		
Module Content	<p>In this module you will design and undertake a Professional Enquiry project that will help you synthesise your learning within the previous modules of the programme and to continue your professional development as an arts educator.</p> <p>In part one of this module, you will complete and submit a Project Assessment Table outlining the details of your project, and an accompanying rationale. Once the proposed learning project has been agreed you will move on to part two.</p> <p>In part two, you will engage in the negotiated content, designed in part one.</p> <p>As each student will have a unique mix of arts discipline, education context and professional priorities, each enquiry will be unique and bespoke. You are responsible for negotiating each element of the project you will undertake, and will be supported by your personal supervisor throughout.</p>		
Level	Level 11		
Credit Rating	60 SCQF Credits / 30 ECTS credits		
Status (Core/Option/CRSC)	Core Credit Rated Short Course		
Pre-requisites	Artist Development/Gaelic Artist Development, The Teacher as Researcher		
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	24		
Seminars	6		
Independent Study	566		
Tutorials	4		
Total Notional Student Effort	600		
Module Aims	The aim of this module is to allow participants to design and undertake a self-generated, autonomously directed,		

	<p>large-scale project that addresses their learning priorities and meets established gaps in the existing provision within their teaching context.</p> <p>The module is delivered in two stages. In stage 1, we aim to support you in developing a learning project with supporting rationale that reflects 60 credits of study at SCQF Level 11.</p> <p>In stage 2 we aim to support you in undertaking the actual project and associated submissions.</p> <p>The learning project you design should help you meet your own learning priorities and to address a recognised gap in the provision for your learners and/or sector.</p> <p>The learning project also aims to help you develop and employ strategies to disseminate your work to appropriate professional audiences within your sector.</p>
Learning Outcomes	On successful completion of this module, you will be able to:
LO1	Design and undertake a project that addresses key established learning needs in your sector, your own professional development priorities and the requirements of masters level study.
Assessment 1, Type	<p>You will be assessed through:</p> <ul style="list-style-type: none"> • Project Assessment Table with Rationale (LO1)
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • A critical understanding of evidence-informed learning, teaching and assessment methods and research applied within the design of the learning project • Use of evidence-based research and literature to critically evaluate your teaching and assessment practice and identify key learning needs • Use of evidence-based research and literature to critically evaluate learning needs within your arts education sector • The ability to produce academic documentation appropriate to SCQF level 11 that constructively aligns learning outcomes, assessment modes and learning activities • Evidence of dissemination strategies appropriate to your enquiry and context.
Assessment 2, Type	<p>You will be assessed through:</p> <p>Negotiated Project</p>
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <p>Evidence that the student has achieved the self-designed assessment criteria identified in Assessment Mode 1</p>

Alignment of Assessment and Learning Outcome	Assessment 1	Assessment 2
	LO1	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 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	Recommended resources can be accessed in the appropriate module page on Moodle.	
Other Relevant Details	<p>For this module you can apply to engage a professional mentor who would assist you in engaging with potential learning activities and opportunities that you might engage in to achieve your objectives and to be a point of contact within your professional practice context.</p> <p>For students with a Gaelic Arts education practice, the project you undertake could be within a Gaelic-speaking, English-speaking or bilingual context.</p>	
Next Steps		

MARKING DESCRIPTORS/GUIDELINES BY MODULE/ASSIGNMENT TYPE

The MEd 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. In the 'Final Project' module, students design additional Learning Outcomes, Assessment Modes and associated Assessment Criteria for their module through a negotiated process.

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 Advance HE 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.

The 'Final Project' provides a significant opportunity for students to develop and disseminate a major piece of work that contributes to their sector, helping them gain recognition and further their career opportunities. Some graduates from the existing MEd and MA have gone on to further PhD study, continuing their professional/academic enquiry beyond the programme.

APPENDIX 1 – GUIDANCE FOR GTCS REGISTERED TEACHERS

Professional Update

The GTCS stipulate that from 2014, all registered teachers need to engage in Professional Update activities in order to maintain their registration. The GTCS state that:

Knowing and evidencing the impact of your learning on your thinking, professional actions and pupils and/or colleagues is a critical part of the Professional Update process.

The MEd programme is designed to facilitate the development of this critical thinking process and to provide you with the support you need to explore your artform and your teaching practice, to develop new approaches to your teaching, and to evaluate the success of these innovations.

<https://www.gtcs.org.uk/professional-update/professional-update.aspx>

Practitioner Enquiry

Practitioner enquiry is an area of professional learning which was highlighted in Teaching Scotland's Future (Donaldson, 2011) as a way forward to support teachers to become more engaged with research to support their own learning and ultimately pupil experiences.

The GTCS believe that Practitioner Enquiry is central to 'what it means to be a teacher in Scotland', outline the ways in which they expect it to operate in the Scottish education system:

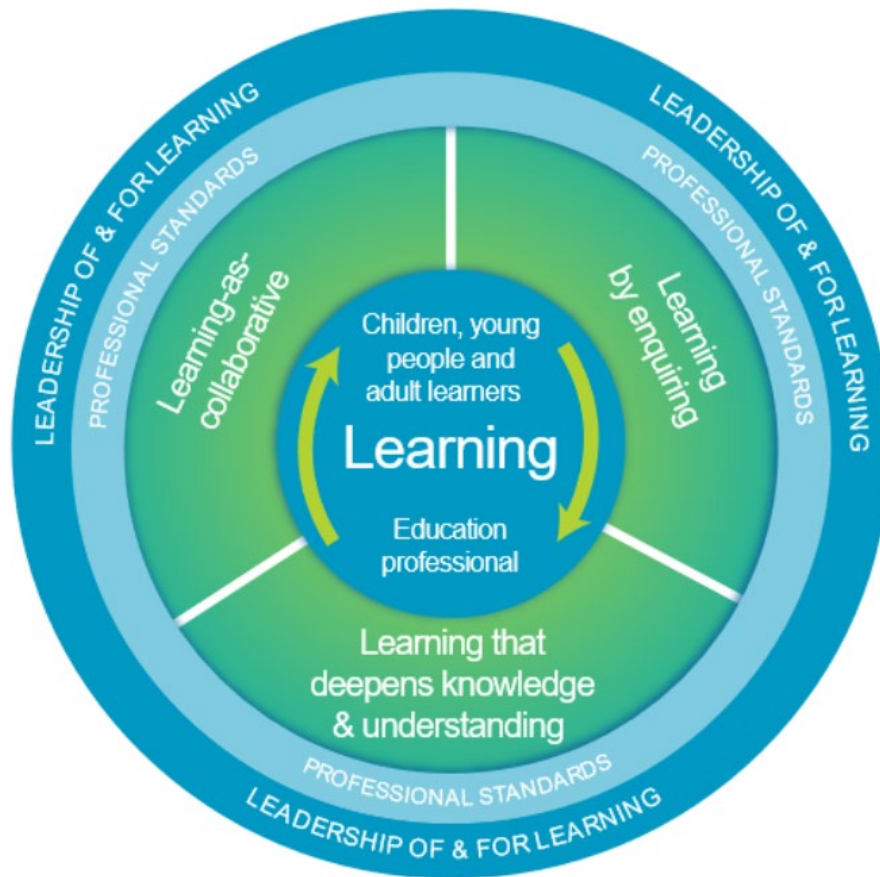
- the underpinning principles and aims of practitioner enquiry are being discussed and shared
- it is envisaged to become an integral aspect of the day-to-day practice of teachers and other education professionals
- it is being recognised that for systemic change support is required at all levels of the system

The MEd is built on the process of enquiry, with each year focusing on a different level of enquiry from 'evidencing' in year 1, 'exploring' in year 2 and 'evolving' in year 3. At each level, the expectation is that students will generate a portfolio of evidence-based enquiry that will support and guide their professional learning.

<https://www.gtcs.org.uk/professional-update/practitioner-enquiry.aspx>

Professional Learning

In 2018, Education Scotland launched 'A National Model of Professional Learning', to outline the key features and practices of professional learning:



The model highlights the following seven propositions around professional learning.

Education professionals:

- *have a high level of commitment to their own professional learning and expect to work in strong professional learning partnerships with colleagues*
- *place highest priority on being the best they can be for their students and seek professional learning that is focused on practical approaches that can be applied 'in action' in the classroom*
- *want more teacher-led professional learning that is differentiated to their needs and embedded in their everyday work*
- *seek opportunities to work collaboratively with colleagues, as a norm, including time and space during the school day within healthy working lives*
- *believe the system should trust and respect their professionalism, supporting and fostering the development of professional capital and stronger teacher agency*
- *seek support and encouragement in engaging in critical reflection and thinking, including accessing professional journals, research and articles*

•value the contribution of formal leaders in school and believe their role needs to be more focused on enabling teacher-led professional learning and collaborative professionalism, along with local and national experts and academics.

<https://education.gov.scot/improvement/self-evaluation/a-national-model-of-professional-learning/>

The MEd is designed to align closely with the model and provides an integrated mix of opportunities to learn through enquiry, to deepen knowledge and understanding and, to learn through collaboration as part of a diverse community of practice.

In 2018 the RCS was awarded the GTCS Professional Learning Award for Organisations in recognition of the work we have done to ensure that the professional learning we offer for Scottish teachers is informed by this model of professional learning and the appropriate GTCS Standards.

Standards

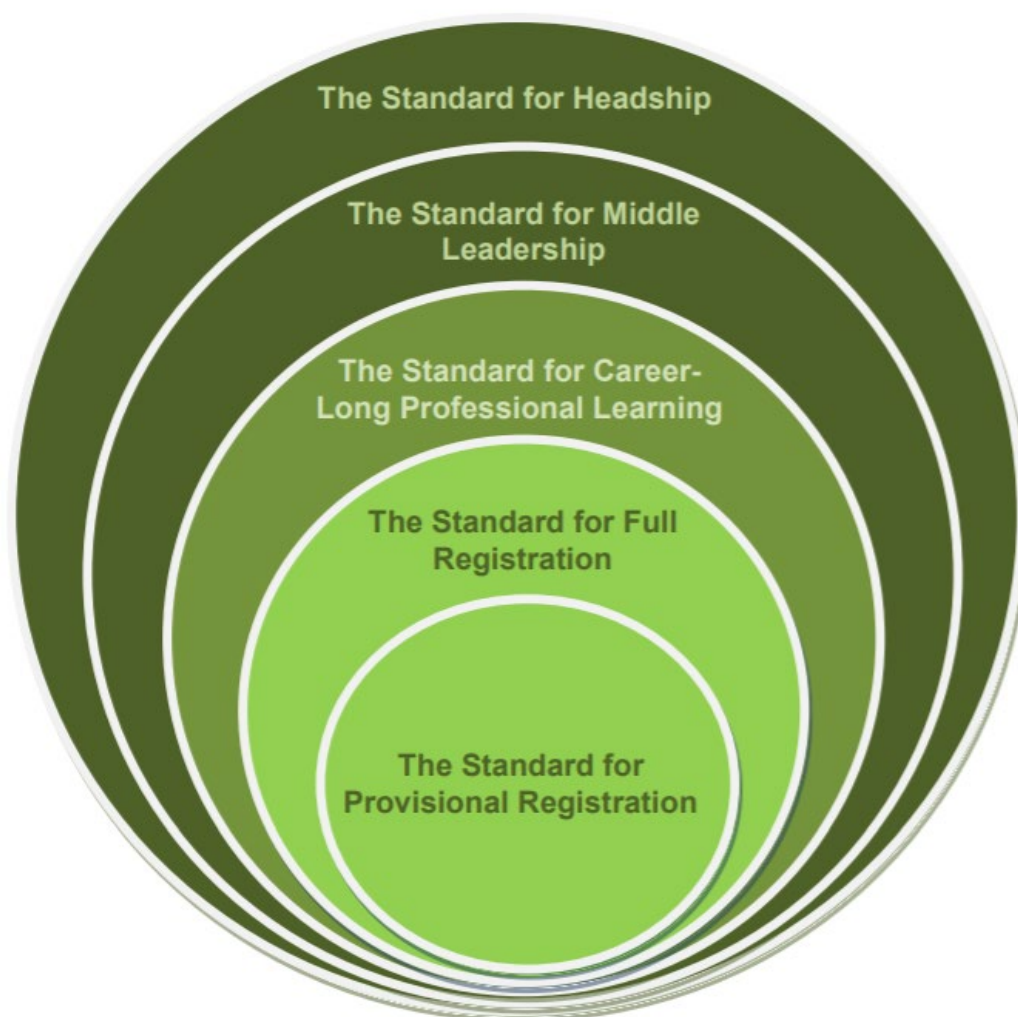
In 2013, the GTCS produced a revised suite of Professional Standards that reflected the expectation of teachers at various stages in their careers. As a teacher you would be expected to use the Standards to:

- *Ask deep and searching questions about your knowledge, understanding skills and professional practice*
- *Inform and guide your reflections*
- *Challenge your thinking and practice*

The GTCS promote self-evaluation and believe that the Standards should enable teachers to:

- *Identify strengths and areas for development*
- *Focus on areas for developing expertise*
- *Plan your Professional Learning*
- *Consider career planning*

The Standards are communicated in the following model:



GTCS Standard for Career-Long Professional Learning

The Standard for Full Registration remains a consistent source of information and guidance for all teachers throughout their careers, however the GTCS created the Standards for Career-Long Professional Learning to support registered teachers in their ongoing professional learning.

As GTCS registered students on the MEd will already have gained full registration, the Standard for Career-Long Professional Learning is of primary relevance to their studies.

The Standard for Career-Long Professional Learning has been developed to support teachers choosing to reflect on this Standard as part of their professional learning. As they progress through their careers this Standard will help them to identify, plan and develop their own professional learning needs and to ensure continuing development of professional practice.

GTCS students on the MEd will be expected to reference the Standard for CLPL throughout their studies. The programme is designed to provide a scaffolded framework to aid students in identifying their own professional learning goals, in developing plans to achieve those goals and in evaluating their progress throughout their studies.

<http://www.gtcs.org.uk/web/FILES/the-standards/standard-for-career-long-professional-learning-1212.pdf>

You will be expected to reference key elements of the Standards for CLPL within your submissions, but most especially within Professional Development Plan, rationale and evaluation submissions.

Professional Recognition

GTC Scotland's Professional Recognition recognises the enhanced, significant and sustained enquiry a teacher has undertaken and the development of their professional learning in a particular area. The award of Professional Recognition recognises the expertise and accomplishment of the teacher.

Professional Recognition provides the opportunity for a teacher to be recognised as an accomplished practitioner in a particular area, whose practice is underpinned by ongoing reflective enquiry.

Professional Recognition aligns with the Standard for Career-Long Professional Learning. This Standard is closely aligned to features of SCQF Level 11 and describes the advanced professional knowledge and pedagogical expertise that registered teachers develop and maintain as they continue to progress in teaching and across the education profession.

As the MEd is mapped to both the Standards for Career-Long Professional Learning and SCQF Level 11, it is designed to address all elements of Professional Recognition. As such GTCS registered teachers studying on the for MEd will be eligible to gain Professional Recognition as an outcome of their studies. The award is open to any teacher who has completed one year of professional practice after gaining full registration and has then gone on to engage in significant professional learning in a particular area. The MEd is accredited by the GTCS as a programme that leads to Professional Recognition in Creative Arts Education.

Once the award of Professional Recognition has been made the teacher is recognised as an enhanced practitioner in that field for a period of five years.

<https://www.gtcs.org.uk/professional-update/professional-recognition.aspx>

Professional Registration in an additional subject/sector

Professional Registration is available to primary and secondary teachers. It allows teachers who hold full registration to add additional subjects/ sectors to their current registration.

Applicants for Professional Registration need to meet the following criteria:

- Hold full registration in their existing category

Meet the academic and/ or professional learning requirement for registration in the additional subject/sector in which Professional Registration is sought:

<https://www.gtcs.org.uk/registration/professional-registration.aspx>

GTCS registered teachers have the opportunity to apply for registration in an additional subject if they are able to demonstrate that they meet the appropriate requirements. In terms of academic requirements, the GTCS state that:

You must normally have completed degree-level study of the additional subject which is worth 80 Scottish Credit Qualifications Framework (SCQF) credit points. At least 40 of these credit points must be at SCQF level 8 or above.

Please note that some secondary education subjects have specific academic requirements.

Further guidance on the Professional Registration process can be found on the GTCS website:

<https://www.gtcs.org.uk/registration/routes-professional-registration-secondary-teachers.aspx>

The MEd provides an opportunity to gain 120 credits at SCQF Level 11 within your subject discipline by the end of year 2. As long as the focus of your Teaching Practice Enquiry and Arts Practice Enquiry is on the subject that you are seeking 2nd subject registration for, the programme will help you gain well in excess of the 80 credits required at the lower SCQF level. With the appropriate references and opportunities to teach the 2nd subject discipline within the school curriculum, this programme can be used as a vehicle to assist you in making an application to the GTCS to begin the probationary period.

Depending on your professional role, you may be eligible to use the MEd to build the necessary subject credit to gain 2nd subject registration in:

- Dance
- Drama
- Music
- Art and Design

As outlined above, students who are seeking 2nd subject registration should use both the GTCS Standard for Career-Long Professional Learning and the GTCS Standard for Full Registration as reference points throughout their studies.

APPENDIX 2 – SUGGESTED READING LISTS

Suggested Reading Examples

Your programme is based on a self-determined model of learning, and a significant element of this will be your own exploration of your specific context and professional aims and challenges. The programme requires you to learn to find and critically reflect on literature and other resources. As such, there is no set reading list. As such, the following reading lists represent 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. We also have a PG Learning and Teaching specific page on the RCS library that has continually updating resources, with a heavy emphasis on eBooks and eJournals that can be accessed from anywhere : <https://portal.rcs.ac.uk/library/subject-portals/education-med-pg-cert/>

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

Arts Practice Enquiry

- Dance
- Drama
- Music
- Film
- Production
- Visual Art

- Multi-Disciplinary

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.
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