



Royal Conservatoire  
*of* Scotland

**Bachelor of Education (Music)**  
with Honours

**PROGRAMME HANDBOOK**  
(BEd 2, 3 & 4)  
2023/24



## Equality and Diversity Statement

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

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

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

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

Inclusive. Dynamic. Committed.

## Anti-Racism Statement

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. The Conservatoire through its policies and practice pledges to support BIPOC staff and students and those from all under-represented ethnic groups. We will take action to ensure that the Royal Conservatoire of Scotland is an anti-racist environment where all staff and students can work, train, study and progress.

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## **INTRODUCTION**

This handbook outlines what you will need to know about the BEd (Music) Programme. It contains official information such as the Conservatoire's Graduate Attributes and Programme Learning Outcomes; information about the modules you will study; assessment information; information on personal development planning; and details regarding programme management including how you can contribute to the on-going enhancement of your programme.

Other document related to your studies at the RCS can be found the RCS Portal. Make sure you read all of your Programme documentation thoroughly and use them as a constant source of information. There will be technical terms and jargon with which you may not be familiar. Ask about anything which you do not feel is explained in full.

We hope that you will enjoy your time studying and learning with us.

## PROGRAMME RATIONALE

The BEd (Music) Programme exists to furnish the teaching profession with classroom music teachers who have highly developed musical abilities and deep understanding of the professional values, knowledge and skills that will enable them to engage fully with the complexities of school-based education (particularly in the Scottish context), to develop their expertise and experience in learning and teaching in line with *The Standard for Provisional Registration* (GTCS, 2021), and to lead and shape change in Music education in a complex and diverse society.

Through the BEd (Music) Programme you will be encouraged to develop your musical knowledge and understanding and couple this with the skills and pedagogy required to teach music within schools. You will learn how to plan, design, implement and critically evaluate the effectiveness of your teaching to support learners within your placement schools and with a view to understanding your own career development through a commitment to *Career-Long Professional Learning*. The BEd (Music) Programme will require you to be able to evidence:

- a secure working knowledge of learning and teaching in the Scottish school context,
- action and reflection against the *GTCS Standard for Provisional Registration*, and
- detailed understanding of the current trends, themes and influences which impact on the development and delivery of the curriculum for learners aged 3–18.

The Programme is designed to prepare you for your Probationary year, the requirements of Professional Update and Masters level study.

## PROFESSIONAL CONDUCT AND PROFESSIONAL COMMITMENT

### The RCS Context

In the Conservatoire the development of professionalism is one of our primary objectives which educates towards not only the acquisition of skills and methodology, but also an understanding of self and the wider societal contexts which you live and work.

The effectiveness of this educational process depends upon respect. That is respect of self, of peer and of tutor. Inevitably this implies acceptance of certain Guidelines on Professional Conduct. The profession operates a legally binding contractual system, which invokes stern penalties if breached. As part of your preparation for the profession, the Conservatoire's Guidelines on Professional Conduct are consistent with those operating in professional contexts.

You are expected to:

- behave in class, rehearsal, performance and production in a disciplined manner at all times
- work, explore and experiment outside supervised time
- contribute fully to the work of the group
- respect and value the contributions of others and be willing to work supportively with your peers outside of supervised time
- prepare thoroughly and independently for the work in hand
- be willing to respond positively to new challenges
- relate your work within the Conservatoire to the wider context of education, the arts, culture and society.

Your wholehearted commitment to the above guidelines is essential to your progress and the profession. Your demonstration of this commitment will form part of your assessment throughout your Programme.

### The Professional Context

It is expected that having met the entry requirements of the Programme, you will also demonstrate a commitment to the high level of professional conduct expected of GTCS registered teachers. The Programme as a whole embodies and supports the key messages from the GTCS *Student Teacher Code* (2012) which, in conjunction with the RCS *Student Code of Conduct*, will help you to understand the professional roles, responsibilities and actions expected of GTCS registered teachers in Scotland.

Through the array of activities, tasks, observations and learning conversations, the BEd (Music) Programme will allow you to develop healthy and professional working relations with learners and colleagues, support your growing identity as a teacher in addition to understanding the importance of your role within schools. The BEd (Music) Programme is committed to supporting you in your:

- Working with pupils;
- Working with others including your peers on the Programme and colleagues in school;
- Development of honesty and integrity for the profession
- Awareness of equality and diversity within learning and teaching.

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

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

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

### **Use of Social Media**

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

### **Plagiarism**

Plagiarism is cheating and will not be tolerated. Please see the *Regulations, Codes of Procedure and General Rules* for further details on our policy for dealing with work that has been plagiarised. Those who plagiarise their work are in breach of the codes of conduct listed above and, depending on the severity of the breach, their fitness to practise will be called into question.

### **Declaration of Criminal Convictions**

If, during or before commencing your studies, you receive a criminal conviction, you must declare this immediately to the Registrar of the Royal Conservatoire of Scotland.

Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour ... If at my convenience I might break them, what would be their worth?  
Charlotte Brontë (1816–1855)

## ROOM STANDARDS

The Conservatoire estate provides room types that are designed for a variety of uses. Each room is supplied with the appropriate furniture and equipment that is installed and maintained to suit the needs of a diverse student body. It is the responsibility of each user to ensure that the rooms are used appropriately. Misuse of a room will be seen as a breach of Conservatoire policy and appropriate action will be taken with each circumstance investigated.

Unauthorised use of the Conservatoire's rooms is forbidden. Please refer to the policy on private and sponsored use of our facilities for further details. Please also refer to the Conservatoire's policy on care of our pianos. Specialist dance studio guidelines and policy are also available on request.

Our rooms are used morning, afternoon and evening by all kinds of students. Please respect all aspects of health, safety and well-being, and of the learning and teaching that takes place in our rooms. Please:

- Ensure that your work is safe. We care about your health and well-being and your class should be risk assessed and managed safely.
- Take time to re-set the room after use, leaving it clean, clear and tidy for the next group of students.
- If you find anything after classes, please recycle in the appropriate recycle bins.
- Lost property can be deposited with and reclaimed from Client Services within one week of loss.
- Only water is allowed in our rooms and corridors. Other food and drink is not permitted unless this has been specifically agreed through a Learning Agreement (See section on Student Support)
- Use the catering facilities in the student zone or café bar for eating. Do not use the rooms or booths.
- Do not sit anything on the pianos.
- Pianos should only be moved by Client Services.
- If you break anything, or see that something is broken, please report it to Client Services immediately.
- If you spill anything, or see that something is spilled, please report it to Domestic Services immediately.
- If the temperature of the room needs adjusting, please discuss any changes possible with Client Services.
- Wear proper clothing and footwear for the work you are doing. Put your shoes back on before entering the corridors.
- If your room needs a special set-up and strike please liaise with Client Services in plenty of time for your needs to be met.
- If you require AV set-up and strike then please liaise with our AV Technicians in plenty of time for your needs to be met.
- All floor mark-ups must be removed at the end of a production rehearsal period by the stage management team.

### **Entering a Room**

You must ensure that all necessary furniture/equipment has been provided either in accordance with the minimum room contents or the user's personal requirements. You must also take note of any faults and report these immediately to Client Services.

The user is entitled to remove additional furniture, equipment, scripts, music, music stands, lost property and props cages in order to allow their class to go ahead in a room that is fit for purpose for the activity planned.

### **Leaving a Room**

When leaving a room, the user must ensure that it has been left in good condition, tidy and with all furniture in its original position. It is the user's responsibility to ensure that they vacate the room on time according to their booking. The user must ensure any additional items taken into the room are removed at the end of their activity.

Any damage to the room, furniture or equipment must be reported to Client Services. All lights must be turned off and windows closed. Be environmentally aware.

## STUDENT SUPPORT

Please see the [RCS Portal](#) for details of the full range of support that we can provide for you.

### Key people who can help you are:

#### Your Head of Programme

- Heather McMillan, email: [H.McMillan@rcs.ac.uk](mailto:H.McMillan@rcs.ac.uk) Tel: 0141 270 8243

#### Your Programme Support Administrator

- Victoria Compson Bradford,  
email: [v.compsonbradford@rcs.ac.uk](mailto:v.compsonbradford@rcs.ac.uk); Tel: 0141 270 8266

#### The Conservatoire Counsellor and Disability Advisor

- email: [DisabilityService@rcs.ac.uk](mailto:DisabilityService@rcs.ac.uk); Tel: 0141 270 8282

#### BEd/PGDE Lecturer in Academic Writing and Study Support

- Sarah Strachan, email: [S.Strachan@rcs.ac.uk](mailto:S.Strachan@rcs.ac.uk)

#### The Effective Learning Service (ELS)

For help with academic writing, planning and managing your studies.

- email: [els@rcs.ac.uk](mailto:els@rcs.ac.uk)

#### Student Welfare (International and Student Experience)

For help with welfare, accommodation, specialist medical appointments and financial problems.

- email: [welfare@rcs.ac.uk](mailto:welfare@rcs.ac.uk)

## Learning Agreements

If you have a disability or learning difference, long standing medical condition or a mental health condition, you should arrangement to meet with the Conservatoire Counsellor and Disability Advisor (see above) early in Term One to set-up a Learning Agreement which will allow us to put in place appropriate adjustments to your studies that need to be made.

## Disabilities and Learning Differences

If, through teaching you or marking an assignment a member of staff suspects that you may have dyslexia or another disability, they may discuss this with you directly (if this is a conversation that you are happy to have), or they may refer the issue to the Counsellor, in your interests.

You should be aware that, under the terms of the Equality Act (2010), should you disclose to any member of staff at the Conservatoire a disability/medical condition, the Conservatoire is deemed to know. At this point, the Conservatoire is obliged to make any necessary

reasonable adjustments and the member of staff will be obliged to inform the Joint Heads of BEd and the Conservatoire Counsellor and Disability Advisor so that appropriate arrangements can be made.

## THE STUDENT CONTRACT

Your Student Contract is available via the RCS Portal (<https://portal.rcs.ac.uk/>). The Student Contract lists all of your modules for the year. Please check that you can see all the modules that you expect to see and that the total number of credits for the year adds up to 120.

The Student Contract is where grades and reports will be made available to you. We will also use it to agree with you any adjustments that maybe required for you to successfully complete your studies. You should make a particular point to check your Student Contract after the following Boards:

- Progress Committee (February)
- Board of Examiners (June)
- Board of Examiners (August – for those with resits/deferred first sits)
- Board of Examiners (October – for those with resits/deferred first sits)

In March/April of each year, you will select your options for the coming year via the Student Contract.

For further details see the Undergraduate Student Handbook (available on the RCS Portal).



## WORKING PRACTICES

### Absence Requests

During term time, and during the August resit week in summer, you are expected to be available for all classes, activities and assessments. These are usually scheduled well in advance but some classes and other activities may need to be rescheduled at short notice due to unforeseen circumstances. For this reason, if you require to be away from the RCS, even if you think you are not required, you must make an Absence Request.

Absence Requests are made online via your Student Contract which can be found on the Portal (<https://portal.rcs.ac.uk/>).

### Absence Due to Sickness

- On RCS days - if you are sick then you must let us know each day via the Asimut room booking system.
- When on Placement – you must still let us know each day via the Asimut room booking system but in addition, you must:
  - notify your placement school before the start of the school day
  - email your School Experience Tutor and Heather McMillan ([M.Summers@rcs.ac.uk](mailto:M.Summers@rcs.ac.uk)) on the first day of illness and continue to keep them informed until you are back in school

### **Unauthorised absence is not permitted.**

## Communication

### Cohort Communication - Microsoft Teams

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

When Teams **will** be used:

- For mass communication to all students within a year group
- For online teaching
- For discussion around essays, assignments, tasks and placement requirements
- For quick 1:1 queries

When Teams will **not** be used:

- Personal issues – these will be dealt with via email, online meeting or by coming to the staff base and speaking to the tutors.

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

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

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

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

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

### **Punctuality**

Punctuality is essential at all times. You are expected to be in attendance and ready to work at the start of each session.

**Be on time. Early is on time. On time is late.**

## Extensions to Deadlines

It is expected that you will manage your 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 you incurring the associated financial penalty of £125 per assessment.

The following are examples of circumstances which the Conservatoire would expect you 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 may result in you requiring extra time. There are two routes to facilitate this:

- Extension Requests
- Personal Mitigating Circumstances

## Extension Requests

Where you know in advance that they will be unable to meet the submission deadline through good cause, you may apply for an extension to the deadline, using the Extension Request Form which is available on the Portal. Extensions should normally be requested a **minimum of 48 hours in advance of the deadline**.

Extensions are usually only granted for one or two working days but exceptionally for up to a maximum of seven calendar days.

## **Personal Mitigating Circumstances**

Where a significant and unexpected circumstance, beyond your control, has affected your studies and temporarily prevents you from undertaking an assessment or significantly impairs your performance in an assessment, you 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).

## THE PROGRAMME'S RELATIONSHIP WITH THE CONSERVATOIRE'S VISION

### The Conservatoire's Vision

*To be Scotland's globally-recognised and inspirational leader in learning for the performing arts, attracting and nurturing the best Scottish and international creative talent.*

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

### Programme Aims

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

I never had drama when I was younger but I did have two exceptional music teachers and what they did for me turned my life around.

James McAvoy, Class of 2000

## PROGRAMME STRUCTURE AND OVERVIEW

### SCQF levels & Credit Rating

All Modules contain a statement of 'level'. Put simply, your First Year Modules are at Scottish Credit and Qualifications Framework (SCQF) Level 7, your Second Year at SCQF Level 8, your Third Year at SCQF Level 9 and your Fourth Year at SCQF Level 10.

According to the SCQF, a 'credit' equates to 10 hours of notional student effort. This is not 10 hours of classroom time, but the number of hours it will take to complete the Module. For example, if a Module has 20 SCQF credits, we think it needs 200 hours of notional effort to simply pass the module.

You must pass at 120 credits each year to progress to the following year (with a minimum of 90 credits at the appropriate level for that year).

If, for some reason, you do not complete the Programme, you will be 'credited' with the credits you have achieved to that point in the Programme. The Conservatoire has recognised exit points at the end of each year of study so you may be eligible to gain one of these (e.g. Diploma of Higher Education at the end of two years). Another college or university may recognise these credits for their Programme and, therefore, you may be able to complete your degree elsewhere.

### Credit allocation for the BEd (Music) Programme

The credit allocation between core and options on the BEd (Music) Programme is shown below.

SCQF	Core credits	Pathway Option Credits (Minimum)	Open Option Credits (Maximum)
7	120	0	0
8	100	0	20
9	60	20	40
10	60	20	40

### Core Modules

Core modules combine to form an integrated whole – the 'Core content'. The Core content is central to the aims of the Programme of study and is therefore compulsory and must be passed for you to be eligible for the specific named award.

### Pathway Option Modules

Pathway option modules, which are also central to the aims and Learning Outcomes of the BEd (Music) Programme, provide you with the opportunity to deepen your learning in areas of specialization.

### **Other music options and cross-Conservatoire options**

Music options provide you with opportunities to enrich and enhance your learning in music. Cross-Conservatoire options allow you to learn beyond your discipline.

## OVERVIEW OF PROGRAMME

The Programme is divided into three broad sectors, Music Studies, Teacher Education and School Experience. During the four levels of the Programme, the balance of SCQF credits for these three sectors, moves gradually from Music Studies towards School Experience and Education Studies (see below).

Year One	Year Two	Year Three**	Year Four**
School Experience 1 (20 credits)	School Experience 2 (30 credits)	School Experience 3 (40 credits)	School Experience 4 (40 credits)
Teacher Education 1 (20 credits)			
Principal Performance Study 1 (20 Credits)	Teacher Education 2 (20 credits)	Teacher Education 3 (20 credits)	Teacher Education 4 (20 Credits)
Integrated Music Studies 1 (50 Credits)	Principal Performance Study 2 (20 Credits)		
	Integrated Music Studies 2 (30 credits)	Music Pathway Option (20 credits)*	Music Pathway Option (20 credits)*
	Options (20 credits)	Options (40 credits)	Options (40 credits)
Learning to Collaborate (10 Credits)			

\* You must choose at least one music pathway in years three and four, currently Performance, Musicology, Composition and Music Technology.

\*\* At least 90 credits must be at SCQF Level 9 in Year Three and at SCQF Level 10 in Year Four.

Key			
	Compulsory Education Studies		Music Pathway
	Compulsory Music Studies		Options



## Overview of Teacher Education (Professional Studies)

On the BEd (Music) Programme you will undertake teacher education courses that combine to meet the developmental needs common to all beginning secondary school teachers.

Teacher Education is organized through four themes:

- Year 1: *Developing as a Teacher*, exploring learning and teaching of music in the primary school in addition to key issues in how children learn, teacher professionalism and conduct;
- Year 2: *Developing the Whole Child* where you will explore curriculum design and development, health and wellbeing and inclusive education;
- Year 3: *Assessment, Education and Society*, including wider issues which influence learning and teaching but also beginning to consider the role of professional enquiry in the teaching profession;
- Year 4: *The Enquiring Professional*, supporting you to investigate quality assurance in education but also to understand the value of Career-Long Professional Learning during your probationary year and beyond.

## Overview of School Experience

The School Experience modules have been planned in close conjunction with Teacher Education modules. It is expected that you will make links between the subject-content in each area and apply them in the practical context of the School Placements.

School placements take place in all four years of the Programme. In line with the *Accreditation of Programmes for Initial Teacher Education in Scotland* (GTCS, 2019), a minimum of 30 weeks is spent in school, with the majority of this time occurring in the final two years of the Programme

In the Year 1 placement, as it is not expected that there will be a music specialist in the Primary school, school experience is in small groups of 3 or 4 students to enable peer support. All placements thereafter are normally one student per placement school. In the final placement, in Year 4, you will spend an entire term in a secondary school to provide an experience which best prepares you for the Teacher Induction Year.

Year One Timetable - Overview

Days in School = Primary (or alternative): 19  
Secondary: 5

Term	w/b	Week	Monday	Tuesday	Wednesday	Thursday	Friday	
One	25 Sept	1	Induction Week					
	2 Oct	2						
	9 Oct	3						
	16 Oct	4						
	23 Oct	5						
	30 Oct	6						
	6 Nov	7	Independent Learning Week					
	13 Nov	8				Primary Placement Observation		
	20 Nov	9						
	27 Nov	10						
	4 Dec	11						
11 Dec	12							
18 Dec – 5 Jan			Vacation (Three Weeks)					
Two	8 Jan	1						
	15 Jan	2						
	22 Jan	3						
	29 Jan	4						
	5 Feb	5				Primary Placement		
	12 Feb	6						
	19 Feb	7						
	26 Feb	8						
	4 Mar	9						
	11 Mar	10						
	18 Mar	11						
	25 Mar	12	Intensive Options Week					
1 – 12 April			Vacation (Two Weeks)					
Three	15 April	1						
	22 April	2						
	29 April	3	Secondary Placement Observation					
	6 May	4						
	13 May	5						
	20 May	6						
	27 May	7						
	3 June	8						
	10 June	9	Performance Vivas					
	17 June	10	BEd Ensemble Outreach Projects					

Year Two Timetable - Overview

Days in School = 33

Term	w/b	Week	Monday	Tuesday	Wednesday	Thursday	Friday	
One	25 Sept	1	Induction Week					
	2 Oct	2						
	9 Oct	3						
	16 Oct	4						
	23 Oct	5						
	30 Oct	6						
	6 Nov	7		Placement 3a (Linked) Secondary				
	13 Nov	8						
	20 Nov	9						
	27 Nov	10						
	4 Dec	11						
	11 Dec	12	Intensive Options Week					
18 Dec – 5 Jan			Vacation (Three Weeks)					
Two	8 Jan	1						
	15 Jan	2						
	22 Jan	3						
	29 Jan	4						
	5 Feb	5						
	12 Feb	6		Placement 3b (Linked) Secondary (Tutor observation wks 8-11)				
	19 Feb	7						
	26 Feb	8						
	4 Mar	9						
	11 Mar	10						
	18 Mar	11						
	25 Mar	12	Intensive Options Week					
1 – 12 April			Vacation (Two Weeks)					
Three	15 April	1						
	22 April	2						
	29 April	3						
	6 May	4						
	13 May	5						
	20 May	6						
	27 May	7						
	3 June	8						
	10 June	9	Performance Vivas					
	17 June	10	BEd Ensemble Outreach Projects					

Year Three Timetable - Overview

Days in School = 48

Term	w/b	Week	Monday	Tuesday	Wednesday	Thursday	Friday	
	25 Sept	1						
	2 Oct	2						
	9 Oct	3						
	16 Oct	4						
	23 Oct	5						
	30 Oct	6		Placement 4a (Linked) Secondary				
	6 Nov	7						
	13 Nov	8						
	20 Nov	9						
	27 Nov	10						
	4 Dec	11						
	11 Dec	12	Options Week					
18 Dec – 5 Jan			Vacation (Three Weeks)					
Two	8 Jan	1						
	15 Jan	2						
	22 Jan	3						
	29 Jan	4						
	5 Feb	5						
	12 Feb	6		Placement 4b (Linked) Secondary (Tutor observation weeks 8 - 11)				
	19 Feb	7						
	26 Feb	8						
	4 Mar	9						
	11 Mar	10						
	18 Mar	11						
25 Mar	12	Options Week						
1 – 12 April			Vacation (Two Weeks)					
Three	15 April	1						
	22 April	2						
	29 April	3						
	6 May	4						
	13 May	5						
	20 May	6						
	27 May	7						
	3 June	8						
	10 June	9	Performance Vivas					
	17 June	10	BEd Ensemble Outreach Projects					

Year Four Timetable - Overview

Days in School = 48

Term	w/b	Week	Monday	Tuesday	Wednesday	Thursday	Friday
One	25 Sept	1					
	2 Oct	2					
	9 Oct	3					
	16 Oct	4					
	23 Oct	5					
	30 Oct	6					
	6 Nov	7					
	13 Nov	8					
	20 Nov	9					
	27 Nov	10					
	4 Dec	11					
11 Dec	12						
19 Dec – 6 Jan			Vacation (Three Weeks)				
Two	8 Jan	1		Placement 5 Secondary (Tutor observation from week 7 onwards)			
	15 Jan	2					
	22 Jan	3					
	29 Jan	4					
	5 Feb	5					
	12 Feb	6					
	19 Feb	7					
	26 Feb	8					
	4 Mar	9					
	11 Mar	10					
	18 Mar	11					
25 Mar	12						
1 – 12 April			Vacation (Two Weeks)				
Three	15 April	1					
	22 April	2					
	29 April	3					
	6 May	4					
	13 May	5					
	20 May	6					
	27 May	7					
	3 June	8					
	10 June	9	Public Recitals				
	17 June	10	BEd Ensemble Outreach Projects				

*The Student Placement System (SPS) - School Experience*

Integral to your learning journey is the experience and expertise gained while on school placement.

There is a national system for ensuring that student teachers, throughout the country, have access to school experience. The Student Placement System (SPS) is automated and is administered by GTC Scotland and works on the principle of matching students to schools, based on the information provided by universities, local authorities and schools.

Information required from students

Students are asked to provide accurate details which are then input into SPS by each university. Each university has its own mechanisms for gathering this information but it is important to inform your university immediately of any change in circumstances e.g. change of address, access to a car etc.

#### Information required from local authorities

Local authorities ask schools to provide details of the departments which can accept students. Not all departments will be available for student placements for a range of reasons e.g. there may be a probationer teacher in the department.

#### Automatic matching

Students will be automatically matched to a placement, based on the information provided. There is a sequence of confirmations before a placement is deemed to be fully confirmed and ready for a student to attend. Following a match on SPS, the university sees it on SPS and confirms the match. The next step is for the local authority to confirm the match and the final step is for the school to confirm the match. Only when a match is 'school confirmed' will a student be informed of their placement and directed to attend the matched school.

#### Where will my placement be?

The national agreement is that students should not normally be required to travel in excess of 90 minutes each way to their school placement, from their stated address.

In some instances, however, students choose to attend a university which necessitates a lengthy daily commute – longer than 90 minutes. In this instance the university will strive for a journey to placement which does not exceed their chosen commute to campus.

#### Q. Can I arrange my own placement?

All placements are arranged via SPS. Students are not permitted to seek placements independently and such activity, on the part of a student, may trigger a university's disciplinary process.

#### Q. Where can I get more information?

More information can be obtained from the Joint Heads of Programme and the Programme Support Administrator, however you can also check out GTC Scotland's web page at [www.in2teaching.org.uk](http://www.in2teaching.org.uk) for information about SPS.

## Overview of Music Studies

Music studies on the Programme follows a 2+2 pattern, i.e. most of the credits associated with music in years one and two are compulsory. From year three onwards, you choose at least one pathway in music plus 40 additional credits of options. This model is designed to ensure that by the end of year two, you will have engaged directly with the GTCS subject requirements and will have developed the key skills required for classroom work. Where year one and two promote overarching breadth, years three and four encourage specialization and depth.

## The Programme and the Standard for Provisional Registration

The *Standard for Provisional Registration* is central to the development of teachers in Scotland therefore it is essential that you are 'well versed' in the language of the Standards as well as the professional and personal values which they encompass. On the BEd (Music) Programme you will be expected to demonstrate a strong understanding and application of the Standards across your studies evidenced in your assessments, personal and professional reflections, using these activities to gain further insight into your developing identity as teachers of music.

## Responsibility of All

The BEd (Music) Programme supports you to develop, and demonstrate, a working knowledge and understanding of *Responsibility of All* (Literacy, Numeracy and Health and Wellbeing). Through all aspects of the Programme, you will learn that all teachers are required to promote *Responsibility of All* across their practice to enhance pupils' opportunities and skills for life, learning and work.

## Health and Wellbeing

Across all four years of Teacher Education, you will learn about your professional roles and responsibilities in relation to Health and Wellbeing (i.e., Year 1 professional responsibilities, Year 2 influences on learning, Year 3, education and society, Year 4 practitioner enquiry). In Teacher Education 2, you will be introduced, via a block of lectures and workshops, to the areas of Health and Wellbeing which are deemed as the *Responsibility of All*: mental, emotional, social and physical wellbeing, planning for choices and changes, physical activity and relationships.

During these lectures and workshops, you will gain an understanding of the principles and practice behind each, which will provide foundational knowledge on which to build in the other areas of the Programme and, most importantly, apply to the classroom.

Health and Wellbeing is also addressed across music studies in terms of your own practice. In one-to-one instrumental/voice lessons, issues relating to posture are regularly and frequently addressed in order that you develop a healthy and sustainable practice. In all practical work, be it a conducting class or Active Music Learning workshops, you will be reminded again of the importance of healthy practice to ensure sustainable working practices. In these contexts, you also develop social skills through collaborative working as

well as leadership skills that take account of the mental, emotional, social and physical wellbeing of others.

### *Literacy and Numeracy*

As per Health and Wellbeing, you will engage with Literacy and Numeracy across all four years of the BEd (Music) Programme. Within Teacher Education you will learn about the intents and purposes of Literacy as one of the *Responsibility of All* and the importance of Literacy within Scottish education, with the aim of supporting you to develop a strong, foundational knowledge which can be refined across the other areas of the Programme and to apply this to the classroom context.

In addition to the above, you will also develop your own numeracy and a range of literacies through your music studies. Numeracy manifests itself repeatedly in the study of music, from the measurement of rhythm to the systems of harmonic analysis. Music is the number made audible.

Your literacy will be developed through regular written tasks and also through scholarly work such as essay writing and by the end of the Programme through Practitioner Enquiry. Other literacies that form part of the Programme are:

- Music Literacy: through the study of music notation systems
- Digital literacy: through the study of ICT and learning technologies
- Data literacy: through the study of how data is collected, cleaned, presented and used.



## YEAR ONE IN DETAIL

### Teacher Education 1

Teacher Education in Year One aims to support you in exploring the values, ideals and dispositions related to the teaching profession – hence the overarching theme of *Developing as a Teacher*. The coursework will help you to investigate the importance of professional values, roles and responsibilities of teachers in Scotland and to gain insight and understanding of child development, relating this information to the music classroom. As such, you are introduced to the literature on effective teaching and a range of key professional issues are considered, including models of teacher development, *The Standards for Provisional Registration* and teacher conduct, ethics and the law. The importance of reflective professional learning is explored and developed, including child development, theories of learning and essential aspects of cognition.

You will also receive classes on study skills and digital learning technology. The digital learning technology classes will move beyond basic ICT towards the creation of online educational resources, using basic coding skills.

In addition to the above, you will also be prepared for school experience in the context of the approaches to teaching and learning and specialist knowledge required by the subject. You will be expected to relate your wider educational learning to the music-specific context, using this to help support and prepare you for your first teaching practice in a Primary school.

### School Experience 1

Placement one, in a Primary School, is split over two terms. The focus is Performing and Presenting, with the bulk of this taking place in Term 2. In Term 1 you will be in school one day a week. To get to know the pupils and staff as well as the day-to-day routines in the school, you will undertake the role of a classroom assistant.

In Term 2 you will attend the same school for two days per week. You will be tasked with teaching one level of class per week (Lower Primary, Middle Primary and Upper Primary) and this rotates weekly so that by the end of the placement you will have taught all three levels at least twice. As well as teaching, you will take turns to:

- 1) accompany other students' classes on the piano, and
- 2) to observe other students' music lessons and give peer feedback.

In the final week, you will put on a concert so that all the children have an opportunity to take part in a performance, usually to the entire school. There is one assessed tutor visit towards the end of the placement.

In Term 3, you will observe teaching in a Secondary music department and you will complete a group task for the Teacher Education 1 subject assignment.

Before going on placement, Preparation for School Experience (PSE) classes and workshops will introduce you to the Primary School music curriculum and Curriculum for Excellence (CfE) at Early, First and Second Level. Through practical workshops, you will be

introduced to effective planning and assessment in-line with CfE, with a focus on *the Four Capacities*, the *Principles of Curriculum Design* and *Responsibility of All* in the context of Expressive Arts. You will also be introduced to the Personal and Professional Development Plan (PPDP).

### Principal Performance Study 1

The focus of Principal Performance Study during year one is the development of a secure technical foundation on your principal instrument/voice. Whilst we expect you to be at ABRSM Grade 8 standard at the point of audition, you will likely commence your studies with technical issues that, if not resolved, will hinder subsequent progress. We do not expect you to work on a wide range of repertoire at this stage but rather on a small selection of pieces/studies that are carefully selected to help you overcome any technical deficiencies that you may have and to provide a secure foundation for further progress. During the course of the year, you will have the opportunity to perform to each other through one or two informal performance classes.

### Integrated Music Studies 1

In this module, you will study a range of topics (linking directly to the *Memorandum on Entry Requirements for Initial Teacher Education Programmes in Scotland*, GTCS 2013) through a range of experiences:

- Active Music Learning: through a series of workshops, you will actively engage with the methodologies of Zoltán Kodály, Carl Orff, and Émile Jacques-Dalcroze. The aim of these workshops is to:
  - improve your musicianship and theoretical understanding
  - provide you with a diverse range of activities that you can use and modify in the primary music classroom
  - relate musical activities to Health and Wellbeing through physical movement, considering issues such as posture, skeletal alignment, dissociation and gesture.
  - Relate musical activities to numeracy through making the number both audible and physical.
  - Relate musical activities to literacy through the integrated use of text and music, especially in the Orff and Dalcroze methodologies.
  - Nurture and encourage collaborative working practices.
- Vocal Study: through a series of workshops, you will learn how to safely and sustainably use your voice in the classroom and how to best protect the health of the voices of your pupils.
- Piano Technique and Accompaniment class: taking your current level as a starting point, these classes are aimed at:
  - securing a technical foundation on which to build in subsequent year,
  - introducing healthy practice relating specifically to good posture, shoulder, arm and hand position, and physical relaxation

- nurture skills in accompaniment, particularly the ability to listen whilst playing thereby developing a heightened awareness of the surrounding environment
- drawing out the relationship between literary text and music.
- making links to numeracy through improving rhythmic vitality, accurate counting and sub-dividing and structural awareness.
  
- Keyboard musicianship: Principally these classes will develop your confidence in classroom keyboard musicianship, i.e. busking/improvising accompaniments to melodies with and without chords. You will also be given experience of figured bass (not particularly for classroom use but to develop conceptual and theoretical understanding) and clef reading (ultimately to improve score reading skills which may be required in school extracurricular work).
  
- History seminar: fortnightly seminars work through a number of key topics from the history of music to ensure that you have engaged with a wide range of music before going out on secondary placements in year two. Before and after each class, you will be provided with contextual readings, source readings, suggested listening and focus questions for discussion during the seminar.
  
- Plenary & Workshop: through fortnightly workshops, you will engage with a range of key theoretical ideas and concepts. You will complete a series of short tasks during the course of the year that are aimed at developing your theoretical understanding. You will apply your skills and theoretical understanding through arranging and composition. You will also 'try out' your works-in-progress during workshops and in doing so will develop your leadership skills through rehearsing and directing your peers.
  
- Music Technology: absolutely essential to the contemporary music teacher in Scotland are skills in music technology. These classes are designed to ensure that you learn first and foremost the essential skills required to teach music technology in schools, at least up to National 5 standard by the end of year two. Skills are developed gradually over the course of the year through small tasks and formative student/tutor dialogue.
  
- Contemporary Classroom Instruments: you will receive lessons in guitar and drum-kit which are essential for work in the classroom.

Assessment in this module is largely through regular documenting of development, reflecting on learning and goal setting, all of which leads towards a summative pass/fail grade for 'Continuous Observation'. You will also complete a history essay and will submit a small folio of arrangements/compositions which are graded. The aim of the continuous observation assessment is to promote breadth whereas the history essay and folio are intended to promote depth.

## Learning to Collaborate

This module introduces methods for practical collaboration with other artists. During lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In workshops you will apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other art forms and practices in the conservatoire, with a view to developing new collaborative work and ideas.

## Year One Learning Outcomes

<b>Year One Learning Outcomes</b> <i>On completion of year one you will be able to:</i>	
1	Demonstrate knowledge and understanding of a number of key theories, concepts and principles of education and music.
2	Apply knowledge, skills and understanding in a variety of contexts, but principally through classroom teaching, using some basic professional skills, techniques and practices associated with education and music.
3	Present and evaluate arguments, information and ideas that are routine to education and music, using a range of approaches.
4	Convey ideas, relating to education and music, in well-structured and coherent form, using a range of communication methods in familiar and unfamiliar contexts, and using standard ICT applications to support your work.
5	Work independently and collaboratively, exercise some initiative, and take responsibility for yourself and others in carrying out defined professional level activities in education and music, in accordance with GTCS standards and ethical codes.

## Year One Modules, Mapped to Programme Learning Outcomes

CORE MODULES	Learning Outcomes				
	1	2	3	4	5
School Experience 1	✓	✓			✓
Teacher Education 1	✓	✓	✓	✓	✓
Principal Performance Study 1	✓	✓			✓
Integrated Music Studies 1	✓	✓	✓	✓	✓
Learning to Collaborate	✓	✓			✓

## YEAR TWO IN DETAIL

### Teacher Education 2

Teacher Education in year two continues to support the development of reflective professional learning through the lens of *Developing the Whole Child*. The emphasis on developing professional values, ideas and dispositions within this module builds on Teacher Education 1. You will explore the influences on learners and learning through Health and Wellbeing, Inclusive Education and the ways in which the curriculum can promote personalisation and choice to enable all learners to participate and engage with music learning experiences.

You will also engage with the concept of data literacy. You will learn some key statistical terms and techniques for gathering, using, cleaning and representing data in meaningful ways. You will also learn how to identify bias within data presentation.

In addition to the above, you will also be prepared for school experience in the context of the approaches to teaching and learning and specialist knowledge in Music education, specifically in S1 and S2. It is expected that you will relate your wider educational learning at the Conservatoire to help support and prepare you for your first teaching practice in the lower secondary school.

### School Experience 2

In year two, you undertake a linked placement split over Term 1 and Term 2 in the same school. The focus is Broad General Education (BGE) classes in a secondary school, though it is intended that you will work mainly with S1 and S2 classes. There is one assessed tutor visit towards the end of Term 2.

PSE classes will introduce you to CfE Third and Fourth Levels and the BGE music curriculum through class discussions, active learning and practical music-making sessions. There will be an in-depth look at assessment with an AifL 'Strategy of the Week' as well as in-depth exploration of CfE requirements. Student-led workshops create an opportunity for you to prepare a mini-lesson for placement demonstrating a musical instrument, or concepts, and receiving feedback from your peers and tutor. You will complete a PPDP and reflect on your progress after placement.

### Principal Performance Study 2

Whilst still continuing to consolidate and develop a secure technique on your principal study instrument/voice, the focus of Principal Performance Study 2 moves towards a greater focus on musical understanding and imagination.

## Integrated Music Studies 2

This module follows on from Integrated Music Studies 1 with the following classes continuing:

- Piano Technique and Accompaniment
- Keyboard Musicianship
- Choir
- Contemporary Classroom Instruments (Bass Guitar)
- History Seminar
- Workshop
- Music Technology

The aim of this module is to deepen knowledge and understanding of these areas. In year two, direct links will be made with your work in the classroom. Placements occur at the end of term one and at the end of term two. While on placement, you will be encouraged to bring work from placement back to your RCS classes so that tutors can appropriately support your specific needs in the classroom. The five week block between the linked placement (January/early February) will allow for focused work on areas of development identified by school partners before you return to your placement school.

## Options

In year two of the Programme and in common with all other undergraduate programmes at the Conservatoire, you are required to take 20 credits of Options modules. The full list of available Options are published during Term 2.

## Year Two Learning Outcomes

<b>Year Two Learning Outcomes</b> <i>On completion of year two you will be able to:</i>	
1	Demonstrate knowledge and understanding of a range of core theories, concepts and principles of education and music with specialist knowledge in some areas.
2	Apply knowledge, skills and understanding in a variety of contexts, but principally through classroom teaching, using a range of professional skills, techniques and practices associated with education and music.
3	Undertake critical analysis, evaluation and synthesis of ideas, concepts, information and issues that are within the common understandings of education and music.
4	Convey complex ideas and information, relating to education and music, to diverse audiences and for varied purposes, using a range of standard ICT applications to support and enhance your work.
5	Work autonomously and collaboratively, exercise initiative, and take responsibility for yourself and others in carrying out some professional level activities in education and music, in accordance with GTCs professional standards and ethical codes.

Level Two Modules, Mapped to Programme Learning Outcomes

CORE MODULES	Learning Outcomes				
	1	2	3	4	5
School Experience 2	✓	✓	✓	✓	✓
Teacher Education 2	✓	✓	✓	✓	✓
Principal Performance Study 2	✓	✓			✓
Integrated Music Studies 2	✓	✓	✓	✓	✓

## YEAR THREE IN DETAIL

### Teacher Education 3

In Year 3, through the overarching theme of *Assessment, Education and Society*, you will explore the types and purposes of assessment for learning and teaching in addition to building upon the wider issues which influence the learning experience. You will engage with perspectives and theories in an attempt to elucidate the relationship between education and society and the challenges to professional values and practices that result. It is during Year 3 of the Programme that you will be introduced to 'practitioner enquiry' and consideration of the role of professional enquiry as a means of understanding professionalism and professional learning. The learning experienced in Teacher Education 3 will not only help you to develop foundational knowledge, understanding and skills for exploring educational research but will also afford you the opportunity to lay the preparatory stages of your own *enquiry*.

In addition to the above, you will also be prepared for school experience in the context of the approaches to teaching and learning and specialist knowledge in music education, specifically in S3 and S4. It is expected that you will relate your wider educational learning at the Conservatoire to help support and prepare you for your first teaching practice in the middle secondary school.

### School Experience 3

In Year 3 there are two placements in the same school with one tutor visit towards the end of the second placement. Although the focus is S3 and S4, you will continue to deepen your knowledge and understanding of pedagogy, and effective planning and teaching of music in the Lower Secondary.

You will complete a PPDP and use it to reflect on your progress and set targets for your next placement in BEd 4.

PSE classes prepare you for teaching at Senior Level through an in-depth exploration of SQA National examinations as well as the assessment requirements for both Performing and Music Technology. You are expected to acquire a much deeper level of understanding of issues which are common areas for development at this stage e.g. questioning techniques, inclusion, active learning. Student-led workshops will give you an opportunity to research a given genre of music and to create and trial your own group arrangement before placement, receiving peer and tutor feedback.



## Music Studies

From year three of the Programme, there are no compulsory modules in music. However, you must elect to take at least one of the following pathways across years three and four (20 credits per year):

Pathway	Year Three Module	Year Four Module
1 Performance	Principal Performance Study 3	Principal Performance Study 4
2 Composition	Free Composition 1	Free Composition 2
3 Musicology	Musicology	Musicology Research Project
4 Music Technology	Music Technology in Education	Music Technology Project

In total there are 60 credits of options to be taken in year three and in year four. In year three, a minimum of 30 of these credits must be at SCQF level 9.

## Year Three Learning Outcomes

Year Three Learning Outcomes	
<i>On completion of year three you will be able to:</i>	
1	Demonstrate specialist knowledge and critical understanding of a range of principles, theories, concepts and terminology relating to education and music that are informed by current developments.
2	Apply knowledge, skills and understanding in a variety of contexts, but principally through classroom teaching, using a range of professional skills, techniques and practices associated with education and music, a few of which are specialised and advanced, including practising routine methods of enquiry and research.
3	Undertake critical analysis, evaluation and synthesis of ideas, concepts, information and issues, from a range of sources related to education and music, including identifying and analysing some routine professional problems.
4	Convey, formally and informally, complex ideas and information on mainstream topics relating to education and music, using a range of ICT applications to support and enhance your work.
5	Work autonomously and collaboratively, exercise initiative, and take responsibility for yourself and others in a range of professional level activities in education and music, in accordance with current GTCS standards and ethical codes.

### Level Three Modules, Mapped to Programme Learning Outcomes

CORE MODULES	Learning Outcomes				
	1	2	3	4	5
School Experience 3	✓	✓			✓
Teacher Education 3	✓	✓	✓	✓	✓
MUSIC PATHWAYS					
Principal Performance Study 3	✓	✓	✓	✓	✓
Free Composition 1	✓	✓	✓	✓	✓
Musicology	✓	✓	✓	✓	✓
Creative Music Studies – Level 3 (20) /	✓	✓	✓	✓	✓

## YEAR FOUR IN DETAIL

### Professional Studies – Level 4 (20)/(30) [formerly Teacher Education 4]

Professional Studies in Year 4 will support you in exploring quality in relation to education systems as well as planning for your professional learning post-graduation (*The Enquiring Professional*). There will be a focus on performance and quality assurance dimensions in Scotland and explore international means of ensuring and comparing quality in education. In addition to quality assurance, preparation for the induction year will be established through an understanding of, and commitment to, career-long professional learning. You will complete your own practitioner enquiry, linking theory to practice, and disseminate this via the end of year ‘mini conference’ sharing your work with peers and teaching colleagues at the RCS.

### School Experience 4

To pave the way for the Induction Year, the Year 4 placement lasts for the whole of Term 2. The focus of the placement is S5 and S6 though you will continue to deepen your knowledge and understanding of pedagogy, and effective planning and teaching of music from S1 to S4. There is one tutor visit towards the end of the placement. A PPDP is used to set targets for professional development during the placement, to reflect on your progress after the placement, and to set realistic targets for the Induction Year.

PSE classes prepare you for teaching SQA Higher and Advanced Higher Performing examinations as well as the assessment requirements. The focus is active and integrated learning and teaching at Senior level.

You will share your developed skills by leading teaching workshops and presentations to your peers and students on other years of the Programme.

### Music Studies

In year four, you will continue on your main music pathway and in addition will take 40 credits of options (a minimum of 90 credits for the entire year must be at SCQF Level 10).

## Year Four Learning Outcomes

<b>Year Four Learning Outcomes</b> <i>On completion of the Programme, you will be able to:</i>	
1	Demonstrate extensive knowledge and critical understanding of a range of specialised theories, concepts and principles relating to education and music, including ways in which these subjects are developed through techniques of enquiry.
2	Apply knowledge, skills and understanding in a variety of contexts, but principally through classroom teaching, using a wide range of professional skills, techniques and practices associated with education and music, some of which are at the forefront of the disciplines, including executing project(s) of enquiry and research.
3	Critically identify, define, conceptualise and analyse complex professional problems and issues relating to education and music, offering professional insights, interpretations and solutions.
4	Convey, formally and informally, ideas and information about specialised topics in education and music, to peers, senior colleagues and specialists on a professional level.
5	Work autonomously and collaboratively, exercise initiative, and take significant responsibility for yourself and others in a wide range of professional level activities in education and music, in accordance with current GTCS professional standards and ethical codes.

### Level Four Modules, Mapped to Programme Learning Outcomes

<b>Module</b>	<b>Learning Outcomes</b>				
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
School Experience 4	✓	✓	✓	✓	✓
Professional Studies – Level 4 (20)/(30)	✓	✓	✓	✓	✓
<b>PATHWAYS</b>					
Principal Performance Study 4	✓	✓	✓	✓	✓
Free Composition 2	✓	✓	✓	✓	✓
Musicology Research Project – Level 4 (20)	✓	✓	✓	✓	✓
Creative Music Studies – Level 4 (20) / Creativity, Composition and Music Technology 2	✓	✓	✓	✓	✓

## **BED OPTIONS**

The following BEd (Music) options are designed to consolidate and/or deepen understanding of specialist areas introduced during years one and two of the Programme.

### **Additional Support for Learning (ASL) – BEd Pathway**

- Additional Support for Learning 1 (20 credits)
- Additional Support for Learning 2 (20 credits)

Additional Support for Learning (ASL) will build upon your experiences of Inclusive Education in Year 2 of the Programme and will refine this knowledge and understanding through additional investigation of the issues related to inclusive education.

The aim of ASL1 is to support you to gain greater insight in the ways in which the curriculum can support young people who have additional support needs (ASNs). Through exploring a greater range of ASNs, you will develop a growing comprehension of inclusive practice and in meeting the needs of individual learners through the curriculum, identifying an area of interest from placement/practice and exploring this via enquiry.

ASL2 will develop the learning of ASL1 and will investigate the roles and responsibilities expected of teachers and the teaching profession in supporting young people who have ASNs. You will explore educational policies and literature around inclusive practice, both internationally and within the Scottish context, and develop a greater understanding of your professional responsibilities to support all learners.

### **Primary Music – BEd Pathway**

- Primary Music 1 (20 credits)
- Primary Music 2 (20 credits)

Primary Music will give you the opportunity to develop and reflect upon your professional practice through practical experiences of classroom music teaching in a Primary school context. Primary Music 1 will explore and develop your knowledge and understanding of appropriate resources and teaching methodologies for Broad General Education (BGE) at Early, First and Second Levels. Primary Music 2 will provide you with the opportunity to develop leadership skills by planning, teaching and evaluating a series of lessons. You will also access and apply relevant findings from reading and research in order to improve teaching and learning.

## Principal Performance Study – BEd Pathway

- Principal Performance Study 3 (20 credits)
- Principal Performance Study 4 (20 credits)

Principal Performance Study in years three and four is designed to allow you to build on the technical foundations in performance that they have developed during the first two years of the Programme. The ultimate aim of these modules is to promote deep understanding of current performance issues and to assist you in developing your own musical voice and personality through performance.

To me the greatest objective is when the composer disappears, the performer disappears, and there remains only the work.

Nadia Boulanger (1887–1979)

A flexible approach is taken to assessment in year four which takes account of the contemporary world and the educational context in which you will work. You may choose to do a public recital, a lecture recital, recording plus commentary, or some other negotiated output that aligns with the learning outcomes of the module.

## Free Composition – BEd Pathway

- Free Composition 1 (20 credits)
- Free Composition 2 (20 credits)

You will build upon and expand on compositional ideas and concepts first introduced in Integrated Music Studies 1 and 2. Free Composition will allow you to develop these ideas in greater depth. In year three, you will engage with 20<sup>th</sup> century and contemporary compositional practice through a short seminar/lecture series that explores and critiques a number of key practices. Assessment in years three and four is via folio submission. Folio content is negotiated between you and your tutor.

## Music Technology – BEd pathway

- Creative Music Studies – Level 3 (20) /  
Creativity, Composition and Music Technology 1
- Creative Music Studies – Level 4 (20) /  
Creativity, Composition and Music Technology 2

Music Technology in years one and two is a key part of Integrated Music Studies. By the end of year two will be able to teach music technology up to (and possibly beyond) SQA National 5 level. Aligned to the National Qualifications, these modules addresses the specific requirements of the SQA Higher and Advanced Higher as well as deepening your own practice in this area.

### **Musicology – BEd Pathway**

- Musicology (20 credits)
- Musicology Research Project – Level 4 (20) (20 credits)

Having made a broad study of music history in years one and two of the Programme, you will explore in depth issues surrounding historiography, criticism and aesthetics. As part of your studies, you will engage with a range of primary and secondary sources, including working with and transcribing from digitized copies of original manuscripts.

In Musicology you will write one extended essay and submit a short folio of transcriptions. You will also begin to formulate a research question for your year four research project. The output for year four is negotiated, e.g. a Dissertation, Extended Essay plus presentation, a Critical Edition.

### **Accompaniment Studies**

- Accompaniment Studies – Level 3 (10) (10 credits)
- Accompaniment Studies – Level 4 (10) (10 credits)
- Accompaniment Studies – Level 4 (20) (20 credits)

The ability to provide a stylish and supportive backdrop to a pupil's performance is the hallmark of advanced accompaniment. These modules, building on work undertaken in years one and two, aim to develop advanced levels of technique, aural acuity and musicality in the context of piano accompaniment. You will work on a range of accompaniments, in consultation with your tutor, that will offer both challenge and musical stimulation. Assessment is via a performance at the end of the year.

### **BEd Ensemble**

- BEd Ensemble 2 (10 credits)
- BEd Ensemble – Level 3 (10) (10 credits)
- BEd Ensemble – Level 4 (10) (10 credits)

The aim of the BEd Ensemble is to promote ensemble playing, collaborative and collegiate working practices and, in BEd Ensemble Performance Study 3, leadership skills. The repertoire chosen will be dependent on the instrumentation of those students who elect to take these modules. It will, however, be eclectic, not being limited to the Classical canon, and veering towards a school focus.

## **Complementary Placement Studies**

- Complementary Placement Studies 1 (10 credits)
- Complementary Placement Studies 2 (10 credits)

The aim of these modules is to allow you to identify, from your experience on placement in years one and two, an area or areas of weakness in your music studies that you need to develop to complement your work in the classroom. Typical areas that might need work are piano skills, general musicianship and confidence in using technology. These modules provide a safe place for you to develop your areas of weakness through regular goal setting and reflection on learning. The formal assessment is a Documentation Project which captures this process. You will be encouraged to link your work in this module directly to your work in School Experience modules. Please note that the choice of areas must be approved by the Programme Team.

## **Keyboard Musicianship**

- Keyboard Musicianship (Advanced) – Level 3 (10) (10 credits)
- Keyboard Musicianship 4 (10 credits)

Having developed secure classroom keyboard skills in years one and two of the Programme, these modules aim to advance you beyond the realm of the classroom and into the world of extra-curricular activities. You will work on harmonization skills, transposition of accompaniments and score reading (both choir and instrumental ensemble). Assessment in both years is via a Documentation Project where you will document your development through recordings, accompanied by short reflections on your learning.

### **Additional Performance Study**

- Additional Performance Study 1 (10 credits)
- Additional Performance Study 2 (10 credits)
- Additional Performance Study 3 (10 credits)

These modules are aimed at you if you play a second instrument or voice at around ABRSM Grade 7 level and wish to develop your playing on an additional instrument or on voice. Assessment is through a Documentation Project and an Observed Lesson.

### **Other Option Modules**

A range of other options are available across the School of Music and the wider Conservatoire.



## THE PROGRAMME TEAM 2023/24

<b>Heather McMillan</b>	Head of Initial Teacher Education (Music)
<b>Kathryn Callander</b>	School Experience, Accompaniment Studies
<b>Dr Tim Cooper</b>	Music Technology
<b>Ken Davidson</b>	Professional Studies
<b>Hardeep Singh Deerhe</b>	Indian Classical Music
<b>Clare Fodey</b>	Professional Studies
<b>Alan Fraser</b>	School Experience, Contemporary Classroom Instruments and Music Technology
<b>Lawrence Gill</b>	Ensemble, Performance Classes
<b>Andrea Gobbi</b>	Music Technology
<b>Dr John Gormley</b>	Music Studies
<b>Dr Steve Halfyard</b>	Film Music
<b>David Hamilton</b>	Keyboard Musicianship
<b>Sarah Hayes</b>	Ensemble, group composition
<b>Diane Levey</b>	Professional Studies
<b>Dr Jill Morgan</b>	Professional Studies
<b>Dr Lio Moscardini</b>	Professional Studies, Additional Support for Learning
<b>Dr Alastair MacDonald</b>	Sonic Arts
<b>Prof Richard McGregor</b>	Study Skills, Academic Writing, Music Studies, Professional Studies
<b>Des McLean</b>	Instrumental and Vocal Pedagogy, Professional Studies
<b>Hughina Naylor</b>	School Experience, Professional Studies
<b>John Pitcathley</b>	Keyboard Musicianship
<b>Jack McKenzie</b>	Composing for Film
<b>Dr Claire Quigley</b>	Digital Learning Technologies Lecturer
<b>Dr Brianna Robertson-Kirkland</b>	Historical Musicology
<b>Sarah Strachan</b>	Academic Writing
<b>Maira Summers</b>	School Experience
<b>Clare Sutherland</b>	Accompaniment Studies
<b>Dr J Simon van der Walt</b>	Indonesian Gamelan
<b>Mairi Warren</b>	School Experience, Primary Music
<b>Victoria Compson Bradford</b>	Programme Support Administrator

## ASSESSMENT: PHILOSOPHY AND PRACTICE

### The Programme's Overall Approach to Assessment

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

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

### Assessment Scale

The Conservatoire's uses the following Common Assessment Scale which employs the letters A-F with numerical subdivisions:

Percentage Scale (for comparison only)	Common Assessment Scale	'Background scale'	Descriptor	Degree Classification
94–100	A1	17	Excellent	First Class
88–93	A2	16		
82–87	A3	15		
76–81	A4	14		
70–75	A5	13		
67–69	B1	12	Very Good	Second Class, upper division (2i)
64–66	B2	11		
60–63	B3	10		
57–59	C1	9	Good	Second Class, lower division (2ii)
54–56	C2	8		
50–53	C3	7		
47–49	D1	6	Satisfactory	Third Class
44–46	D2	5		
40–43	D3	4	Adequate	
35–39	E1	3	Inadequate/ Fail	Not Honourworthy
30–34	E2	2		
1–29	F	1	Serious fail	
0	0	0	Non-submission/ Non-appearance	

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

The Overall Module Grade will be expressed as 'B2' etc., and it must be **D3 or higher for you to be deemed to have passed the module.**

## Grading

Any assessment which shows that you have achieved the learning outcome of the module (or element of the module) will pass with at least a D3.

When marking your work, assessors will take care to ensure that the grade awarded corresponds with the feedback comments, and vice versa, e.g. you should expect to see a preponderance of 'very good' comments matched by a grade of B1, B2 or B3 (See 'Descriptors' on the table above).

Whilst the grade is important, it is the feedback comments that are more useful in terms of your learning. They will offer you guidance on what steps to take next.

## Assessment and Feedback

### *Formative Assessment, Feedback and Feedforward*

Formative assessment is designed to provide feedback and feedforward to you and tutors for the purpose of the development of teaching and learning. From your perspective, formative assessment provides information on your performance and how you are progressing in terms of the development of the skills, knowledge, attitudes and insights required by a particular area of study, benchmarked against the relevant Learning Outcomes and Assessment Criteria. Feedback is designed to help you learn and where you don't understand the feedback you should seek clarification.

The main methods of formative feedback utilized on the BEd (Music) Programme are:

- Student/Tutor Dialogue (Oral feedback) – occurs in a number of contexts including one-to-one lessons, meetings with school mentor, rehearsals, observation of process and tutorials/seminars, group discussion and can occur both face-to-face or within an online community. The oral dialogue, for some classes and lessons, is sometimes formalised in a mutually constructed written feedback form.
- Written – tutors may provide purely formative feedback in written form, which could be on paper or by electronic means.

### *Assessment as Learning*

A key feature across the Programme, from mentors on placement to one-to-one instrumental/voice lessons is the staff / student dialogue. Through dialogue, you are encouraged to self-evaluate and reflect deeply on what you have learned. Areas of strength and weakness are identified and SMART goals for the future are set.

Around 90% of the feedback that you will receive during the course of your studies will be *assessment as learning through* this type of dialogue. It is your responsibility to capture this in your personal development record.

### *Summative Assessment*

Summative Assessment results in the production of a grade (or Pass/Fail) and is a measurement of your learning. Summative assessment is designed to evaluate how well you have achieved the learning outcomes associated with a particular module or, in the case of final degree classifications, an entire programme. On Conservatoire programmes, all summative assessment is also formative in that it is designed to provide feedback and feedforward to you so that you are able to make further developments in the future.

The main modes of assessment on the BEd (Music) Programme are:

- Live Assessments: e.g. performances, presentations, vivas.
- Submissions: e.g. written assignments, essays, folios, dissertations, Documentation Projects.
- Continuous Observation: e.g. a combination of both of the above but smaller in scale and spread across the year. The specific tasks are usually designed to align with your particular goals. Reflective Practice is therefore an essential, embedded and key aspect of Continuous Observation.

We do not learn from experience... we learn from reflecting on experience.

John Dewey (1859–1952)

Assessment of placement combines all of the above methods of assessment. You are observed continuously, while working 'live' in a classroom setting and will have to submit placement documentation online during the course of the placement.

All summative assessments are accompanied by written feedback in the form of an examiner's report. This may be a paper-based or an online document. It may be compiled by one person (in which case there may be a moderation stage), or by two or three examiners working together (e.g. in a performance assessment, dissertation).

The main methods of summative feedback on the BEd (Music) Programme are:

- Grade (or Pass/Fail) – you will receive a grade for all summative assessments expressed in terms of the Conservatoire's Common Assessment Scale. Grades will be attached to each assessment mode of each module and will be aggregated to produce an overall module grade in accordance with the weightings of each assessment mode.
- Written – alongside the grade, you will always receive written feedback on your performance in a summative assessment. The precise nature of that written feedback will vary depending on the assessment mode (e.g. a performance examination, an essay, a reflective journal etc.). However, written feedback will always illuminate the grade and provide you with advice as to how you might improve your performance so, in that sense, written summative feedback is also formative. You may also be referred to support services such as the Effective Learning Service.

### *Pass/Fail versus Graded*

The Programme make use of both Graded and Pass/Fail assessment. In general, Pass/Fail is used when assessing breadth and graded when assessing depth. Pass/Fail is, therefore, used predominantly during years one and two. In years three and four, where greater depth is expected, your work will normally be graded using the Conservatoire's Common Assessment Scale.

### *Summative Assessment Calendars for Core Modules*

The Assessment Calendar for Academic Year 2023/24 will be issued at the start of term in excel format. This will allow you to filter by module so that you can see at a glance the deadlines that are applicable to you.

## Examiners, Assessors and Moderators

The School of Music deploys four types of examiner.

**Internal Examiners** are members of staff, including staff at partner institutions. They are responsible for assessing you against the relevant published learning outcomes, assessment criteria and assessment matrix. Specifically, the duties of Internal Examiners are:

- to assess your work impartially, in accordance with the assessment regulations for the programme, and, through discussion with Internal Moderators, to agree assessment outcomes;
- give detailed, specialist (or generalist) feedback to you;
- where appropriate, to employ the process of independent grading and arrive at an agreed grade with other examiners.

**Internal Moderators** are responsible for ensuring parity of assessment standards within a module. Specifically, the duties of Internal Moderators are:

- to assess your work impartially, in accordance with the assessment regulations for the programme;
- to confirm the grades awarded and, in consultation with Internal Examiners, to moderate grades and comments, where necessary.

**Specialist External Assessors** (SEAs), who are not otherwise employed by the Conservatoire, may occasionally be appointed to assess you in Principal Performance Study exams where an internal examiner is not available. The main duties of Specialist External Assessors are the same as those for internal examiners, and in addition:

- to report annually to the School of Music Management Team on the effectiveness of the assessments, and to make recommendations arising from them.

Academic Board appoints two **External Examiners** (EEs) for the BEd Programme. The External Examiners will not be directly involved in assessing you: they are responsible for monitoring quality and standards.

The main duties of External Examiners are:

- to compare standards applied with those of comparable programmes, particularly those in other Higher Education Institutions;
- to judge the work of students impartially, in accordance with the assessment regulations for the programme and, through discussion with Joint Heads of Programme and Internal Examiners, to moderate and agree assessment outcomes;
- to monitor progression within programmes;
- to approve the form, content and manner of delivery of the arrangements for assessment;
- to conduct an oral examination of any candidate, if required;

- to make recommendations to the relevant Board of Examiners to monitor the procedures by which the recommendations for awards are reached;
- to endorse, through signing the record of the Board of Examiners, the decisions of Boards of Examiners in respect of awards and student progress;
- to report annually to the Principal on the effectiveness of the assessments, and to make recommendations arising from them.

All aspects of the Programme are open to scrutiny by the External Examiners. The External Examiners may decide, at their discretion and in line with common practice, to carry out their duties through sampling. In cases where it is agreed that a sample of assessed work will be provided, the principles for such a selection will be confirmed with the External Examiners in advance. The selection will be made so as to ensure that the External Examiners have sufficient evidence to determine that internal grading, moderation and classification are of an appropriate standard and consistency. Normally, the selection will include the work that demonstrates a range of grades and all failed work. External Examiners will also be provided with the complete assessment data for all assessable components of relevant modules.

The two External Examiners are responsible for oversight of the following areas of the Programme:

	Modules	Professional Background
External Examiner For Education	Teacher Education 1-4 School Experience 1-4 Education Options	A GTCS registered music teacher, with a solid background in school based practice, who has engaged in Masters level study in education (i.e. GTCS Standard for Career-Long Professional Learning) or who demonstrates equivalent professional experience through, for example, working in a senior education post.
External Examiner For Music	All core and option modules in music	A current or recent lecturer in music at a Higher Education Institution.

### *Appointment of External Examiners and Specialist External Assessors*

External Examiners are appointed in accordance with the process described for 'External Examiners' in the RCS Quality Assurance Handbook (QAH6).

The School of Music Management Team, on the recommendation of the relevant Head of Performance Department and in accordance with the criteria published in QAH6, appoints Specialist External Assessors (SEAs) in each discipline.

External Examiners and Specialist External Assessors are normally appointed for four-year periods.

## **The Assessment protocol - What happens to your submitted work?**

### *Submission Deadlines and Examination Dates*

Submission deadlines and examination dates (or examination weeks) are advertised at the beginning of the academic session (see Assessment Calendars above). Where the timing of individual assessments varies from the above schedule, these must be agreed with you via your Student Contract.

### *The Assessment Process for Submissions*

The following steps will be followed for all written submissions.

1. The assignment brief will be prepared by Module Co-ordinator/Lecturer(s) and distributed to you at least six weeks before the published deadline.
2. Assignments are normally submitted online (or in exceptional cases to AAS Office).
3. Submissions released for marking to Internal Examiner(s)
4. On completion of marking either
  - a. all fails and a sample of 20% of passed submissions or 10 passed submission, whichever is higher, will be reviewed by the internal moderator, or
  - b. where work is to be double-marked, the markers will jointly agree a final report and grade. Where there is a spread of double markers, the submissions will also be moderated as described above.
5. Once the feedback and grades have been agreed, these will be released by the published dates in the assessment calendar. Please note that some feedback and grades are not released until after the meeting of the relevant Board of Examiners / Progress Committee.
6. Where a submission has not been submitted online, the Internal Moderator selects a sample of the submissions for inspection by the EE (photocopied)
7. Finalised Feedback sheets and grades are forwarded to the BEd Programme Support Administrator who will upload the feedback sheets to the Student Contract and forward the grades to Registry

### *The Assessment Process for Live Assessments*

For Principal Performance Study 1-4 Performance Viva assessments, you will submit an Exam Programme Form detailing your programme and timings to the BEd Programme Support Administrator towards the end of March. The final schedule for all performance/practical exams will be published at least three weeks in advance of the exam.



Performance/practical assessments are normally double marked or, where there is only one assessor, videoed and moderated by an Internal Moderator. Assessments that are double marked will employ the following process of blind grading:

1. Following the assessment, the Examiners will, with reference to the Learning Outcomes, Assessment Criteria and the appropriate Assessment Matrix, note on a blind grading grid their blind independent grades for the assessments. These grades will merely act as a starting point for discussion about your performance.
2. Following discussion, the Internal Examiners will arrive at an agreed grade and final joint report.

### *Students with Learning Agreements*

If you have a learning agreement, then the Conservatoire will make the agreed adjustments to your assessments.

Dyslexia and Dyspraxia account for a large proportion of declared disabilities at the Conservatoire. Following submission, the work of students with dyslexia is anonymously identified. We will not penalize the grade of the work of students with dyslexia for errors in spelling and punctuation, and we will be tolerant of occasional lapses in grammar and presentation. We may, however, still provide advice on these areas via the written feedback

### *Moderation and Double Marking*

Internal Moderators have responsibility for ensuring comparability of assessment standards and processes across a given module, particularly in modules where several Internal Examiners may be involved in the assessment process.

Internal Moderators scrutinize the assessments in a particular module, or a sample of the assessments, depending on student numbers and the module level. Where Internal Moderators believe that an Internal Examiner's grade should be changed or that her/his comments require modification, they have the authority to discuss this issue directly with the Internal Examiner concerned. In any cases of disagreement, the Joint Heads of BEd (Music) (or other relevant head of Programme/Department) will act as arbiter, and final recourse may be made to the relevant External Examiner.

### *Moderation of Submissions*

After first-marking, written work is reviewed by the Internal Moderator. Where the Module Coordinator/Lead tutor has undertaken the first-marking, another member of the module team or department will be designated Internal Moderator.

In the event of a perceived misalignment of grades (a pattern emerging of consistent under- or over-marking) the Internal Moderator will consult with the Joint Heads of BEd as to whether to apply a general moderation of grades (normally up or down two increments, e.g. from D3 to D1).

If no consistent pattern is evident in the perceived misalignment of grades, but the Internal Moderator is convinced of inaccuracy, the matter must be reported to the Joint Heads of BEd (or appropriate Head of Programme/Department), and all scripts will be re-marked by a different assessor.

### *Double Marking of Submissions*

Where work is double-marked (e.g. Teacher Education 4, Practitioner Enquiry; Free Composition 2 Folio) two internal examiners will independently grade the submission and write draft feedback. The two internal examiners will then agree a final report and grade for the submission. Where part of the assessment entails a viva or a 'Teach Meet', as is the case for Teacher Education 4, the two examiners may raise the initial agreed grade by up to two increments, e.g. B3 may become B2 or B1. An initial agreed grade may not be lowered.

### **Word Count Penalties**

For all written submissions the word count will be stated clearly in both the module descriptor and the assessment brief. Your word count should not include the bibliography, footnotes, diagram/score labels or the title. It must, however, include any quotations and citations provided in the main body of the text.

Submissions that are over or under the assignment word count by more than 10% will incur a penalty as follows:

- Written submissions that are over or under the word count by 10-19% will lose 2 marks to a minimum of D3.
- Written submissions that are over the word count by 20% or more will lose 4 marks to a minimum of D3.
- Written submissions that are under the word count by 20% or more will be capped at D3 and may fail if the incomplete assignment does not adequately meet the learning outcomes and assessment criteria.

### **Performance Viva Recital Lengths**

Recital lengths are specified as an exact number of minutes. This is the length of the complete performance (excluding the viva).

- In years one to three, this does not include time to tune your instrument but is timed from the first to the last note of the performance and is inclusive of any spoken introductions.
- In the fourth year public recital, this is the time from when you first walk onto the stage to the final note of the performance (inclusive of tuning, spoken introductions, etc.).

Spoken introductions should remain brief and be pertinent to the music being performed.

### *Time Penalties*

In years one and two, penalties apply as follows:

- Recitals that under-run by 20% or more will fail with a grade of F.
- Recitals that over-run by 10% may be stopped to keep to the published schedule.

In years three and four (public recital), penalties apply as follows:

- Recitals that over-run by 10% will lose 1 mark and will be stopped to keep to the published schedule.
- Recitals that under-run by 10-19% will lose 1 mark to a minimum of D3.
- Recitals that under-run by 20% or more will fail with a grade of F.

Assessors will first grade the recital as normal, and then apply the penalty to the agreed mark. The penalty will be clearly noted on the report form (reason for penalty and marks deducted).

### **Return of Work**

We will return your work within six working weeks of the submission date but we aim to return your work within three/four working weeks of the submission date, except in the case of end-of-session submissions/performances where the grade is only released after the meeting of the Board of Examiners. Target return dates are provided in the Assessment Calendar.

All grades released prior to the meeting of the Board of Examiners are provisional until they have been ratified by relevant Board of Examiners. Boards of Examiners reserve the right to moderate results and to correct erroneous results.

### *Publication of Results*

Assessment results are released online either via Moodle or uploaded with feedback sheets onto the Student Contract. Final grades that have been ratified by the Board of Examiners will be released to the Student Contract following the meeting of the Board of Examiners.

If you seek clarification of an assessment result you should approach:

- the Joint Heads of BEd (Music)
- the Registrar.

### **Feedback on Drafts (Oral and Written)**

Staff will be happy to give you some feedback on draft work but please be aware that there are limits to how much additional time a member of staff may be able to set aside for you. For each assessment, staff have an obligation to ensure that all students are given the same opportunities for informal feedback on their work.

When providing feedback on your draft work, staff may, through dialogue, encourage you to consider ways in which the work could be improved. They may also comment on matters of style, clarity, argument or structure. These suggestions will be offered as guidance only with staff exercising their professional judgement to ensure that your final submission remains your own.

## **REFLECTIVE PRACTICE AND THE PERSONAL DEVELOPMENT RECORD (PDR)**

### **Personal Development Principles**

The broad objectives for the Personal Development Record (PDR) on the Programme are to help you to:

- review, plan and take responsibility for your own learning,
- reflect critically on what and how you have learned,
- articulate your personal goals and evaluate progress and achievement, particularly with respect to School Experience placements,
- gain a holistic overview of your learning and its relationship to *The Standard for Provisional Registration*,
- improve study and time management skills,
- develop a positive and pro-active attitude to learning,
- develop as an independent and confident self-directed learner.

The Personal Development Record comprises all activities that involve you developing awareness of, and responsibility for your personal learning journey. The PDR is not a single document but, rather, an umbrella descriptor that describes all of the places on the Programme where you are required to gather evidence; reflect upon and evaluate your learning; and set SMART goals for the future. You are expected to evidence and evaluate your learning against:

- *The Standard for Provisional Registration*
- The GTCS subject requirements (and associated RCS exemplar materials)
- The Programme Learning Outcomes
- The RCS Graduate Attributes.

The following list exemplifies the types of evidence that you might gather:

- digests of oral dialogue with tutors and peers (e.g. with school mentors or Conservatoire tutors)
- formative and summative reports (e.g. School Experience)
- personal notebooks/diaries (e.g. from seminars, diary of independent study)
- recordings of practice sessions
- your targets/goals for the coming week;
- your observations on working with others;
- notes on background research on the music you have studied;
- lists of recordings/concerts you have heard (with performers);

## Mentoring (Transitions Tutor)

All students on the Programme are allocated a Transitions Tutor. The role of the Transitions Tutor is to assist you in making Programme choices, such as which Pathway(s) to choose through years three and four. Formal Transitions Tutorial meetings happen at the following stages in the Programme:

<b>Year 1</b>	Term 1, Week 3-6 Term 2, Week 11	Welcome Assist with options and pathway choices
<b>Years 2 &amp; 3</b>	Term 1, Week 2-4 Term 2, Week 12	Welcome (confirm options, etc.) Assist with options and pathway choices
<b>Year 4</b>	Term 1, Week 2-4 Term 2, Week 12	Welcome (confirm options, etc.) Post-placement debrief

As well as assisting with your transition through the Programme, Transitions Tutors are also able to help you take a holistic overview of your studies as well as provide a degree of pastoral care, referring you to other Conservatoire channels of student support and welfare as and when required.

On a day-to-day basis, Programme staff, both at the Conservatoire and in schools, will mentor and guide you in your learning. You are expected to capture these moments in your PDR.

## Assessment of PDR

The PDR is assessed in different ways across the Programme, e.g. during placement through the Teaching File. As well as commenting upon skills developed during the placement, you are expected to reflect upon knowledge of skills from teacher education and music studies which you have used successfully during the placement.

In other areas of the Programme, the PDR is integrated into assessments, e.g. as part of Continuous Observation (e.g. Integrated Music Studies 1 & 2) or a Documentation Project (e.g. Complementary Placement Studies). In these areas, the PDR usually combines a written reflection with video/audio evidence.

The following PDR template, based on the [GTCS Professional Update model](#). Various modified forms of this template are used across different programme modules.

## PROGRAMME SPECIFIC PROGRESS REGULATIONS

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All modules must normally be passed in order to proceed to the next level of study, or to be awarded the degree of BEd (Music) with Honours.

In cases of failure at resit in Years I–III, the Board of Examiners will take account of your overall profile for the year and any preceding year(s) of study at the Royal Conservatoire, any mitigating circumstances, and the report(s) of the relevant Examiners where applicable. Failure at resit will result in one of the following outcomes:

- A. Failure at resit may result in termination of studies and conferment of the appropriate exit award (for students in Years II and III). In Years I–III, exceptionally and only in cases of borderline failure (E1 at resit) in any of these assessments, the Board of Examiners may consider suspending your studies for one year and offer you a second and final resit of the failed assessment(s) in the following Academic Year. (The Board of Examiners may recommend that you consider the option of taking Continuing Education in order to attempt retrieval of the failure.) Failure at the second and final resit will result in termination of studies and conferment of the appropriate exit award (for students in Years II and III).
- B. In Years I–III, a fail at resit may be compensated, so long as the Board of Examiners is satisfied with the overall quality of your application, progress and achievement to date. Compensation does not turn a fail into a pass, but acknowledges the work undertaken. The original fail grade stands, and you may be allowed to proceed to the next year of study. Modules totalling no more than 20 credits may be compensated in any given year of study. Overall Modules Grades which have been compensated shall have the suffix '©'.
- C. In Years I–III only, following a fail at resit which is not compensated, the Board of Examiners may allow you to proceed to the next year of study whilst requiring you to re-take the failed module, i.e. to attend all classes and to complete all assessments pertaining to that module in the following Academic Year. Normally, modules totalling no more than 20 credits may be carried forward for re-take in the following year of study. (In cases where the failed module is not offered in the following Academic Year, the Board of Examiners will require you to undertake another module, of the same credit-rating.) Failure at re-take will normally result in termination of studies and conferment of the appropriate exit award (for students in Year II only). Students in Year IV who fail Year III modules at re-take may be eligible for the award of BA (Education Studies) or BEd (Music) ordinary.
- D. In Years I–III: failure at resit or re-take in modules totalling more than 30 credits will normally result in termination of studies and conferment of the appropriate exit award (for students in Years II and III).

In order to progress to the next year of the programme you **must** pass the School Experience and Teacher Education modules. Where a pass is not secured in School

Experience, a retrieval placement will normally be arranged. Failure to pass School Experience modules at resit will normally result in the termination of studies.

Award(s) incorporated in the programme framework

*Certificate of Higher Education (Music Education)*

SHE Level 1 (SCQF 120 credits at SHE 1; ECTS 60 credits)

*Diploma of Higher Education (Music Education)*

SHE Level 2 (SCQF 240 credits at least 90 of which must be at SHE 2; ECTS 120 credits)

*Bachelor of Arts (Music Education)*

SHE Level 3 (SCQF 360 credits; at least 60 of which must be at SHE 3; ECTS 180 credits)

*Bachelor of Education (Music)*

SHE Level 3 (SCQF 420 credits; at least 60 of which must be at SHE 3; ECTS 210 credits)

This award may only be conferred on a candidate who has successfully completed Years I-III of the Programme and who has successfully completed the following Year IV modules:

- School Experience 4 (40 credits at SCQF 10)
- Teacher Education 4 (20 credits at SCQF 10)

*Bachelor of Education (Music) with Honours*

SHE level 4 (SCQF 480 credits; at least 200 of which must be at SHE 3 and 4 of which a minimum of 90 must be at SHE 4); ECTS 420 credits)

### Calculation of Honours Classification

The following are examples of how your degree classification will be calculated. Example 1 is for students (currently in year four) who have graded School Experience placements. Example 2 is for students (currently in year three) who have placements that are assessed as pass/fail.

The thresholds for degree classifications are as follows:

First Class	13.00-17.00
Borderline First	12.50-12.99
Upper Second Class (2i)	10.00-12.49
Borderline Upper Second	9.50-9.99
Lower Second Class (2ii)	7.00-9.49
Borderline Lower Second	6.5-6.99
Third Class	4.0-6.49



Example 1

The following is an example of how your degree classification is calculated. Credit for modules that are graded as PASS/FAIL are not included in the calculation. Year Three and Year Four are weighted 30%/70% respectively. Further information on how degrees are classified can be found in the Undergraduate Handbook.

Year 3	Grade	17-point Scale	Credits	Scale * Credits
School Experience 3	C1	9	40	360
Teacher Educaiton 3	B3	10	20	200
Principal Performance Study 3	B3	10	20	200
Accompaniment Studies 3 (20)	B2	11	20	220
Elective	C1	9	10	90
Option Module (any level)	PASS	n/a	10	n/a
<b>Totals</b>		<b>49</b>	<b>110</b>	<b>1070</b>

÷ graded credit total =

Overall year 3 Score	Year 3 Weighting	Weighted Year 3 Score
9.73	*30% =	2.92

Year 4	Grade	17-point Scale	Credits	Scale * Credits
School Experience 4	B2	11	40	440
BEd Professional Studies - Level 4 (20)	B1	12	20	240
Principal Performance Study 4	B1	12	20	240
Accompaniment Studies - Level 4 (20)	B2	11	20	220
Primary Music 1	A5	13	20	260
<b>Totals</b>		<b>59</b>	<b>120</b>	<b>1400</b>

÷ graded credit total =

Overall year 4 Score	Year 4 Weighting	Weighted Year 4 Score
11.67	*70% =	8.17

Overall Score	11.08
<b>AWARD 2i</b>	

Example 2

The following is an example of how your degree classification is calculated. Credit for modules that are graded as PASS/FAIL are not included in the calculation. Year Three and Year Four are weighted 30%/70% respectively. Further information on how degrees are classified can be found in the Undergraduate Handbook.

Year 3	Grade	17-point Scale	Credits	Scale * Credits
BEd School Experience - Level 3 (40)	PASS	n/a	n/a	n/a
BEd Professional Studies - Level 3 (20)	B3	10	20	200
BEd Creative Music Studies - Level 3 (20)	A3	15	20	300
Elective	B2	11	20	220
Elective	C1	9	10	90
Option Module (any level)	PASS	n/a	n/a	n/a
<b>Totals</b>		<b>45</b>	<b>70</b>	<b>810</b>

= graded credit total =

Overall year 3 Score	Year 3 Weighting	Weighted Year 3 Score
11.57	*30% =	3.47

Year 4	Grade	17-point Scale	Credits	Scale * Credits
BEd School Experience - Level 4 (40)	PASS	n/a	n/a	n/a
BEd Professional Studies - Level 4 (20)	B1	12	20	240
BEd Creative Music Studies - Level 4 (20)	A5	13	20	260
Elective	B2	11	30	330
Elective	A5	13	10	130
<b>Totals</b>		<b>49</b>	<b>80</b>	<b>960</b>

= graded credit total =

Overall year 4 Score	Year 4 Weighting	Weighted Year 4 Score
12.00	*70% =	8.4

<b>Overall Score</b>	<b>11.87</b>
<b>AWARD 2i</b>	

## Endorsements

The following endorsements may be awarded on graduation:

Endorsement	Year 3 module	Year 4 module
Teaching	School Experience 3	School Experience 4
Additional Support for Learning	Additional Support for Learning 3	Additional Support for Learning 4
Primary Music	Primary Music 1	Primary Music 2
Performance	Principal Performance Study 3	Principal Performance Study 4
Music Technology	Music Technology for Education	Music Technology Project
Composition	Free Composition 1	Free Composition 2
Musicology	Musicology	Musicology research project

For endorsements to be awarded in any of these areas, you must achieve:

- A grade no lower than A5 for the associated year four module
- A grade no lower than B3 for the associated year three module

Endorsements, which may be awarded in more than one area, will be listed on your degree transcript.

## PROGRAMME COMMITTEES AND YEAR GROUP MEETINGS

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

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

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

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

### Student Representation

You will elect two student representatives to represent your year group on the Programme Committee, who will normally serve for the duration of their programme studies, though the year group retains the right to change its representative if necessary.

An election will be held to select a representative. 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.

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

### Meeting Schedule

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

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

### **Programme Committee Open Forum**

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

For further information on the remit and membership of your Programme Committee please contact Marie Green (M.Green@rcs.ac.uk), Assistant Registrar (Programme Support).

### **Other Opportunities for Feedback**

In addition to the formal schedule of meetings set out above, there will be other opportunities for you to feedback on the content and delivery of the Programme, for example:

- At Transitions Tutorial Meetings
- Programme Feedback Questionnaires
- The National Student Survey (<https://www.thestudentsurvey.com/>) for year four students only
- Through your student reps between Programme Committee Meetings
- By email / MS Teams
- In person, either by coming to the staff base or through a privately arranged meeting with staff

## **MODULE DESCRIPTORS**

<b>Module Title</b>	<b>Accompaniment Studies - Level 3 (10)</b>	
<b>SCQF Level</b>	9	
<b>Credit Rating</b>	10 SCQF credits / 5 ECTS credits	
<b>Total notional student effort hours</b>	100 hours	
<b>Status</b>	Elective on BEd (Music), years 3 and 4	
<b>Pre-requisites</b>	BEd Integrated Music Studies - Level 2 (60)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	You will study a range of accompaniments that will develop our skills in accompaniment so that you are able to support effectively pupils in school sitting performance examinations.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
Group Lessons		22
Independent Study		78
<b>Learning Outcomes</b>		
On completion of this module, you will be able to:		
<b>LO1</b>	Securely and supportively perform a range of contrasting piano accompaniments	
<b>Assessment</b> You will be assessed through:		
<b>Assessment 1, Type, scope and Weighting</b>	<ul style="list-style-type: none"> <li>• <b>Performance</b> <ul style="list-style-type: none"> <li>○ Type: Performance</li> <li>○ Scope: a Programme of around seven minutes of music</li> <li>○ Weighting: 100%</li> </ul> </li> </ul>	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	John Gormley
<b>Module schedule</b>	

<p>Group Lessons: one hour per week for 20 weeks (Mondays)</p> <p>Independent Study:</p> <ul style="list-style-type: none"> <li>• around four hours per week when not on placement</li> <li>• around two hours per week when on placement</li> </ul>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Ongoing weekly feedback and mutually agreed goals set between you and your tutor.
<b>Summative assessment</b> Description	<p>Assessment 1: Performance</p> <p>Assessed LOs: LO1</p> <p>You will perform a programme of repertoire with soloists. The repertoire that you choose should be negotiated with your tutor and agreed with the module coordinator. The agreed repertoire should be noted on your Student Contract. The repertoire that you choose should be challenging but not unrealistic.</p>
<b>Feedback methods</b>	<p>Formative Feedback and goals to be captured by your tutor online using Microsoft Class Notebook.</p> <p>A Summative Feedback Report and Grade will be provided by two internal examiners.</p>
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Evidence of musical intentions</li> <li>• A sense of appropriate style</li> <li>• A performance that supports your soloist(s)</li> </ul>

<b>Resources</b>	
<b>Essential</b>	
<ul style="list-style-type: none"> <li>• SQA (2019) National Qualifications in Performing. Available at: <a href="https://www.sqa.org.uk/sqa/files_ccc/NQ_Music_Performing.pdf">https://www.sqa.org.uk/sqa/files_ccc/NQ_Music_Performing.pdf</a> (Accessed 7 March 2023)</li> </ul>	
<b>Recommended</b>	
<b>Other Information</b>	You are encouraged to explore the work of under-represented composer, especially female and BIPOC composers.
<b>Next Steps</b>	<p>Accompaniment Studies - Level 4 (10)</p> <p>Accompaniment Studies - Level 4 (20)</p>



<b>Assessment 1 Assessment criteria:</b>	<i>Evidence of musical intentions</i>	<i>A sense of appropriate style</i>	<i>A performance that supports your soloist(s)</i>
<b>A1-A2</b> Outstanding work at this level.	A performance that demonstrate clear, appropriate and consistent musical intentions throughout.	A performance that consistently demonstrates a high level of stylistic understanding.	A performance that demonstrates consistent supportive connection with your soloist(s)
<b>A3-5</b> Excellent	A performance that demonstrates clear, appropriate and consistent musical intentions in most places.	A performance that mostly demonstrates a high level of stylistic understanding.	A performance that mostly demonstrates consistent and supportive connection with your soloist(s)
<b>B1-3</b> Very good	A performance that demonstrates clear and appropriate musical intentions in many places.	A performance that often demonstrates appropriate stylistic understanding.	A performance that is in large part supportive of your soloist(s).
<b>C1-3</b> Good	A performance that demonstrates appropriate musical intentions in a number of places.	A performance that demonstrates stylistic awareness in some places.	A performance that is supportive of your soloist(s) in some places.
<b>D1-3</b> Satisfactory	A performance that demonstrates evidence of musical intentions but only to some limited extent.	A performance that demonstrates some stylistic awareness but this is somewhat limited in range and depth.	A performance that offers some support to your soloist(s) but this is somewhat limited in extent.
<b>E1-2</b> Inadequate/ Fail	A performance that is musically too limited.	A performance that gives little regard to the stylistic implications of the repertoire.	A performance that offers very limited or no support to the soloist.

**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>Accompaniment Studies - Level 4 (10)</b>	
<b>SCQF Level</b>	10	
<b>Credit Rating</b>	10 SCQF credits / 5 ECTS credits	
<b>Total notional student effort hours</b>	100 hours	
<b>Status</b>	Elective on BEd (Music), year 4	
<b>Pre-requisites</b>	Accompaniment Studies - Level 3 (10)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	Accompaniment Studies - Level 4 (20)	
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	You will study a range of advanced accompaniments that will develop our skills in accompaniment so that you are able to support effectively pupils in school sitting performance examinations.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
Group Lessons		22
Independent Study		78
<b>Learning Outcomes</b>		
On completion of this module, you will be able to:		
<b>LO1</b>	Perform advanced accompaniments securely and fluently with a supportive connection to your soloist(s)	
<b>Assessment</b> You will be assessed through:		
<b>Assessment 1, Type, scope and Weighting</b>	<ul style="list-style-type: none"> <li>• <b>Performance</b> <ul style="list-style-type: none"> <li>○ Type: Performance</li> <li>○ Scope: a Programme of around seven minutes of music</li> <li>○ Weighting: 100%</li> </ul> </li> </ul>	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	John Gormley
<b>Module schedule</b>	

<p>Group Lessons: one hour per week for 20 weeks (Mondays)</p> <p>Independent Study:</p> <ul style="list-style-type: none"> <li>• around four hours per week when not on placement</li> <li>• around two hours per week when on placement</li> </ul>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Ongoing weekly feedback and mutually agreed goals set between you and your tutor.
<b>Summative assessment</b> Description	<p>Assessment 1: Performance</p> <p>Assessed LOs: LO1</p> <p>You will perform a programme of repertoire with soloists. The repertoire that you choose should be negotiated with your tutor and agreed with the module coordinator. The agreed repertoire should be noted on your Student Contract. The repertoire that you choose should be challenging but not unrealistic.</p>
<b>Feedback methods</b>	<p>Formative Feedback and goals to be captured by your tutor online using Microsoft Class Notebook.</p> <p>A Summative Feedback Report and Grade will be provided by two internal examiners.</p>
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A confident musical personality</li> <li>• An informed stylistic performance</li> <li>• A supportive connection with your soloist(s)</li> </ul>

<b>Resources</b>	
<b>Essential</b>	
<ul style="list-style-type: none"> <li>• SQA (2019) National Qualifications in Performing. Available at: <a href="https://www.sqa.org.uk/sqa/files_ccc/NQ_Music_Performing.pdf">https://www.sqa.org.uk/sqa/files_ccc/NQ_Music_Performing.pdf</a> (Accessed 7 March 2023)</li> </ul>	
<b>Recommended</b>	
<b>Other Information</b>	None
<b>Next Steps</b>	

<b>Assessment 1 Assessment criteria:</b>	<i>A confident musical personality</i>	<i>An informed stylistic performance</i>	<i>A supportive connection* with your soloist(s)</i>
<b>A1-A2</b> Outstanding work at this level.	A performance that demonstrate clear, appropriate and consistent musical personality throughout, which is sophisticated in places.	A performance that consistently demonstrates a high level of informed stylistic understanding.	A performance that demonstrates consistent supportive connection with your soloist(s), that is sophisticated in places.
<b>A3-5</b> Excellent	A performance that demonstrates clear, appropriate and consistent musical personality in most places.	A performance that mostly demonstrates a high level of informed stylistic understanding.	A performance that mostly demonstrates consistent and supportive connection with your soloist(s)
<b>B1-3</b> Very good	A performance that demonstrates a clear and appropriate musical personality in many places.	A performance that often demonstrates an informed stylistic understanding.	A performance that is in large part demonstrates a supportive connection with your soloist(s).
<b>C1-3</b> Good	A performance that demonstrates some musical personality in a number of places.	A performance that demonstrates informed stylistic understanding in some places.	A performance that has a supportive connection to your soloist(s) at times.
<b>D1-3</b> Satisfactory	A performance that demonstrates some evidence of a musical personality but only to some limited extent.	A performance that demonstrates some stylistic understanding but this is at times limited in range and depth.	A performance that offers some supportive connection to your soloist(s) but this is somewhat limited in extent.
<b>E1-2</b> Inadequate/ Fail	A performance that does not demonstrate a musical personality.	A performance that gives little regard to the stylistic implications of the repertoire.	A performance that offers very limited or no supportive connection to the soloist.

**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>Accompaniment Studies - Level 4 (20)</b>	
<b>SCQF Level</b>	10	
<b>Credit Rating</b>	20 SCQF credits / 10 ECTS credits	
<b>Total notional student effort hours</b>	200 hours	
<b>Status</b>	Elective on BEd (Music), year 4	
<b>Pre-requisites</b>	Accompaniment Studies - Level 3 (10)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	Accompaniment Studies - Level 4 (10)	
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	You will study a range of advanced accompaniments that will develop our skills in accompaniment so that you are able to support effectively pupils in school sitting performance examinations.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
1:1 lessons		11
Independent Study		189
<b>Learning Outcomes</b>		
On completion of this module, you will be able to:		
<b>LO1</b>	Perform advanced accompaniments securely and fluently with a supportive connection to your soloist(s)	
<b>Assessment</b> You will be assessed through:		
<b>Assessment 1, Type, scope and Weighting</b>	<ul style="list-style-type: none"> <li>• <b>Performance</b> <ul style="list-style-type: none"> <li>○ Type: Performance</li> <li>○ Scope: a Programme of around fifteen minutes of music</li> <li>○ Weighting: 100%</li> </ul> </li> </ul>	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	John Gormley
<b>Module schedule</b>	

<p>30 minutes of 1:1 lessons for twenty weeks. Independent Study:</p> <ul style="list-style-type: none"> <li>• around ten hours per week when not on placement</li> <li>• around four hours per week when on placement</li> </ul>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Ongoing weekly feedback and mutually agreed goals set between you and your tutor.
<b>Summative assessment</b> Description	<p>Assessment 1: Performance Assessed LOs: LO1</p> <p>You will perform a programme of repertoire with soloist(s). The repertoire that you choose should be negotiated with your tutor and agreed with the module coordinator. The agreed programme should be noted on your Student Contract. The repertoire that you choose should be challenging but not unrealistic.</p>
<b>Feedback methods</b>	<p>Formative Feedback and goals to be captured by your tutor online using Microsoft Class Notebook.</p> <p>A Summative Feedback Report and Grade will be provided by two internal examiners.</p>
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A confident musical personality</li> <li>• An informed stylistic performance</li> <li>• A supportive connection with your soloist(s)</li> </ul>

<b>Resources</b>	
<b>Essential</b>	
<ul style="list-style-type: none"> <li>• SQA (2019) National Qualifications in Performing. Available at: <a href="https://www.sqa.org.uk/sqa/files_ccc/NQ_Music_Performing.pdf">https://www.sqa.org.uk/sqa/files_ccc/NQ_Music_Performing.pdf</a> (Accessed 7 March 2023)</li> </ul>	
<b>Recommended</b>	
<b>Other Information</b>	None
<b>Next Steps</b>	

<b>Assessment 1 Assessment criteria:</b>	<i>A confident musical personality</i>	<i>An informed stylistic performance</i>	<i>A supportive connection with your soloist(s)</i>
<b>A1-A2</b> Outstanding work at this level.	A performance that demonstrate clear, appropriate and consistent musical personality throughout, which is sophisticated in places.	A performance that consistently demonstrates a high level of informed stylistic understanding.	A performance that demonstrates consistent supportive connection with your soloist(s), that is sophisticated in places.
<b>A3-5</b> Excellent	A performance that demonstrates clear, appropriate and consistent musical personality in most places.	A performance that mostly demonstrates a high level of informed stylistic understanding.	A performance that mostly demonstrates consistent and supportive connection with your soloist(s)
<b>B1-3</b> Very good	A performance that demonstrates a clear and appropriate musical personality in many places.	A performance that often demonstrates an informed stylistic understanding.	A performance that is in large part demonstrates a supportive connection with your soloist(s).
<b>C1-3</b> Good	A performance that demonstrates some musical personality in a number of places.	A performance that demonstrates informed stylistic understanding in some places.	A performance that has a supportive connection to your soloist(s) at times.
<b>D1-3</b> Satisfactory	A performance that demonstrates some evidence of a musical personality but only to some limited extent.	A performance that demonstrates some stylistic understanding but this is at times limited in range and depth.	A performance that offers some supportive connection to your soloist(s) but this is somewhat limited in extent.
<b>E1-2</b> Inadequate/ Fail	A performance that does not demonstrate a musical personality.	A performance that gives little regard to the stylistic implications of the repertoire.	A performance that offers very limited or no supportive connection to the soloist.

**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>Additional Performance Study 1</b>			
<b>Brief Description</b>	In this module you will develop your musical performance skills on an additional performance through re-evaluation and consolidation of your basic technique.			
<b>SCQF Level</b>	Level 7			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status</b>	Option on BEd			
<b>Pre-requisites</b>	By audition (around ABRSM Grade 7 standard)			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	N/A	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
1:1 lessons		0.5	22	11
Independent Study		-	-	89
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This module aims to: <ul style="list-style-type: none"> <li>nurture musical performance, skills, techniques, understanding, imagination and powers of expression appropriate to a variety of repertoire</li> <li>promote confidence in performance on a second subsidiary instrument or voice.</li> <li>nurture reflective practice through the documentation of your learning.</li> </ul>			
<b>Module Content</b>	The areas of study will be: <ul style="list-style-type: none"> <li>Solo performance on an instrument or voice</li> <li>Reflective Practice</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Demonstrate technical competency in instrumental or vocal performance			
<b>LO2</b>	Communicate musical understanding of repertoire through performance			
<b>LO3</b>	Reflect upon your own performance practice and personal development.			



<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b><u>Documentation Project plus an Observed Lesson</u></b> (Present between 5 and 10 minutes of music) <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of building a considered and broad technical foundation for future development</li> <li>• Some musical understanding</li> <li>• Competent musical interaction with others (where appropriate)</li> <li>• SMART Goal setting</li> <li>• Demonstration of progress having been made in terms of clearly identified Goals</li> <li>• Critical reflection on your learning</li> <li>• Self-management and reliability</li> <li>• Clarity and focus in your documentation.</li> </ul>
<b>Alignment of Assessment and Learning Outcomes</b>	
	Assessment 1
	LO1 <span style="float: right;">✓</span>
	LO2 <span style="float: right;">✓</span>
<b>Feedback</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Two mutually constructed feedback reports</li> <li>• Regular dialogue with your 1:1 tutor which you should record and reflect upon in your Documentation Project.</li> </ul>
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Cook, Nicholas, ed. (2002) <i>Rethinking Music</i> (Oxford: OUP) [see especially 'Analysing performance, performing analysis']</li> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> </ul>
<b>Other Relevant Details</b>	<p>Assessed by two internal examiners, one of who will normally be your tutor.</p>
<b>Next Steps</b>	<p>Additional Performance Study 2</p>

<b>Module Title</b>	<b>Additional Performance Study 2</b>			
<b>Brief Description</b>	In this module you will continue to develop your technique and your musical expressiveness on an additional performance study.			
<b>SCQF Level</b>	Level 8			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status</b>	Option on BEd			
<b>Pre-requisites</b>	Grade C2 in Additional Performance Study 1 (in the same discipline) or by audition.			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Other specific requirements</b>	None			
<b>Maximum number of Students</b>	N/A		<b>Minimum number of Students</b>	N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
1:1 lessons		0.5	22	11
Independent Study		-	-	89
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• enhance musical performance, techniques, understanding, imagination and powers of expression appropriate to the repertoire being studied</li> <li>• promote confidence in performance on an additional performance study.</li> <li>• continue to nurture reflective practice through documenting and evaluating learning.</li> </ul>			
<b>Module Content</b>	The areas of study will be: <ul style="list-style-type: none"> <li>• Solo performance on an instrument or voice</li> <li>• Reflective Practice</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Demonstrate technical competency and fluency in instrumental or vocal performance			
<b>LO2</b>	Communicate in-depth musical understanding of repertoire through performance.			
<b>LO3</b>	Reflect upon and evaluate your own performance practice and personal development.			

<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b><u>Documentation project plus an Observed Lesson</u></b> (Work on between 8 and 12 minutes of music) <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>○ Evidence of building a considered and broad technical foundation for future development</li> <li>○ Some musical understanding</li> <li>○ Competent musical interaction with others (where appropriate)</li> <li>○ SMART Goal setting</li> <li>○ Demonstration of progress having been made in terms of clearly identified Goals</li> <li>○ Critical reflection on your learning</li> <li>○ Self-management and reliability</li> <li>○ Clarity and focus in your documentation.</li> </ul>	
<b>Alignment of Assessments and learning Outcomes</b>		
	Assessment 1	
	LO1	✓
	LO2	✓
	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Two mutually constructed feedback reports</li> <li>• Regular dialogue with your 1:1 tutor which you should record and reflect upon in your Documentation Project.</li> </ul>	
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Cook, Nicholas, ed. (2002) <i>Rethinking Music</i> (Oxford: OUP) [see especially 'Analysing performance, performing analysis']</li> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> </ul>	
<b>Other Relevant Details</b>	Assessed by two internal examiners, one of who will normally be your tutor.	
<b>Next Steps</b>	Additional Performance Study 3	

<b>Module Title</b>	<b>Additional Performance Study 3</b>			
<b>Brief Description</b>	In this module, you will advance your technical capabilities in your additional principal study whilst embracing wider performance issues.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status</b>	Option on BEd			
<b>Pre-requisites</b>	Grade C2 in Additional Performance Study 2 (in the same discipline) or by audition.			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	N/A	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
1:1 lessons		0.5	22	11
Independent Study		-	-	89
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• Develop and promote musical performance skills, techniques, understanding, imagination and powers of expression appropriate to the repertoire being studied</li> <li>• Promote greater confidence in performance on an additional performance study.</li> <li>• Deepen reflective practice techniques through documenting and critically evaluating learning.</li> </ul>			
<b>Module Content</b>	The areas of study will be: <ul style="list-style-type: none"> <li>• Instrumental or vocal performance</li> <li>• Reflective Practice</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Demonstrate a high level of technical ability in instrumental or vocal performance			
<b>LO2</b>	Communicate critical musical understanding of a broad range of repertoire through performance.			
<b>LO3</b>	Critically evaluate your own performance practice and personal development.			
<b>Assessment 1, Type and Weighting</b>	You will be assessed through a:			

	<ul style="list-style-type: none"> <li>• <b><u>Documentation project plus an Observed Lesson</u></b> (Work on between 10 and 15 minutes of music) <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>○ Evidence of building a considered and broad technical foundation for future development</li> <li>○ Some musical understanding</li> <li>○ Competent musical interaction with others (where appropriate)</li> <li>○ SMART Goal setting</li> <li>○ Demonstration of progress having been made in terms of clearly identified Goals</li> <li>○ Critical reflection on your learning</li> <li>○ Self-management and reliability</li> <li>○ Clarity and focus in your documentation.</li> </ul>	
<b>Alignment of Assessment and Learning Outcomes</b>		
	Assessment 1	
	LO1	✓
	LO2	✓
	LO3	✓
<b>Feedback Modes</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Two mutually constructed feedback reports</li> <li>• Regular dialogue with your 1:1 tutor which you should record and reflect upon in your Documentation Project.</li> </ul>	
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Cook, Nicholas, ed. (2002) <i>Rethinking Music</i> (Oxford: OUP) [see especially 'Analysing performance, performing analysis']</li> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> </ul>	
<b>Other Relevant Details</b>	Assessed by two internal examiners, one of who will normally be your tutor.	
<b>Next Steps</b>	N/A	

Module Title	Additional Support for Learning 1			
<b>Brief Description</b>	In this module students will explore the concept of inclusion and inclusive practice via interactive, discussion-based workshops and activities. The content will allow them to develop a greater understanding as a teacher, through engaging with ideas surrounding professionalism, the values and ethics of teaching and reflective practice.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Teacher Education 2			
<b>Co-requisites</b>	Teacher Education 3			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	10	<b>Minimum number of Students</b>	5	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures / Workshops		c.2	15	30
Independent Study		-	-	170
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	tbc			
<b>Module Aims</b>	<p>The concept of inclusion has broadened considerably in Scottish education over the past 16 years to one where consideration is made towards a variety of factors which can influence a young person's engagement with education. Additional Support Needs (ASNs) is the term utilised when a child or young person requires additional support in order to benefit from school education.</p> <p>The Inclusive Education module will explore the wide variety of factors which may lead to children and young people having a need for additional support. These factors may include but are not limited to learning environment, family circumstances (including children and young people in care or acting as care givers), disability or health need, and social and emotional factors. The module will consider the duty of teachers in promoting and providing an inclusive learning experience for children and young people who require support for whatever reason.</p> <p>This module aims to explore the concept of inclusion and the forms which it takes within the classroom. Focus will also be placed on four themes which can influence a child's learning and how he/she is included in the learning experiences: issues associated with socio-economic, gender, disability and highly able learners. The course is</p>			

	structured to promote the development of a critical understanding of the literature and policies around inclusion and inclusive practice and relates this to classroom teaching via learning tasks and reflective activities.
<b>Module Content</b>	<p>The following provides an overview of what will be covered across this module:</p> <ul style="list-style-type: none"> <li>• Online Classroom sessions that will engage learners in study and discussion around: <ul style="list-style-type: none"> <li>○ The concept of inclusion and inclusive learning</li> <li>○ Key policies and initiatives in Scotland</li> <li>○ Exploration of ASNs in Scotland</li> <li>○ Additional Support Needs (ASNs)</li> <li>○ The role and responsibilities of the teacher in promoting inclusive practice, including working with others</li> </ul> </li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Engage critically with current issues, concepts and key debates surrounding inclusion and additional support needs (ASNs) in Scottish education through analysing and exploring research literature, professional guidelines and Scottish Government policy.
<b>LO2</b>	Demonstrate a growing knowledge and understanding of inclusive practice and the roles and responsibilities of teachers to cater for the needs for all children
<b>LO3</b>	Demonstrate this growing knowledge and awareness through engaging in critical analysis and exploration of the wider literature and educational debates through written work
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Written Assignment (2000 words)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Essay</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Identification of an appropriate issue/problem/challenge linked to inclusive education/additional support needs</li> <li>• Critical engagement with the wider research educational literature and policies related to the issue/problem/challenge identified</li> <li>• A clear understanding of the professional values and ethics guiding the practice and the role of enquiry in professional development</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English.</li> <li>• Adherence to the Harvard System for academic referencing.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b><u>Continuous observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 0%</li> <li>○ Type: Continuous Observation</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4</li> </ul> </li> </ul>

<p><b>Assessment Criteria for Assessment 2</b></p>	<p>During the course of the year, you will be set a series of short tasks aimed at helping you to develop your knowledge and understanding of music and apply it in a range of contents.</p> <p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Demonstration of a growing knowledge and ability to reflect upon the key educational concepts from across the module</li> <li>• Regular personal and professional reflection on learners and learning, linking this to school placement and reading</li> <li>• Demonstration of the Standards for Provisional Registration</li> <li>• Regular active engagement with tutors and peers</li> <li>• Clear goal setting during the course of the year</li> <li>• Self-management and reliability</li> </ul>																
<p><b>Alignment of Assessment and Learning Outcomes</b></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;"></th> <th style="width: 40%;">Assessment 1</th> <th style="width: 45%;">Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO3</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO4</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>			Assessment 1	Assessment 2	LO1	✓	✓	LO2	✓	✓	LO3	✓	✓	LO4	✓	✓
	Assessment 1	Assessment 2															
LO1	✓	✓															
LO2	✓	✓															
LO3	✓	✓															
LO4	✓	✓															
<p><b>Feedback</b></p>	<p>Students will receive feedback in a number of ways as follows:</p> <ul style="list-style-type: none"> <li>• Ongoing formative feedback from the programme team</li> <li>• Peer feedback on presentations and group work</li> </ul>																
<p><b>Recommended Resources</b></p>	<p>A reading list will be provided to students at the beginning of the module. This will be supplemented with additional resources, both text-based and online, throughout the academic session.</p> <p>The RCS Virtual Learning Environment (VLE) will be used to promote and foster a positive culture of independent learning, supporting and allowing for self-study and access to a wider range of designated resources.</p>																
<p><b>Other Relevant Details</b></p>	<p>You must pass each Assessment in order to pass the module overall. Delivery pattern above is indicative and subject to the timetabling constraints of placement schools.</p>																
<p><b>Next Steps</b></p>	<p>Teacher Education 4</p>																



Module Title	Additional Support for Learning 2			
<b>Brief Description</b>	In this module students will explore their development as a teacher, through engaging with ideas surrounding professionalism, the values and ethics of teaching and reflective practice.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Teacher Education 3			
<b>Co-requisites</b>	Teacher Education 4			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	10	<b>Minimum number of Students</b>	5	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		c.2	15	30
Independent Study		-	-	170
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr Angela Jaap			
<b>Module Aims</b>	<p>The aim of this module is to broaden students' knowledge and understanding of inclusion and inclusive pedagogy.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Develop a deeper understanding of inclusive practice and inclusive pedagogy through critical reflection on policy, legislation, and literature in relation to practice.</li> <li>• Investigate and critically reflection on pedagogy and adaptations to practice which can make Music education accessible for all learners.</li> </ul>			
<b>Module Content</b>	<p>The module will support students to engage actively with current issues, the literature and debates around inclusion and inclusive pedagogy and to contextualize these issues and debates within the Music classroom. Specifically, students will explore these debates through the following questions:</p> <ul style="list-style-type: none"> <li>• What do I understand by inclusion and accessibility?</li> <li>• What might inclusive practice and inclusive pedagogy look like?</li> <li>• How does what I do to support particular pupils/ benefit all pupils in the Music classroom?</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			

LO1	Evaluate critically how local and national policy impact on issues of inclusion and inclusive practice in the Music classroom		
LO2	Identify and explore features of pedagogy that contribute to an inclusive professional context		
LO3	Demonstrate the ability to critique different pedagogical approaches to Music education and how these promote accessibility for learners		
LO4	Demonstrate the ability to select, justify and evaluate critically a range of literature relevant to inclusion and inclusive pedagogy		
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Presentation</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Presentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4</li> </ul> </li> </ul>		
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Analysis of the evidence gathered (both literature-based and classroom/practice-based where appropriate)</li> <li>• A clear understanding of the professional values and ethics guiding the practice</li> <li>• Clear and appropriate means of dissemination</li> </ul>		
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b><u>Continuous observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 0%</li> <li>○ Type: Continuous Observation</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4</li> </ul> </li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	<p>During the course of the year, you will be set a series of short tasks aimed at helping you to develop your knowledge and understanding of music and apply it in a range of contexts.</p> <p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Demonstration of a growing knowledge and ability to reflect upon the key educational concepts from across the module.</li> <li>• Regular personal and professional reflection on learners and learning, linking this to school placement and reading.</li> <li>• Demonstration of the Standards for Provisional Registration.</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>			
		Assessment 1	Assessment 2
	LO1	✓	✓
	LO2	✓	✓
	LO3	✓	✓
	LO4	✓	✓
<b>Feedback</b>	<p>Students will receive feedback in a number of ways as follows:</p> <ul style="list-style-type: none"> <li>• Ongoing formative feedback from the programme team</li> <li>• Peer feedback on presentations and group work</li> </ul>		

<b>Recommended Resources</b>	<p>A reading list will be provided to students at the beginning of the module. This will be supplemented with additional resources, both text-based and online, throughout the academic session.</p> <p>The RCS Virtual Learning Environment (VLE) will be used to promote and foster a positive culture of independent learning, supporting and allowing for self-study and access to a wider range of designated resources.</p>
<b>Other Relevant Details</b>	<p>You must pass each Assessment in order to pass the module overall.</p> <p>Delivery pattern above is indicative and subject to the timetabling constraints of placement schools.</p>
<b>Next Steps</b>	<p>Masters level study in Education</p>

<b>Module Title</b>	<b>BEd Ensemble 2</b>			
<b>Brief Description</b>	In this module, you will have the opportunity to continue to develop your instrumental and/or vocal skills through ensemble performance.			
<b>SCQF Level</b>	Level 8			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Principal Performance Studies 2, or BEd Ensemble 1 (previously BEd Ensemble Performance Study 1)			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	N/A	<b>Minimum number of Students</b>	4 (across module suite)	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Ensemble Coaching		c. 2	10	20
Independent Study		-	-	80
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Lawrence Gill			
<b>Module Aims</b>	This Module is designed to: <ul style="list-style-type: none"> <li>• Provide students with the opportunity to engage in ensemble performance. In most cases this will be on their principal performance study.</li> </ul>			
<b>Module Content</b>	You will negotiate the rehearsal and performance activities involved in this module with the module coordinator. In most cases, the rehearsal process will culminate in a performance opportunity. Activities may include collaboration with a composer or the performance of student arrangements.			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Demonstrate well developed attitudes and skills in collaborating with peers.			
<b>LO2</b>	Perform expressively and imaginatively as part of an ensemble.			
<b>Assessment 1, Type and Weighting</b>	You will be assessed through a: <ul style="list-style-type: none"> <li>• <b><u>Continuous Observation with final Performance</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 100% (PASS/FAIL)</li> <li>○ Type: Performance</li> <li>○ Learning Outcomes: LO1, LO2</li> </ul> </li> </ul>			

<b>Assessment Criteria for Assessment 1</b>	<p>Your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of an emerging musical personality</li> <li>• Thoughtful and accomplished musical engagement with others</li> <li>• Maintenance of focus and concentration</li> <li>• Professional standards in time-keeping and attendance</li> </ul>
<b>Alignment of Assessment and Learning Outcomes</b>	
	Assessment 1
	LO1 <span style="float: right;">✓</span>
LO2 <span style="float: right;">✓</span>	
<b>Feedback Modes</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Summative report for the final performance and your working practice throughout the year.</li> </ul>
<b>Recommended Resources</b>	As recommended by your tutor.
<b>Other Relevant Details</b>	Contact time listed above is indicative only.
<b>Next Steps</b>	BEd Ensemble 3

<b>Module Title</b>	<b>BEd Ensemble - Level 3 (10)</b>	
<b>SCQF Level</b>	9	
<b>Credit Rating</b>	10	
<b>Total notional student effort hours</b>	100	
<b>Status</b>	Elective on the BEd (Music) Programme	
<b>Pre-requisites</b>	BEd Integrated Music Studies - Level 2 (60)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	In this module, you will have the opportunity to continue to develop your instrumental and/or vocal skills through ensemble performance and to develop leadership skills in terms of organising and leading rehearsals.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
Ensemble Coaching Sessions		15
Concert Performance and Rehearsal		10
Independent practice		75
<b>Learning Outcomes</b>		
On completion of this module you will be able to:		
<b>LO1</b>	Perform expressively and imaginatively as part of an ensemble.	
<b>LO2</b>	Demonstrate well developed skills and developing leadership in collaborating with peers.	
<b>Assessment</b>		
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Continuous Observation <b>Scope:</b> Staff observations and selected recordings from Coaching Sessions <b>Weighting:</b> 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	Lawrence Gill
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Module schedule	
Term 1&2: Five week block of 90 minute coaching sessions, Weeks 1-5 Term 3: Concert, all day rehearsal and evening performance	
Assessment Outline	
<b>Formative feedback</b> Description and timeline	Ongoing feedback from staff during the coaching sessions
<b>Summative assessment</b> Description	Assessment 1: Continuous Observation Assessed LOs: 1 & 2
<b>Feedback methods</b>	Formative: Verbal feedback during coaching sessions Summative: One short report on your work in rehearsals during the year and on the day of the concert.
Assessment Criteria and Rubric	
<b>Assessment 1</b> <b>Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Thoughtful musical engagement and leadership with others during rehearsals and in performance</li> <li>• Professional standards in time-keeping, attendance, preparedness, focus, concentration, etc.</li> </ul>

Resources	
<b>Essential</b>	
As required: discussed and agreed with tutors during initial rehearsals.	
<b>Recommended</b>	
<ul style="list-style-type: none"> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> </ul>	
Other Information	Ensembles will be created at the first session. Ensemble repertoire will be agreed and developed during the rehearsal process.
Next Steps	BEd Ensemble Level 4 (10)

<b>Assessment 1</b> <b>Assessment criteria:</b>	<i>Thoughtful musical engagement and leadership with others during rehearsals and in performance</i>	<i>Professional standards in time-keeping, attendance, preparedness, focus, concentration, etc.</i>
<b>A1-2</b> Outstanding work at this level.	Strong leadership and sophisticated musical engagement was evident throughout the year.	A very high level of professionalism was evident throughout the year and on the day of the concert.
<b>A3-5</b> Excellent	Strong leadership and musical engagement was evident throughout the year.	A high level of professionalism was evident throughout the year and on the day of the concert.
<b>B1-3</b> Very good	Consistent musical engagement and leadership throughout the year.	You displayed professional standards at all times throughout the year.
<b>C1-3</b> Good	Mostly consistent musical engagement and some leadership during the course of the year.	Evidence of professional standards throughout most of the year.
<b>D1-3</b> Satisfactory	Some intermittent musical engagement and some leadership was evident during the course of the year.	Evidence of some professional standards throughout most of the year.
<b>FAIL</b> Inadequate/ Fail	Little musical engagement with the other members of your ensemble(s) in rehearsal during the year and in the final performance.	Inadequate professional standards throughout the year.



**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>BEd Ensemble - Level 4 (10)</b>	
<b>SCQF Level</b>	10	
<b>Credit Rating</b>	10	
<b>Total notional student effort hours</b>	100	
<b>Status</b>	Elective on the BEd (Music) Programme	
<b>Pre-requisites</b>	BEd Ensemble - Level 3 (10)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	In this module, you will have the opportunity to continue to advance your instrumental/vocal and leadership skills through ensemble performance.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
Ensemble Coaching Sessions		15
Concert Performance and Rehearsal		10
Independent practice		75
<b>Learning Outcomes</b>		
On completion of this module you will be able to:		
<b>LO1</b>	Perform creatively and imaginatively as part of an ensemble.	
<b>LO2</b>	Demonstrate professionalism and leadership in collaborating with peers.	
<b>Assessment</b>		
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Continuous Observation <b>Scope:</b> Staff observations and selected recordings from Coaching Sessions <b>Weighting:</b> 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	Lawrence Gill
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Module schedule	
Term 1&2: Five week block of 90 minute coaching sessions, Weeks 1-5 Term 3: Concert, all day rehearsal and evening performance	
Assessment Outline	
<b>Formative feedback</b> Description and timeline	Ongoing feedback from staff during the coaching sessions
<b>Summative assessment</b> Description	Assessment 1: Continuous Observation Assessed LOs: 1 & 2
<b>Feedback methods</b>	Formative: Verbal feedback during coaching sessions Summative: One short report on your work in rehearsals during the year and on the day of the concert.
Assessment Criteria and Rubric	
<b>Assessment 1</b> <b>Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Confident musical engagement and leadership with others during rehearsals and in performance</li> <li>• Consistent professional standards in time-keeping, attendance, preparedness, focus, concentration, etc.</li> </ul>

Resources	
<b>Essential</b>	
As required: discussed and agreed with tutors during initial rehearsals.	
<b>Recommended</b>	
<ul style="list-style-type: none"> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> </ul>	
Other Information	Ensembles will be created at the first session. Ensemble repertoire will be agreed and developed during the rehearsal process.
Next Steps	BEd Ensemble Level 4 (10)

<b>Module Title</b>	<b>BEd Creative Music Studies - Level 3 (20)</b>
<b>SCQF Level</b>	9
<b>Credit Rating</b>	20
<b>Total notional student effort hours</b>	200
<b>Status</b>	Core on BEd (Music), year three.
<b>Pre-requisites</b>	BEd Integrated Music Studies - Level 2 (60)
<b>Co-requisites</b>	None
<b>Anti-Requisites</b>	None
<b>Module overview</b>	<p>In Creative Music Studies you will build on your studies in music technology and composition that you have undertaken in years one and two of the Programme. The focus will be on creativity and composition with and through music technology. This module will explore the creative skills that are essential for the music classroom of today and tomorrow.</p> <p>There are two strands you will explore in this module:</p> <p><u>Collaborative composition</u> – you will collaborate with your peers to compose, record, edit and mix original music. Through this process you will also investigate and develop skills in music mastering.</p> <p><u>Film Sound</u> – you will compose music and create sound design for film. Through lectures and seminars you will be introduced to film music theory and relevant compositional techniques and technical skills.</p>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
Lectures / seminars	44
Supervised Groupwork	10
Independent Study	146
<b>Learning Outcomes</b>	
<b>LO1</b>	Apply creative approaches to the development of musical materials and compositions for a number of contexts/genres, applicable to classroom teaching

	including group composition.
<b>LO2</b>	Apply music technology tools in appropriate ways to music recording and film sound using a variety of software and hardware.
<b>LO3</b>	Demonstrate a critical understanding of the relationships between technical skills and artistic practice and how this can be applied to your teaching.
<b>LO4</b>	Develop learning resources appropriate for secondary school students.
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Portfolio <b>Scope:</b> One film sound project and one collaborative composition with documentation. <b>Weighting:</b> 100%

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Tim Cooper</b>
<b>Module schedule</b>	
Term 1: Intensive collaborative composition project Term 1: Lectures on Mastering Term 2: Lectures and seminars on Film composition	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Regular oral feedback from tutors in workshops and supervised group work.
<b>Summative assessment</b> Description	Assessment 1: Assessed LOs: 1-4  You will submit a folio containing: <ul style="list-style-type: none"> <li>• one collaborative composition.</li> <li>• mixing and mastering projects</li> <li>• music and sound design for a short film</li> <li>• Supporting documentation which discusses how your work can inform your classroom practice</li> <li>• A learning resource that demonstrates how you would introduce related content in a school context.</li> </ul>
<b>Feedback methods</b>	A series of summative reports for each aspect of your folio submission.
<b>Assessment Criteria and Rubric</b>	

<p><b>Assessment 1 Criteria</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A critical approach to composition demonstrating an understanding of musical style and genre including approaches to structure and musical material</li> <li>• A critical approach to technical choices demonstrating an understanding of mic placement techniques, editing techniques and mixing techniques and how these relate to musical styles and genres.</li> <li>• an understanding of mood, pacing and synchronisation when composing for film</li> <li>• An ability to create sound design demonstrating an understanding of the core components including dialogue, foley, synchronised effects and atmos.</li> <li>• An ability to develop appropriate learning materials for use in school.</li> </ul>
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<p style="text-align: center;"><b>Resources</b></p>	
<p><b>Essential</b></p>	
<p><b>Recommended</b></p> <ul style="list-style-type: none"> <li>• Moore, A. (2016) <i>Sonic art: An introduction to Electroacoustic music composition</i>. Devon, United Kingdom: Routledge.</li> <li>• Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group.</li> <li>• SQA (2016) SQA Higher Music Technology. Available at: <a href="http://www.sqa.org.uk/sqa/56951.html">http://www.sqa.org.uk/sqa/56951.html</a> (Accessed 15 February 2017.)</li> <li>• Ament, V. (2014) <i>The Foley Grail: The Art of Performing Sound for Film, Games and Animation</i> Devon, United Kingdom: Routledge.</li> <li>• Rhind-Tutt, M (2009) <i>Music Technology from Scratch</i> London: Rhinegold Education.</li> </ul>	
<p><b>Other Information</b></p>	<p>Your folio submission will be staggered during the year so that feedback from one part submission can inform future work.</p>
<p><b>Next Steps</b></p>	<p>BEd Creative Music Studies - Level 4 (20)</p>

<p><b>Assessment 1</b> <b>Assessment criteria:</b></p>	<p>A critical approach to composition demonstrating an understanding of musical style and genre including approaches to structure and musical material</p>	<p>A critical approach to technical choices demonstrating an understanding of mic placement techniques, editing techniques and mixing techniques and how these relate to musical styles and genres.</p>	<p>An understanding of mood, pacing and synchronisation when composing for film</p>	<p>An ability to create sound design demonstrating an understanding of the core components including dialogue, foley, synchronised effects and atmos.</p>	<p>An ability to develop specific learning materials (video tutorials, extended lesson plans, classroom activities), with a strong understanding of the broader context of a structured course of study.</p>
<p><b>A1-A2</b> Outstanding work at this level.</p>	<p>Music composed at this level will fully engage with the style and genre explored. The structures will be very well paced and demonstrate an ability to push the structure of the music in musically beautiful ways.</p> <p>The music material will develop in highly satisfying ways that clearly support the structure of the music</p>	<p>Your use of technology to record editing and mix music will allow the listener to focus solely on the music.</p> <p>The technical choices will be fully in support of the music style, and use recording and mixing techniques to engage the listener in a dynamic, exciting listening experience.</p>	<p>You will be able to pace music in such a way that it fully support the on-screen action, and is also able to drive the action forwards in appropriate and exciting ways.</p>	<p>Your sound design will both fully translate the world of the film into sound and go beyond this, creating a sound world that is immersive and engaging for the listener</p> <p>As well as articulating the action (on and off-screen), you will build a sound world that is appropriate and creatively draws the listener into the world of the film.</p>	<p>You will have clear and demonstrable understanding of music technology concepts and how to communicate these.</p> <p>Your delivery structure will be highly effective. You will be able to communicate individual concepts in engaging, highly exciting ways that will enthuse and educate your students.</p>
<p><b>A3-5</b> Excellent</p>	<p>At this level the musical structures will be well paced, engaging and</p>	<p>You will be able to make recordings of excellent quality with a strong sense of how to shape the sound through mic choice and placement. The</p>	<p>Your scene will have excellent pacing, that both supports the on-screen action and draws the</p>	<p>Your sound design will fully translate the world of the film into sound.</p>	<p>You will be able to contextualise the concepts you choose to explore, and offer interesting, achievable</p>

	<p>demonstrate an ability to manipulate the form.</p> <p>The structure will be entirely appropriate for the style and genre, but also able to adapt standard conventions in interesting and musically satisfying ways.</p> <p>The musical material will be highly engaging, with creative and highly effective musical choices.</p>	<p>raw recording will be well matched to the style and genre explored.</p> <p>Through careful tracking and editing you will create excellent performances with no audible edit points.</p> <p>Your mixes will sound entirely appropriate for the style with your mixing technique articulating the structure creating a dynamic, exciting listening experience.</p>	<p>audience into the world of the film.</p>	<p>There will be interesting uses of perspective that direct the audience's attention to aspects of the film, allowing them to relate to the action.</p> <p>You will use layering to create highly convincing sound effects and the atmos sounds will create a coherent, engaging and dynamic sound world.</p>	<p>solutions for the teaching of music technology topics.</p> <p>You will be able to structure a series of lessons covering important topics with excellent staged learning that is realistic and where the content delivered will be highly engaging.</p> <p>In planning individual lessons you will be able to plan specific lessons/learning resources that will communicate the concepts involved clearly through exciting activities.</p> <p>In work at this level your own understanding of the concepts will be excellent and you will be able to communicate techniques and concepts through.....</p>
<p><b>B1-3</b> Very good</p>	<p>The musical material will be engaging and</p>	<p>Your mic technique will be appropriate for the genre,</p>	<p>You sync sounds will be very well handled,</p>	<p>Your sound design will very effectively translate</p>	<p>You will be able to contextualise the</p>



	demonstrate an ability to develop musical ideas.	and demonstrate an ability to make detailed recordings where the sound of the original material can be used to create a very good product.  Your edited recordings will create very good performances, demonstrating a technique that disguises the editing techniques very well.  Your mixes will be technically very good, and there will be elements of creativity that support the structure of the music.	contributing to a very effective sense of pace that matches the on-screen action well.	the world of the film into sound.  The continuity and structuring of the sound in the scene will be well handled with some minor issues.  At this level you will explore perspective, layering and structuring to create a dynamic sound design that supports the scene.	concepts you choose to explore, and offer interesting, achievable solutions for the teaching of music technology topics.  You will be able to structure a series of lessons covering important topics with very well staged learning that is realistic and where the content delivered will be engaging.  In planning individual lessons you will be able to plan specific lessons/learning resources that will communicate the concepts involved clearly through interesting activities.
<b>C1-3</b> Good	At this level the structure of the music will conform to the stylistic traits of the genre. There maybe be some attempt to push the boundaries of the genre, but these may not	You will be able to place microphones, using appropriate techniques for the style and genre recorded.  You will be able to edit recordings to create effective	All of your synchronised sounds will be convincingly sync'd with on-screen actions.	Your various sound design elements will effectively translate the world of the film into sound.	Your work will be able to contextualise the learning and offer practical, achievable solutions for the teaching

	<p>fully engage with/fit the chosen style.</p> <p>The musical material will mostly be derivative of the traits of the musical styles explored and will not be fully developed.</p>	<p>performances, but there may be some issues with this aspect.</p> <p>Your mixes will demonstrate good technical competency, but will be limited in terms of creative approaches to sound.</p>	<p>You may have missed opportunities for further sync sounds.</p> <p>The pacing of the scene is likely to be well handled, but not fully supportive of the on-screen action.</p>	<p>There may be issues in the continuity and structuring of the sound with poor transitions at scene changes or a lack of coherency in creating a sense of space.</p> <p>The individual sounds will be well captured with no major errors.</p> <p>It is likely that you will not fully explore aspects like perspective, structure and layering of sound.</p>	<p>of music technology topics.</p> <p>You will be able to conceive a scheme of work covering important topics (eg mic placement, EQ, dynamics, reverb, editing techniques or mixing techniques) where the learning is clearly staged.</p> <p>You will be able to highlight specific lesson topics and form lessons/resources that will communicate the concepts involved.</p>
<p><b>D1-3</b> Satisfactory</p>	<p>At this level there will be issues with the structure of the music to do with structural balance and pacing. The structure will be derivative, but not well handled.</p> <p>The musical material may not be appropriate for the musical style and will not be sufficiently developed.</p>	<p>Your mic technique will be satisfactory, with no major issues. However, the raw recordings will not be well matched to the music style.</p> <p>Your editing will have some audible issues, but will capture a satisfactory level of performance.</p> <p>Your mix will be technically competent, with no major errors, but will not respond to</p>	<p>Your use of synchronised sounds may be limited or there may be issues with the timings of your sounds.</p> <p>It is likely at this level that your sync sounds are not fully contributing to the pacing of the scene.</p>	<p>Your sound design will satisfactorily translate the world of the film into sound.</p> <p>However, the atmos sounds may be unconvincing.</p> <p>A lack of layering for shorter sounds will make them also unconvincing.</p>	<p>You will demonstrate a satisfactory understanding of music technology concepts and how to communicate these.</p> <p>There may be errors in your understanding and gaps in knowledge.</p> <p>You may be communicating concepts</p>

		the musical style/genre of the material.			in ways that are unclear, or have mistakes.
<b>E1-2</b> Inadequate/ Fail	<p>At this level the composition will not meet the requirements of the brief to engage with musical styles and genre.</p> <p>The music may be overly short, or overly long and will not be well paced musically.</p> <p>The musical material will not develop satisfactorily and will not be well organised musically.</p>	<p>Work at this level will not engage satisfactorily with recording, mixing and editing techniques.</p> <p>It is likely at this level there may be technical mistakes (unintended distortion, audio routing issues, poor mic placement) and/or a significant lack of engagement with the creative aspects.</p>	<p>It is likely that your synchronised sounds are poorly timed and that they negatively affect the pacing of the film.</p>	<p>Your sound design will not capture the world of the film. There will be significant issues with pacing and structure of the sound design. There might be significant gaps where sound should have been used, but is omitted.</p>	<p>You will not demonstrate an understanding of music technology concepts and how to communicate these to students.</p>

<b>Module Title</b>	<b>BEd Creative Music Studies - Level 4 (20)</b>
<b>SCQF Level</b>	9
<b>Credit Rating</b>	20
<b>Total notional student effort hours</b>	200
<b>Status</b>	Core on BEd (Music), year four.
<b>Pre-requisites</b>	BEd Creative Music Studies - Level 3 (20)
<b>Co-requisites</b>	None
<b>Anti-Requisites</b>	None
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	In Creative Music Studies - Level 4 (20) you will deepen your understanding of how to create original music for a range of different contexts, including film. You will also engage in studio design so that you will be equipped with the knowledge of how to design and maintain your own school's studio.
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
Workshops	30
Lectures	20
Independent Study	150
<b>Learning Outcomes</b>	
You will be able to:	
<b>LO1</b>	Demonstrate understanding of the principles in designing, updating and installing a recording studio with particular focus on a school setting.
<b>LO2</b>	Confidently and creatively compose music, and create effective and imaginative sound design for film.
<b>LO3</b>	Use MIDI inventively to compose, edit and mix original compositions.
<b>LO4</b>	Critique the current secondary education Music Technology and Composition curricula and develop effective learning strategies and resources that structure pupil learning.
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Studio Design <b>Scope:</b> Documentation detail a studio design equating to around 1200 words. <b>Weighting:</b> 30%

<b>Assessment 2, Type, scope and Weighting</b>	<b>Type:</b> Portfolio <b>Scope:</b> Two compositions, one of which must be for film. <b>Weighting:</b> 70%
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## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Tim Cooper</b>
<b>Module schedule</b>	
Intensive delivery during Term One.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Regular oral feedback from tutors in workshops and supervised group work.
<b>Summative assessment</b> Description	<p><u>Assessment 1:</u> Assessed LOs: 1 &amp; 4</p> <p>You will submit a Studio Design with Documentation which will include:</p> <ul style="list-style-type: none"> <li>• Technical plans for acoustic treatment, equipment selection and installation.</li> <li>• Documentation and resources describing how to operate the studio including audio input and output monitoring for the control room and live room.</li> </ul> <p><u>Assessment 2:</u> Assessed LOs: 2-4</p> <p>You will submit a folio of two compositions/sound design, one of which must be for film.</p>
<b>Feedback methods</b>	A series of summative reports for each aspect of your folio submission.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Clear and precise documentation of your studio design including the live room and control room acoustics and wiring schematic.</li> <li>• Clear and precise resources outlining how to operate the studio including audio input and output, taking account of the different levels of your students and the expectations of the secondary school curricula.</li> </ul>

<b>Assessment 2 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Understanding of the relationship between music and sound design and a creative integration of these.</li> <li>• Music composition and sound design that enhances the narrative of film/TV in appropriate and imaginative ways.</li> <li>• Creative approaches to integrating MIDI within compositions.</li> <li>• Engaging, effective and thorough approaches to long-term lesson planning.</li> </ul>
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Resources	
<b>Essential</b>	
<b>Recommended</b>	<ul style="list-style-type: none"> <li>• Moore, A. (2016) <i>Sonic art: An introduction to Electroacoustic music composition</i>. Devon, United Kingdom: Routledge.</li> <li>• Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group.</li> <li>• SQA (2016) SQA Higher Music Technology. Available at: <a href="http://www.sqa.org.uk/sqa/56951.html">http://www.sqa.org.uk/sqa/56951.html</a> (Accessed 15 February 2017.)</li> <li>• SQA (2019) SQA Advanced Higher Music Technology. Available at: <a href="https://www.sqa.org.uk/sqa/90337.html">https://www.sqa.org.uk/sqa/90337.html</a> (Accessed 11 January 2022.)</li> <li>• Ament, V. (2014) <i>The Foley Grail: The Art of Performing Sound for Film, Games and Animation</i> Devon, United Kingdom: Routledge.</li> <li>• Rhind-Tutt, M (2009) <i>Music Technology from Scratch</i> London: Rhinegold Education.</li> </ul>
<b>Other Information</b>	None
<b>Next Steps</b>	Masters level study in composition.

<p><b>Assessment 1</b> <b>Assessment criteria:</b></p>	<p>Clear and precise documentation of your studio design including the live room and control acoustics and cabling plan.</p>	<p>Clear and precise resources outlining how to operate the studio including audio input and output, taking account of the different levels of your students and the expectations of the secondary school curricula.</p>
<p><b>A1-A2</b> Outstanding work at this level.</p>	<p>Your understanding of acoustic will allow you to creatively design live rooms and control rooms capable of producing high quality recordings. You will be able to create a space with adaptable acoustics that can be used to reshape the sound of the room.</p> <p>Your wiring schematic will be exhaustive and demonstrate an excellent understand of different approaches to patching including both analogue and digital systems.</p> <p>You will be able to make an extremely clear argument for your equipment list, with examples of wide-ranging, real-world applications demonstrating good value for money and that the equipment will support schools based music technology activities.</p>	<p>At this level your resources will be excellent. Different levels of students will be well supported, and it will be demonstrably clear that you have carefully considered how your students will use the studios for classroom activities.</p> <p>Your plans for the operation of your studio will allow students at different levels to explore appropriate concepts in creative, engaging ways with every effort made to ensure the operation of the system will be as straight forward as possible to facilitate creative work.</p>
<p><b>A3-5</b> Excellent</p>	<p>Your understanding of acoustics will be excellent. You will design a live room, or rooms, that will allow for excellent quality recordings for a wide variety of applications. The acoustics will be adaptable with a very clear approach to moveable acoustic treatment to reshape the sound of the room.</p> <p>Your wiring schematic will be exhaustive and demonstrate an understanding of different patch bay types and how you have selected your own approach.</p> <p>Your equipment list will be within budget. The equipment chosen will be matched excellently to the requirements of schools-based activities with room for expansion in student understanding as they</p>	<p>Your resources will be entirely accurate. Your resources for different levels will clearly communicate in appropriate ways. It is likely at this level you are presenting documentation in both written and video format including demonstrations of studio operation (these can be made in school or RCS studios).</p>

	<p>progress through learning levels. The choice of audio interface/mixer will be able to facilitate excellent learning opportunities in a variety of genres/tasks.</p>	
<p><b>B1-3</b> Very good</p>	<p>At this level your studio design will demonstrate a very good understanding of room acoustics. You will be able to make use of more advanced strategies for shaping the room sound including the use of moveable acoustic treatment and how that can be used to shape the sound of an acoustic. Your studio, if appropriate within budget may make use of more than one live room.</p> <p>Your wiring schematic will use appropriate connection types for control room and patching. You will be able to devise very easy ways to connect between the control and live room(s). You will also be able to demonstrate where the use of patch bays can be used to create more advanced learning for older students.</p> <p>Your equipment list will be within budget. The rationale for equipment choice will demonstrate a clear understanding of different mic types and how the selection of microphones can be used to shape the recorded sound for different applications. The choice of audio interface and/or mixer will demonstrate an understanding of how to stage learning with very straightforward operation for young students and room for expansion for further study.</p>	<p>At this level you will present resources with only superficial errors. You will have created very good resources for different levels of students with plans being clearly realistic for the different levels.</p>
<p><b>C1-3</b> Good</p>	<p>At this level your studio design will demonstrate a good understanding of room acoustics, and how you might match these to common school activities.</p> <p>Your wiring schematic will use appropriate connection types for live</p>	<p>At this level your resources will clearly communicate studio operation. There will be very few technical errors. However, it is likely there will be little or no attempt to provide documentation appropriate for different levels of students, or, where this is attempted, the expectations will be unrealistic.</p>



	<p>room and control room patching. It will be clearly presented.</p> <p>Your equipment list will be within budget and the rationale for equipment selection will be good. The choice of audio interface and/or mixer will be appropriate for school learners.</p>	
<p><b>D1-3</b> Satisfactory</p>	<p>At this level your studio design will be satisfactory. You will understand rudimentary aspects of acoustic treatment, but these may not be fully applied.</p> <p>Your wiring schematic will be complete but may use some inappropriate connectors for the devices used (eg, jack connectors for microphones). There will be no attempt to create a studio that is appropriate for both younger and older students.</p> <p>Your equipment list may not be within budget. It is likely it will be complete, but won't demonstrate an understanding of how equipment choices will shape the experience of users. The audio interface and/or mixer may be inappropriate for school learners (too complicated, or without enough functionality for school-based tasks)</p>	<p>At this level your resources will be incomplete, or there will be numerous technical errors. At this level it is likely there will be no attempt to create resources for different levels of students.</p>
<p><b>E1-2</b> Inadequate/ Fail</p>	<p>Your studio design will be unsatisfactory. There will be errors in your acoustic design. Your wiring schematic will be incomplete, unrealistic or demonstrate a lack of understanding of audio connection types.</p> <p>Your equipment list will be incomplete, or over budget. Your choice of equipment will not reflect the needs of the various types of school activities. The choice of audio interface/mixer will not be appropriate for school learners.</p>	<p>At this level your resources will be substantially incomplete. There will be no differentiation and an unsatisfactory understanding of how to communicate technical details.</p>

**F grades are used for work that is incomplete**

<b>Assessment 2</b> <b>Assessment criteria:</b>	Understanding of the relationship between music and sound design and a creative integration of these.	Music composition and sound design that enhances the narrative of film/TV in appropriate and imaginative ways.	Creative approaches to integrating MIDI within compositions.	Engaging, effective and thorough approaches to long-term lesson planning.
<b>A1-A2</b> Outstanding work at this level.	<p>At this level your work will be flawless, with a highly musical approach to balance and orchestration of sound design and music.</p> <p>At this level your material will be very well shaped with highly creative application of mixing techniques to create an imaginative final mix.</p>	<p>At this level your work will be highly imaginative and creative. You will be able to use alternative techniques in ways that complement the mood and meaning of a scene and transcend standard approaches to film music and sound design.</p>	<p>At this level your use of MIDI will allow you to create work that manages to avoid any technical issues, using MIDI purely as a creative tool.</p> <p>The music you create will go beyond the technical means, drawing the listener into the world of your music.</p>	<p>At this level you will demonstrate an excellent grasp of education planning. You will have developed excellent, engaging, and exciting learning resources and classroom activities. You will show a very clear understanding of how to create a course of study with an excellent combination of classroom activities supported by static resources in highly effective ways.</p>
<b>A3-5</b> Excellent	<p>Your composition and sound design will be excellent.</p> <p>The final mix will be excellent, with balance and clarity between the music and sound design.</p>	<p>Your ability to compose and create sound design for screen will be excellent. You will demonstrate excellent composition and sound design technique.</p> <p>The mood and meaning of your scene(s) will be articulated very clearly with highly</p>	<p>Your use of MIDI will be excellent. At this level your use of MIDI tools will allow you to create highly effective music, with exciting sounds and musical performances.</p>	<p>You will demonstrate an excellent understanding of schools curricula in music technology and composition.</p> <p>Your long and short-term planning will be highly organised, and creative with engaging classroom activities supported by well thought through static resources.</p>

		appropriate and creative responses in the music and sound design.		
<b>B1-3</b> Very good	<p>Your film composition and sound design will be very effective.</p> <p>The final mix will be very good, with consideration given to the orchestration, dynamics and spatial aspects of both element and how these combine.</p>	<p>Your music and sound design will creatively interact with the on-screen action. Your work will be able to both support and drive forwards the action in appropriate ways.</p>	<p>Your use of MIDI will be very good. The 'performances' will be very effective, and you will demonstrate an understanding of how to shape MIDI data to create effective sounds and performances.</p> <p>You will use appropriate editing techniques to ensure the 'performance' is effective (for example, if the music has a groove, you will not quantize it to the point the groove suffers).</p> <p>Your velocity editing, expression shaping and use of software instruments will create effective sounds.</p>	<p>You will demonstrate a very good understanding of school's curricula in music technology and composition.</p> <p>Your long and short term planning for teaching will be very clear with a strong rationale for how you will stage your students learning.</p> <p>At this level you will be able to devise interesting classroom activities supported by some use of static resources.</p>
<b>C1-3</b> Good	<p>Your film composition and sound design will both be complete, and individually effective.</p> <p>There may be issues in the integration of these, for example, the final mix may</p>	<p>Your music and sound design will clearly and effectively support the on-screen action. At this level you will demonstrate an ability to use various composition and sound design techniques that accurately</p>	<p>Your use of MIDI will make good use of software instruments and different ways of crafting sounds using MIDI (velocity editing, expression shaping, editing techniques)</p>	<p>You will demonstrate a good understanding of various levels of school curricula in music technology and composition.</p> <p>You will be able to plan your teaching in both the short and long terms. The classroom activities will be appropriate but at this level you</p>

	not be effectively balanced throughout. You may not have considered the combination of the two elements in terms of orchestration (spectra), dynamics and space.	portray the mood and meaning of a scene.		may not be producing resources that supplement the live classes.
<b>D1-3</b> Satisfactory	At this level the integration of sound design and music will be satisfactory. There may be some gaps in the sound design or music.  It is likely that the balance between the two elements has issues and that little or no consideration has been demonstrated in the submitted work.	For the most part you music and sound design will be supportive of the on-screen action, but there will be some significant gaps in the communication of the mood and meaning of the scene.	Your use of MIDI will be satisfactory. Your MIDI 'performances' will be accurate but will lack musical shaping. It is likely at this level you will either have some rhythmic inaccuracy or over quantize the rhythms. It is likely your use of velocity editing and expression shaping will be limited.	You will demonstrate a satisfactory understanding of school curricula in music technology and composition.  You will plan for the long and short term, but at this level there may be issues in how you plan to stage the teaching for your students.  At this level it is likely that your planned classroom activities
<b>E1-2</b> Inadequate/ Fail	At this level your work is likely to have significant gaps and that the balance and integration of music and sound design is poor.	At this level your work is likely to engage with the on-screen action in a very limited way.	Your use of MIDI will be unsatisfactory. There will be little or no evidence of accurate MIDI input and there will be little or no attempt to shape the MIDI data to create a musical 'performance'.	Your understanding of school curricula in music technology and composition will be unsatisfactory.  At this level it is likely that you are not planning in both the short and long term and that you are unable to stage the learning experience for your students.

**F grades are used for work that is incomplete**

<b>Module Title</b>		<b>Creativity, Composition and Music Technology 2</b>	
<b>Module Co-ordinator</b>		Tim Cooper and Alan Fraser	
<b>Module Content</b>		Term 1: <ul style="list-style-type: none"> <li>• Studio Design – including the basics of studio acoustics, room selection, acoustic treatment, loudspeaker placement, cabling and equipment selection.</li> <li>• Composing for Film and Sound Design 2 – including techniques for sound design, further film music theory and composition techniques.</li> <li>• Review of Current Curricula – we will look at the various levels of secondary level curricula and how learning might be structured.</li> </ul> Term 2: <ul style="list-style-type: none"> <li>• Composing with MIDI – you will compose a short work using MIDI.</li> <li>• Review of Current Curricula – we will look at the various levels of secondary level curricula and how learning might be structured.</li> </ul>	
<b>Level</b>		SCQF Level 10	
<b>Credit Rating</b>		20 SCQF Credits / 10 ECTS credits	
<b>Status (Core/Option/CRSC)</b>		Option	
<b>Pre-requisites</b>		Creativity, Composition and Music Technology 1	
<b>Co-requisites</b>		N/A	
<b>Anti-Requisites</b>		N/A	
<b>Maximum number of Students</b>	Full BEd Cohort	<b>Minimum number of Students</b>	4
<b>Number of weeks over which module is delivered</b>	27		
<b>Learning Modes</b>		Indicative Total (hours)	
Workshops		34	
Lectures		28	
Independent Study		138	
<b>Total Notional Student Effort</b> (Should add up to the total number of credits for module x 10)		200	

<b>Module Aims</b>	<ul style="list-style-type: none"> <li>• To prepare you for important aspects of classroom teaching in music technology and composition.</li> <li>• To prepare you to be able to engage in studio design or the improvement of your schools studio where there are significant issue.</li> <li>• To explore imaginative ways of composing and creating sound design using technology with a critical understanding of the role of composition and sound design in terms of genre and style.</li> <li>• To reinforce high level technical skills to ensure you have the confidence to demonstrate and effectively teach music technology and composition with technology.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Understand the basic principles in designing or updating a recording studio with particular focus on a school setting. You will be able to consider the room acoustics and equipment selection. You will also develop the technical skills to install audio equipment including methods for sound amplification and monitoring.
<b>LO2</b>	Confidently and creatively compose and create effective and imaginative sound design for film. You will also be able to create high quality recordings of the music working effectively with musicians to fully notate score and parts and conduct/direct their performance.
<b>LO3</b>	Use MIDI inventively to compose, edit and mix original compositions.
<b>LO4</b>	Understand and critique the current secondary education Music Technology and Composition curricula and develop effective learning resources and a structure for student learning.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <p><b>Studio Design and Documentation (Weighted 50%, LO1 and LO4)</b></p> <p>You will be assessed through a documentation project that will demonstrate an understanding of the design and installation of a studio (control room and live room) and your plans for the operation of this studio.</p> <p>This will include:</p> <ul style="list-style-type: none"> <li>• Technical plans for acoustic treatment, equipment selection and installation.</li> <li>• Documentation and resources describing how to operate the studio including audio input and output monitoring for the control room and live room.</li> </ul>

<p><b>Assessment Criteria for Assessment 1</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Clear and precise documentation of your studio design including the live room and control acoustics and cabling plan.</li> <li>• Clear and precise resources outlining how to operate the studio including audio input and output. You will take account of the different levels of your students and the expectations of the secondary level curricula.</li> </ul>																						
<p><b>Assessment 2, Type and Weighting</b></p>	<p>You will be assessed through:</p> <p><b>Composition/Sound Design Portfolio (Weighted 50% LO2, LO3, LO4)</b></p> <p>A portfolio of compositions and sound design including at least one work for Film.</p>																						
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>Assessors will look for:</p> <p>Your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Understanding of the relationship between music and sound design and a creative integration of these.</li> <li>• Music composition and sound design that enhances the narrative of film/TV in appropriate and imaginative ways.</li> <li>• Creative approaches to integrating MIDI within compositions.</li> <li>• Engaging, effect and thorough approaches to developing learning resources also demonstrating a clear understanding of how that resource fits into a long-term learning plan.</li> </ul>																						
<p><b>Alignment of Assessment and Learning Outcome</b></p>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> <th></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>x</td> <td></td> </tr> <tr> <td>LO4</td> <td>x</td> <td>x</td> <td></td> </tr> </tbody> </table>				Assessment 1	Assessment 2		LO1	x			LO2		x		LO3		x		LO4	x	x	
	Assessment 1	Assessment 2																					
LO1	x																						
LO2		x																					
LO3		x																					
LO4	x	x																					
<p><b>Feedback</b></p>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <p>You will receive ongoing verbal feedback during group activities/workshops. In addition, group feedback tutorials at the end of each unit provide an opportunity for staff and peer feedback on your work-in-progress. You will receive written feedback on your summative portfolio submission.</p>																						



<p><b>Recommended Resources</b></p>	<ul style="list-style-type: none"> <li>• Moore, A. (2016) <i>Sonic art: An introduction to Electroacoustic music composition</i>. Devon, United Kingdom: Routledge.</li> <li>• Cox, C. and Warner, D. (eds.) (2004) <i>Audio culture: Readings in modern music</i>. New York: Continuum International Publishing Group.</li> <li>• SQA (2016) SQA Higher Music Technology. Available at: <a href="http://www.sqa.org.uk/sqa/56951.html">http://www.sqa.org.uk/sqa/56951.html</a> (Accessed 15 February 2017.)</li> <li>• SQA (2019) SQA Advanced Higher Music Technology. Available at: <a href="https://www.sqa.org.uk/sqa/90337.html">https://www.sqa.org.uk/sqa/90337.html</a> (Accessed 11 January 2022.)</li> <li>• Ament, V. (2014) <i>The Foley Grail: The Art of Performing Sound for Film, Games and Animation</i> Devon, United Kingdom: Routledge</li> <li>• Rhind-Tutt, M. (2009) <i>Music Technology from Scratch</i> London: Rhinegold Education.</li> <li>• Haigh, C, et al. (2021) <i>Classical Recording: A Practical Guide in the Decca Tradition</i>, Oxon: Routledge.</li> </ul>
<p><b>Other Relevant Details</b></p>	
<p><b>Next Steps</b></p>	<p>N/A</p>

<b>Module Title</b>	<b>Complementary Placement Studies 1</b>			
<b>Brief Description</b>	In this module, you will identify and improve an area or areas of your musical practice that are in need of development in the context of classroom teaching.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Integrated Music Studies 2 School Experience 2			
<b>Co-requisites</b>	School Experience 3			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year 3	<b>Minimum number of Students</b>	1	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Negotiated Group Class		1	10	10
Independent Study		-	-	90
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Mairi Warren			
<b>Module Aims</b>	This Module is designed to: <ul style="list-style-type: none"> <li>Allow you to consolidate, develop and gain confidence in a musical area of your professional practice that, as a teacher, you identify as being weak.</li> </ul>			
<b>Module Content</b>	Through reflective practice, you will identify the content required to support your personal and professional development.			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Independently reflect upon and evaluate your own practice in order to identify clear area(s) in need of development			
<b>LO2</b>	Demonstrate clear progress, through goal setting, practice and reflective practice, of your professional area(s) of development need.			
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li><b>Documentation project</b> During the course of the year, you will document your development in your chosen area(s).                         <ul style="list-style-type: none"> <li>Weighting: 100%</li> <li>Type: Essay (c. 2000 words equivalent)</li> <li>Learning Outcomes: LO1, LO2</li> </ul> </li> </ul>			

<b>Assessment Criteria for Assessment 1</b>	Your assessors will be looking for: <ul style="list-style-type: none"> <li>• SMART Goal setting at the outset and during the course of the year</li> <li>• Demonstration of progress having been made in terms of your SMART Goals</li> <li>• Maintenance of focus and concentration</li> <li>• Self-management and reliability</li> <li>• Clarity of verbal and written communication</li> </ul>
<b>Alignment of Assessment and Learning Outcomes</b>	
	Assessment 1
	LO1 <span style="float: right;">✓</span>
LO2 <span style="float: right;">✓</span>	
<b>Feedback Modes</b>	In this module you will receive feedback through: <ul style="list-style-type: none"> <li>• One summative assessment report</li> <li>• Regular dialogue with your tutors which you should record and reflect upon in your Reflective Practice Journal</li> </ul>
<b>Recommended Resources</b>	As recommended by your tutor.
<b>Other Relevant Details</b>	Contact time listed above is indicative only. Typical areas of study that will be supported are: <ul style="list-style-type: none"> <li>• piano skills</li> <li>• music technology</li> <li>• aural and musicianship skills</li> </ul>
<b>Next Steps</b>	N/A

<b>Module Title</b>	<b>Complementary Placement Studies 2</b>			
<b>Brief Description</b>	In this module, you will identify and enhance an area or areas of your musical practice that are in need of development in the context of classroom teaching.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	School Experience 3			
<b>Co-requisites</b>	School Experience 4			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year 4	<b>Minimum number of Students</b>	1	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Negotiated Group Class		1	10	10
Independent Study		-	-	90
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	Mairi Warren			
<b>Module Aims</b>	This Module is designed to: <ul style="list-style-type: none"> <li>Allow you to consolidate, develop and gain confidence in a musical area of your professional practice that, as a teacher, you identify as being weak.</li> </ul>			
<b>Module Content</b>	Through reflective practice, you will identify the content required to support your personal and professional development.			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Independently reflect upon and critically evaluate your own practice in order to identify clear area(s) in need of development			
<b>LO2</b>	Demonstrate clear substantial progress, through goal setting, practice and reflective practice, of your professional area(s) of development need.			
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li><b>Documentation project</b> During the course of the year, you will document your development in your chosen area(s).                             <ul style="list-style-type: none"> <li>Weighting: 100%</li> <li>Type: Essay (c. 2000 words equivalent)</li> <li>Learning Outcomes: LO1, LO2</li> </ul> </li> </ul>			

<b>Assessment Criteria for Assessment 1</b>	<p>Your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• SMART Goal setting at the outset and during the course of the year</li> <li>• Demonstration of significant progress having been made in terms of your SMART Goals</li> <li>• Maintenance of focus and concentration</li> <li>• Self-management and reliability</li> <li>• Clarity of verbal and written communication</li> </ul>			
<b>Alignment of Assessment and Learning Outcomes</b>				
	Assessment 1			
	<table border="1"> <tr> <td>LO1</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> </tr> </table>	LO1	✓	LO2
LO1	✓			
LO2	✓			
<b>Feedback Modes</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• One summative assessment report</li> <li>• Regular dialogue with your tutors which you should record and reflect upon in your Reflective Practice Journal</li> </ul>			
<b>Recommended Resources</b>	As recommended by your tutor.			
<b>Other Relevant Details</b>	<p>Contact time listed above is indicative only.</p> <p>Typical areas of study that will be supported are:</p> <ul style="list-style-type: none"> <li>• piano skills</li> <li>• music technology</li> <li>• aural and musicianship skills</li> </ul>			
<b>Next Steps</b>	N/A			

<b>Module Title</b>	<b>Free Composition 1</b>			
<b>Brief Description</b>	In this module, you will develop a range of compositional skills, identify specific problems and the means to solve them.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	20 SCQF Credits /10 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Integrated Music Studies 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd 3	<b>Minimum number of Students</b>	1	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Group Class		1	8	8
1:1 Tuition		1	10	10
Independent Study				182
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This module aims: <ul style="list-style-type: none"> <li>To guide and encourage students in approaching a wide variety of contemporary styles and compositional techniques.</li> <li>To enable students to gather information about a wide variety of 20/21<sup>st</sup> Century composers and contemporary repertoire.</li> <li>To help students identify and implement concepts in 20<sup>th</sup> Century and contemporary music, relevant to the teaching of a school curriculum, as well as supporting the use of modern compositional techniques across the school age range.</li> </ul>			
<b>Module Content</b>	The areas of study may include: <ul style="list-style-type: none"> <li>20th-century Piano Music</li> <li>The 20th-century Concerto</li> <li>The Symphony in the 20th Century</li> <li>Impressionism</li> <li>Serialism, Atonality and Expressionism</li> <li>Aleatoric Music</li> <li>Minimalism</li> <li>Contemporary Composers in Scotland and the UK</li> </ul>			

	<ul style="list-style-type: none"> <li>• Opera and Music Theatre in the 20th Century</li> <li>• Electronic Music</li> <li>• Nationalism, Artistic Identity and the Social Context of music in the 20<sup>th</sup> Century</li> <li>• The role of the instrumental performer in the 20th Century</li> </ul> <p>Classes will focus on compositional techniques used in the 20<sup>th</sup> and 21<sup>st</sup> century works, with a view to including some of these in a composition assignment. In 1:1 lessons you will receive guidance as you explore and synthesize, through your own compositions, some of these techniques.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate, through composition, an understanding of the theories and concepts associated with 20th century and contemporary compositional techniques
<b>LO2</b>	Compose pieces that have clarity of structure and language
<b>LO3</b>	Produce scores and programme notes to a high standard
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b>Folio</b> <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4</li> </ul> </li> </ul> <p>Your folio should contain 3 compositions, none less than 50 bars, which cover a range of genres.</p> <ul style="list-style-type: none"> <li>• At least <b>one</b> piece should involve the <u>setting of a text</u>.</li> <li>• <b>One</b> of the pieces should be of greater proportions than the others, e.g. an orchestral piece or a substantial chamber work.</li> <li>• One of the compositions may be rooted in <b>school based</b> activities, and could be suitable for performance in a school situation, e.g. school orchestra or recorder group or wind orchestra (no prescribed length).</li> <li>• All scores should be of a professional, performable standard, including a covering page with programme note.</li> <li>• A (preferably acoustic) recording of one of the submissions should be included.</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of implementation of a range of compositional techniques</li> <li>• Some extended harmonic and rhythmic language</li> <li>• Knowledge and understanding of repertoire demonstrated through the compositions and programme notes</li> <li>• A sense of form and structure</li> <li>• A sense of idiomatic writing for the chosen instruments</li> <li>• Evidence of original thought and creativity</li> <li>• Clear layout of score</li> <li>• Legibility of score parts</li> <li>• Attention to detail, e.g. dynamics, articulations, etc.</li> </ul>

<b>Alignment of Assessment and Learning Outcomes</b>	Assessment 1
	LO1 ✓
	LO2 ✓
	LO3 ✓
<b>Feedback</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Summative feedback for each assessment mode</li> <li>• Ongoing feedback from tutors and peers</li> </ul>
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• <i>Techniques of 20<sup>th</sup> Century Composition: a Guide to the Materials of Modern Music</i> (Dallin, Leon; Dubuque: Wm. C. Brown; 1974)</li> <li>• <i>Behind Bars: The Definitive Guide to Music Notation</i> (Gould, Elaine; London: Faber Music; 2011)</li> </ul>
<b>Other Relevant Details</b>	Depending on student numbers and interests, the balance of group and individual classes may change. These personalised changes will be agreed with you at the start of the module.
<b>Next Steps</b>	Free Composition 2



<b>Module Title</b>	<b>Free Composition 2</b>			
<b>Brief Description</b>	In this module you will have the opportunity to consolidate your compositional technique whilst explore different aspects of your own style, leading to a developing personal voice.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option on BEd			
<b>Pre-requisites</b>	Free Composition 1			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Four	<b>Minimum number of Students</b>	1	
<b>Learning Modes</b>		Hours per week	No. of Weeks	Total (hours)
1:1 lessons		1	24	24
Independent Study		-	-	176
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This Module is designed to: <ul style="list-style-type: none"> <li>Develop to an advanced level compositional ability and fluency in a variety of genres and styles.</li> </ul>			
<b>Module Content</b>	Students will develop a range of compositional skills, enabling them to solve musical challenges. Time will be spent on identifying specific problems, and identifying the means to solve them. The specific content of 1:1 lessons will be determined by the needs of the student in consultation with her/his tutor.			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Compose with an advanced level of technical assurance and with a degree of individual flair and clear musical intent			
<b>LO2</b>	Present scores and programme notes in a professional manner			

<p><b>Assessment 1, Type and Weighting</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Portfolio</b> 4-5 compositions with programme notes. <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul> <p>The following is only a guide as to possible folio contents:</p> <ul style="list-style-type: none"> <li>• An extended composition (either in several movements or in a one-movement format) scored for large orchestra. This work should demonstrate the ability to cope with generation, expansion and development of musical ideas, and show a sound and fluent orchestral technique (5–8 minutes in length).</li> <li>• An extended composition using <b>either</b> a solo voice with instrumental ensemble, <b>or</b> choir, with or without appropriate accompaniment (6–8 minutes in length).</li> <li>• A work for a homogeneous group of instruments, e.g. percussion ensemble <b>or</b> brass ensemble <b>or</b> wind quintet (5–10 minutes in length).</li> <li>• A composition, the raison d'être of which is rooted in <b>school based</b> activities, and would be suitable for performance in a school situation, e.g. school orchestra or recorder group or wind orchestra (no prescribed length).</li> <li>• A dramatic scene or short opera, e.g. a piece of music theatre.</li> </ul> <p>The folio should make use of a range of instruments.</p>						
<p><b>Assessment Criteria for Assessment 1</b></p>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• A range of compositional techniques with an awareness of context</li> <li>• A strong grasp of harmonic language</li> <li>• Evidence of originality and creative thinking</li> <li>• A strong sense of structure, shape and overall cohesion</li> <li>• The convincing and coherent presentation, expansion and development of the musical material</li> <li>• Idiomatic and resourceful use of instrumental/vocal resources</li> <li>• Well realized text setting where appropriate</li> <li>• Clear and legible formatting and presentation of scores and any submitted performing materials</li> <li>• Attention to detail, e.g. dynamics/articulations, etc.</li> </ul>						
<p><b>Alignment of Assessment and Learning Outcomes</b></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2" style="text-align: center;">Assessment 1</td> </tr> <tr> <td style="width: 20%;">LO1</td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> </tr> </table>	Assessment 1		LO1	✓	LO2	✓
Assessment 1							
LO1	✓						
LO2	✓						
<p><b>Feedback</b></p>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• One summative assessment report</li> <li>• Regular dialogue with your tutors which you should record and reflect upon in your Reflective Practice Journal</li> </ul>						

<b>Recommended Resources</b>	As recommended by tutor
<b>Other Relevant Details</b>	The folio submission will be double-marked.
<b>Next Steps</b>	Masters level study in composition.

<b>Module Title</b>	<b>Integrated Music Studies 1</b>			
<b>Brief Description</b>	In this module you will engage with a range of integrated learning experiences that will help you to develop into a well-rounded and well-equipped musician.			
<b>SCQF Level</b>	Level 7			
<b>Credit Rating</b>	50 SCQF Credits / 25 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	Entry to the programme			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year One	<b>Minimum Students</b>	<b>number of</b>	N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
<u>Workshop</u> : Active Music Learning		1.5	20	30
<u>Plenary / Workshop</u> : Music Theory, composition and arranging		1.5	18	24
<u>Small Group</u> : Piano Accompaniment		1	25	25
<u>Small Group</u> : Keyboard Musicianship		1	25	25
<u>Large Group</u> : Guitar		1	5	5
<u>Small Group</u> : Drum-kit		0.5	6	3
<u>Seminar</u> : Music History Seminar		1	13	13
<u>Seminar</u> : Music Technology		1-2	24	36
<u>Large Group</u> : Choir		2	15	30
<u>Workshop</u> : Voice Production		2	4	8
Independent Study		-	-	306
Total Notional Student Effort				<b>500</b>
<b>Module Co-ordinator</b>	Dr John Gormley			

<b>Module Aims</b>	<p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Nurture knowledge and understanding of historical and theoretical aspects of music through a range of learning experiences.</li> <li>• encourage a critical and discursive approach to the study of music that takes as its starting point the provisional nature of historical understanding;</li> <li>• nurture musicianship skills through a range of activities, including at the keyboard</li> <li>• develop basic skills in recording and editing, and the aural skills required to realize and evaluate basic recording tasks.</li> <li>• Introduce students to healthy singing practice through individual lessons and choral singing.</li> </ul>
<b>Module Content</b>	<p>The areas of study will be:</p> <ul style="list-style-type: none"> <li>• Harmony, counterpoint, arrangement, orchestration and composition.</li> <li>• The study of music in its social and historical contexts within western and non-western cultures.</li> <li>• Keyboard and piano accompaniment studies</li> <li>• Voice production and choral singing</li> <li>• General musicianship for personal and professional development</li> <li>• Leadership skills at the keyboard and through rehearsing, coaching and directing.</li> <li>• Music Technology, focusing on critical listening and the basics of sound recording and production using Digital Audio Workstations.</li> </ul>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate knowledge of the fundamental principles of music theory, tonal harmony, counterpoint, form, structure and instrumentation through arranging and composing.
<b>LO2</b>	Demonstrate broad knowledge and understanding of a number of historical periods.
<b>LO3</b>	Develop and effectively communicate an argument that draws upon scholarship in the context of music history
<b>LO4</b>	Demonstrate fundamental musicianship and leadership skills at the keyboard, and through a range of other contexts
<b>LO5</b>	Use audio software with some fluency to produce basic recordings
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>History Essay</b> (1500 words) <ul style="list-style-type: none"> <li>○ Weighting: 50%</li> <li>○ Learning Outcomes: LO3</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• understanding of the context with personal insights into the subject discussed;</li> <li>• the ability to identify and use relevant evidence;</li> <li>• a coherent argument that draws upon, analyses and synthesizes some ideas and concepts;</li> <li>• clear communication skills through the appropriate use of</li> </ul>

	language and referencing.
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>a folio of work</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 50%</li> <li>○ Learning Outcomes: LO1</li> </ul> </li> </ul> <p>Students will submit a portfolio of three creative pieces (c. 5-10 minutes duration), for example:</p> <ul style="list-style-type: none"> <li>• A classroom arrangement for a small ensemble</li> <li>• A short original composition</li> <li>• A set of variations over a ground bass</li> </ul> <p>Students are expected to record and produce at least one of the folio pieces. Students should consult the module briefing paper for the list of briefs.</p>
<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Understanding of functional harmony including modulation</li> <li>• Understanding of the basic principles of voice leading</li> <li>• Independence of parts in counterpoint</li> <li>• Some exploration of non-functional harmony</li> <li>• Structural coherence</li> <li>• Emerging stylistic understanding</li> <li>• Accuracy in staff notation, including tempo indications, articulation, dynamics, etc.</li> <li>• Appropriate, idiomatic and sensitive use of instruments</li> </ul>
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Continuous Observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 0%</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO4, LO5</li> </ul> </li> </ul> <p>During the course of the year, you will be set a series of short tasks, some to be done in class and others away from class, that will help you to develop and apply your knowledge and understanding of music in a range of contexts.</p>
<b>Assessment Criteria for Assessment 3</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Reflection on your learning via your online reflective practice journal</li> <li>• Regular SMART goal setting with evidence of progress being made with respect to those goals</li> <li>• Regular participation and active engagement with tutors and peers in class activities</li> <li>• maintenance of focus and concentration</li> <li>• self-management, reliability and professional standards in time-keeping and attendance</li> <li>• Developing knowledge and understanding of some historical narratives.</li> </ul>

	<ul style="list-style-type: none"> <li>• Foundational competency in:             <ul style="list-style-type: none"> <li>○ Guitar and drum-kit for the classroom</li> <li>○ Vocal performance</li> <li>○ Piano Accompaniment</li> <li>○ Harmonising of melodies at the keyboard with and without chords</li> <li>○ General keyboard musicianship (e.g. Realising figured bass, clef reading, basic score reading, transposition)</li> <li>○ Improvisation</li> <li>○ General musicianship and aural awareness</li> <li>○ Music theory, harmony and counterpoint, arranging and orchestration techniques</li> <li>○ Recording and production techniques</li> </ul> </li> </ul>			
<b>Alignment of Assessment and Learning Outcomes</b>				
		Assessment 1	Assessment 2	Assessment 3
	LO1		✓	✓
	LO2			✓
	LO3	✓		
	LO4 LO5			✓ ✓
<b>Feedback</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Written feedback on Assessments 1 and 2;</li> <li>• Regular online written feedback on your work throughout the year for Assessment 3;</li> <li>• Formative Mutually Constructed Feedback at several key points in the year for Assessment 3.</li> </ul>			
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Gauldin, Robert (1997) <i>Harmonic Practice in Tonal Music</i> (New York: Norton)</li> <li>• Kennan, Kent (1998) <i>Counterpoint</i> 4<sup>th</sup> edn (New York: Prentice Hall)</li> <li>• Lloyd, William and P. Terry (1993) <i>Rehearse, Direct and Play</i> (London: Musonix)</li> <li>• Pratt, George (1996) <i>The Dynamics of Harmony</i> (Oxford: OUP)</li> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> <li>• Salzer, Felix &amp; C Schachter (1989) <i>Counterpoint in Composition</i> 2<sup>nd</sup> edn (New York: Columbia University Press)</li> <li>• Samson, Jim and J.P.E. Harper-Scott, <i>An Introduction to Music Studies</i> Cambridge: Cambridge University Press, 2009.</li> <li>• Schön, Donald (1983) <i>The Reflective Practitioner: How Professionals think in action</i> (London: Temple Smith) [This is not about music, but it's the classic text on the processes involved in practice – that is, actually doing things rather than thinking or talking about them.]</li> <li>• Sturman, Paul (1983) <i>Harmony, Melody and Composition</i> (Harlow: Longman)</li> <li>• Taruskin, Richard and P. Weiss, <i>Music in the Western World: a History in Documents</i> (2<sup>nd</sup> edition) Belmont, CA: Thomson/Schirmer 2008.</li> </ul>			

	and other sources as recommended by the tutors.
<b>Other Relevant Details</b>	Part of Active Music Learning is compulsory participation in BEd Ensemble.
<b>Next Steps</b>	Integrated Music Studies 2



<b>Module Title</b>	<b>Integrated Music Studies 2</b>			
<b>Brief Description</b>	In this module you will engage with a range of integrated learning experiences that will help you to develop into a well-rounded and well-equipped musician.			
<b>SCQF Level</b>	Level 8			
<b>Credit Rating</b>	30 SCQF Credits / 15 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	Integrated Music Studies 1			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Two	<b>Minimum number of Students</b>		N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
<u>Plenary / Workshop</u> : Music Theory, Composition and Arranging		2	9	18
<u>Small Group</u> : Piano Accompaniment		1	25	25
<u>Small Group</u> : Keyboard Musicianship		1	25	25
<u>Small Group</u> : Bass Guitar		1	10	10
<u>Seminar</u> : Music History		1	13	13
<u>Seminar</u> : Music Technology		2	12	24
<u>Large Group</u> : Choir		2	15	30
Independent Study		-	-	155
Total Notional Student Effort				<b>300</b>
<b>Module Co-ordinator</b>	Dr John Gormley			

<b>Module Aims</b>	<p>This module aims to:</p> <ul style="list-style-type: none"> <li>• Consolidate and deepen knowledge and understanding of historical and theoretical aspects of music through a range of learning experiences.</li> <li>• inculcate a critical and discursive approach to the study of music that takes as its starting point the provisional nature of historical understanding;</li> <li>• consolidate and secure musicianship skills through a range of activities, particularly at the keyboard</li> <li>• foster critical skills in recording, editing and evaluation of recording tasks.</li> </ul>
<b>Module Content</b>	<p>The areas of study will be:</p> <ul style="list-style-type: none"> <li>• Harmony, counterpoint, arrangement, orchestration and composition.</li> <li>• The study of music in its social and historical contexts within western and non-western cultures.</li> <li>• Keyboard and piano accompaniment studies</li> <li>• Choral singing</li> <li>• General musicianship for personal and professional development</li> <li>• Leadership skills at the keyboard and through rehearsing, coaching and directing.</li> <li>• Sound recording and production.</li> </ul>
<b>Learning Outcomes</b>	<p>On successful completion of this module you will be able to:</p>
<b>LO1</b>	<p>Apply knowledge and understanding of the principles of music theory, tonal and non-tonal harmony, counterpoint, form, structure and instrumentation through arranging and composing.</p>
<b>LO2</b>	<p>Demonstrate broad and deepening knowledge and understanding of music in its social and historical contexts within a range of traditions.</p>
<b>LO3</b>	<p>Create and effectively communicate an argument that analyses and synthesizes scholarship in the context of music history</p>
<b>LO4</b>	<p>Exemplify musicianship and leadership skills at the keyboard and through a range of other contexts</p>
<b>LO5</b>	<p>Apply knowledge and understanding of music technology in a range of context relevant to classroom use</p>
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b>Essay</b> (2000 words) <ul style="list-style-type: none"> <li>○ Weighting: 50%</li> <li>○ Learning Outcomes: LO3</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Deep knowledge and understanding of the context of the subject being discussed;</li> <li>• the ability to identify and evaluate evidence;</li> <li>• a coherent and focused argument that synthesizes and analyses a range of ideas and concepts;</li> <li>• clear communication skills through the appropriate use of language and referencing.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through:</p>

	<ul style="list-style-type: none"> <li>• a <b><u>folio of work</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 50%</li> <li>○ Learning Outcomes: LO1</li> </ul> </li> </ul> <p>Students will submit a portfolio of three original creative pieces (c. 8-12 minutes), for example:</p> <ul style="list-style-type: none"> <li>• An arrangement for a chamber group</li> <li>• An original composition</li> <li>• An orchestral movement</li> </ul> <p>Students are expected to record and produce at least one of the folio pieces.</p>
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• An exploratory and creative approach to the application of the principles of functional and non-functional harmony</li> <li>• Understanding of the principles of voice leading and counterpoint</li> <li>• Structural coherence and musical intention</li> <li>• Clear stylistic understanding</li> <li>• Accuracy in staff notation, including tempo indications, articulation, dynamics, etc.</li> <li>• Appropriate, idiomatic and sensitive use of instruments</li> </ul>
<p><b>Assessment 3, Type and Weighting</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Continuous Observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 0%</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO4, LO5</li> </ul> </li> </ul> <p>During the course of the year, you will be set a series of short tasks, some to be done in class and others away from class, that will help you to develop and apply your knowledge and understanding of music in a range of contexts.</p>
<p><b>Assessment Criteria for Assessment 3</b></p>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Reflection on your learning via your online reflective practice journal</li> <li>• Regular SMART goal setting with evidence of progress being made with respect to those goals</li> <li>• Regular participation and active engagement with tutors and peers in class activities</li> <li>• maintenance of focus and concentration</li> <li>• self-management, reliability and professional standards in time-keeping and attendance</li> <li>• Broad knowledge and understanding of historical narratives.</li> <li>• Security in:             <ul style="list-style-type: none"> <li>○ Bass guitar skills for the classroom</li> <li>○ Piano Accompaniment</li> <li>○ Harmonising of melodies at the keyboard with and without chords</li> <li>○ General keyboard musicianship (e.g. Realising figured bass, clef reading, basic score reading, transposition)</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Improvisation</li> <li>○ General musicianship and aural awareness</li> <li>○ Music theory, harmony and counterpoint, arranging and orchestration techniques</li> <li>○ Recording and production techniques</li> </ul>			
<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1	Assessment 2	Assessment 3
	LO1		✓	✓
	LO2			✓
	LO3	✓		
	LO4			✓
	LO5			✓
<b>Feedback</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Written feedback on Assessments 1 and 2.</li> <li>• Regular online written feedback on your work throughout the year for Assessment 3.</li> <li>• Formative Mutually Constructed Feedback at several points in the year for Assessment 3.</li> </ul>			
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Gauldin, Robert (1997) <i>Harmonic Practice in Tonal Music</i> (New York: Norton)</li> <li>• Kennan, Kent (1998) <i>Counterpoint</i> 4<sup>th</sup> edn (New York: Prentice Hall)</li> <li>• Lloyd, William and P. Terry (1993) <i>Rehearse, Direct and Play</i> (London: Musonix)</li> <li>• Pratt, George (1996) <i>The Dynamics of Harmony</i> (Oxford: OUP)</li> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> <li>• Salzer, Felix &amp; C Schachter (1989) <i>Counterpoint in Composition</i> 2<sup>nd</sup> edn (New York: Columbia University Press)</li> <li>• Samson, Jim and J.P.E. Harper-Scott, <i>An Introduction to Music Studies</i> Cambridge: Cambridge University Press, 2009.</li> <li>• Schön, Donald (1983) <i>The Reflective Practitioner: How Professionals think in action</i> (London: Temple Smith) [This is not about music, but it's the classic text on the processes involved in practice – that is, doing things rather than thinking or talking about them.]</li> <li>• Sturman, Paul (1983) <i>Harmony, Melody and Composition</i> (Harlow: Longman)</li> <li>• Taruskin, Richard and P. Weiss, <i>Music in the Western World: a History in Documents</i> (2<sup>nd</sup> edition) Belmont, CA: Thomson/Schirmer 2008.</li> </ul> <p>and other sources as recommended by the tutors.</p>			
<b>Other Relevant Details</b>	None			
<b>Next Steps</b>	Option modules in the areas of composition, keyboard musicianship, accompaniment, orchestration, arranging, etc.			

<b>Module Title</b>	<b>Introduction to Instrumental and Vocal Instruction - Level 3 (10)</b>
<b>SCQF Level</b>	9
<b>Credit Rating</b>	10
<b>Total notional student effort hours</b>	100
<b>Status</b>	Elective on BEd 3, BEd 4
<b>Pre-requisites</b>	BEd Professional Studies Level 2 (20)
<b>Co-requisites</b>	None
<b>Anti-Requisites</b>	None
<b>Module overview</b> and relationship to programme aims (programme) or rationale for module (options)	<p>In this module you will develop and extend your knowledge and understanding of teaching but through the experience of instrumental and vocal instruction. The module will support you through exploring specific instrumental/vocal pedagogy related to your own specialism. You will be introduced to approaches to pedagogy for your instrument/vocal family and will contextualize this learning through a small placement, learning more about the role of instrumental and vocal instructors in the Music department.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support you to develop an understanding of instrumental instruction</li> <li>• Explore issues related to values, ethics and teaching identity from the perspective of a music instructor and consider these in relation to your experiences of classroom teaching;</li> <li>• Support a growing understanding and awareness of your knowledge around pedagogy related to music instruction in general and specific to your instrument/vocal family;</li> <li>• Relate the knowledge and understanding around professionalism and child development within the context of instrumental and vocal instruction;</li> <li>• Nurture the skills for locating, analyzing and utilizing scholarly literature and resources for the purposes of your personal and professional learning as a music instructor.</li> </ul>

Learning Modes		Hours (Actual and Notional)
Seminar – whole group		6 x 1 hour (6 hours)
Seminar – specialist groups		4 x 1 hour (4 hours)
Placement		35 hours (5 x 7 hours - 5 days or equivalent)
Independent Study		55
Learning Outcomes		
<b>LO1</b>	Demonstrate a developing critical knowledge and understanding of a range of basic professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors and ethical considerations around instrumental instruction.	
<b>LO2</b>	Demonstrate a critical understanding of the principal theories and concepts related to child development, learning and cognition through critical reflection on instrumental and vocal instruction and educational literature (both general and Music-specific).	
<b>LO3</b>	Demonstrate the ability to identify and critically reflect upon key aspects of effective music instruction, both in literature and in the practical context, using this learning to inform your own practice.	
<b>LO4</b>	Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.	
Assessment		
<b>Assessment 1, Type, scope and Weighting</b>		Written reflective log (5 x 400 word reflections) – 80%
<b>Assessment 2, Type, scope and Weighting</b>		Teaching file or record of learning – 20%

## Section 2: Delivery and Assessment

Module Coordinator	Des McLean	
Module schedule 2023-24		
<b>BEd 3 Students</b>		<b>BEd 4 Students</b>
Term 1 week 1 Whole group class		Term 1 week 1 Whole group class
Term 1 week 2 Specialist group class plus placement day		Term 1 week 2 Specialist group class plus placement day
Term 1 week 3 Whole group class		Term 1 week 3 Whole group class
Term 1 week 4 Specialist group class plus placement day		Term 1 week 4 Specialist group class plus placement day
Term 1 week 5 Whole group class		Term 1 week 5 Whole group class
Term 2 week 1 Whole group class		Term 1 week 6 Whole group class

Term 2 week 2 Specialist group class plus placement day	Term 1 week 7 Specialist group class plus placement day
Term 2 week 3 Whole group class plus placement day	Term 1 week 8 Whole group class plus placement day
Term 2 week 4 Specialist group class plus placement day	Term 1 week 9 Specialist group class plus placement day
Term 2 week 5 Whole group class	Term 1 week 10 Whole group class A
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	<p><i>Assessment 1: Written reflective log (5 x 400 word reflections) – 80%</i> Students will complete one reflection after each placement day and this will be used in the whole class group work. Students will receive written, formative feedback on the first reflection and then <b>verbal peer/tutor feedback</b> throughout the in-class activities.</p> <p><i>Assessment 2: Teaching file or record of learning – 20%</i> Students will complete an ongoing record of learning (a teaching file) which will be made available across the placement. RCS tutors will look over the teaching file/record of learning after placement day 2 and offer brief comments to the student in writing. <b>Instructor colleagues acting as school-based mentors will provide verbal feedback</b> to students on placement.</p>
<b>Summative assessment</b> Description	<p>Assessment 1: Written reflective log (5 x 400 word reflections) – 80% Assessed LOs: LO1, LO2, LO3, LO4</p> <p>Assessment 2: Teaching file or record of learning – 20% Assessed LOs: LO1, LO2, LO3, LO4</p>
<b>Feedback methods</b>	<p><i>Assessment 1: Written reflective log (5 x 400 word reflections) – 80%</i> Students will complete one reflection after each placement day and this will be used in the whole class group work. Students will be able to revise their work until the <b>final submission</b> when all 5 reflections will be submitted for <b>written feedback by the tutor(s)</b>.</p> <p><i>Assessment 2: Teaching file or record of learning – 20%</i> Students will complete an ongoing record of learning (a teaching file) which will be made available across the placement. <b>Instructor colleagues acting as school-based mentors will provide verbal feedback</b> to students on placement. <b>Written feedback will be provided by the tutor(s)</b> after the teaching file has been completed (end of placement).</p>
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Clear, coherent and critically informed reflections which demonstrate growth of knowledge and understanding around the role and responsibilities of instrumental and vocal instructors;</li> </ul>

	<ul style="list-style-type: none"> <li>• Links to experiences on placement which are informed by literature and policy.</li> </ul>
<b>Assessment 2 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Clear and coherent lesson plans/logs which detail the aims/purpose of the lesson and current and next steps for the pupils/teacher;</li> <li>• Evidence of reflection – including engagement with literature – to unpack experiences working as an instructor in school.</li> </ul>

Resources	
<b>Essential</b>	<p>A reading list will be provided at the beginning of the module. This will be supplemented with additional resources throughout the academic session.</p> <p>The RCS virtual learning environment (VLE) will be used to promote and foster a positive culture of independent learning, support and allowing for self-study and access to a wider range of dedicated resources.</p> <p>All communication for this module will be via Teams.</p>
<b>Recommended</b>	
Other Information	
Next Steps	



<b>Assessment 1</b> <b>Assessment criteria:</b>	Clear, coherent and critically informed reflections which demonstrate growth of knowledge and understanding around the role and responsibilities of instrumental and vocal instructors;	Links to experiences on placement which are informed by literature and policy.	Academic writing conventions, including the use of the Harvard referencing system*
<b>A1-5</b> Excellent	Work that demonstrates a developing critical knowledge and understanding of a broad range of basic professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors and ethical considerations around instrumental instruction. The work is able to relate and articulate these thoughts in relation to your own developing identity as a Music instructor.	Work that demonstrates the ability to identify and critically reflect upon key aspects of effective music instruction, both in literature and in the practical context, using this learning to inform your own practice. innovative viewpoint/s throughout. Supported and substantiated by evidence consistently throughout.	Faultless and convincing command of suitable language in terms of vocabulary, spelling, grammar etc. Work coherently structured (with subheadings where appropriate).  References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.
<b>B1-3</b> Very good	Work that demonstrates a very good critical knowledge and understanding of several basic professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors and ethical considerations around instrumental instruction. The work is able to relate these thoughts in relation to your own developing identity as a Music instructor.	Work that demonstrates a very good ability to identify and reflect, though not consistently, upon a range of key aspects of effective music instruction, both in literature and in the practical context, using this learning to inform your own practice. innovative viewpoint/s throughout. Supported and substantiated by evidence.	Very effective command of suitable language in terms of vocabulary, spelling, grammar etc. work consistently structured (with subheadings where appropriate). References listed appropriately to conform to Harvard system. Quotations obvious and cited systematically and appropriately.
<b>C1-3</b> Good	Work that demonstrates a good knowledge and understanding of some basic professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors and ethical considerations around instrumental instruction. The work tries to relate these thoughts in relation to your own	Work that demonstrates a good ability to identify and reflect upon effective music instruction, both in literature and in the practical context, using this learning to inform some of your own practice. innovative viewpoint/s throughout. Supported by some evidence, though not consistently.	Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured (with subheadings where appropriate). References listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation.

	developing identity as a Music instructor but they are inconsistent.		
<b>D1-3</b> Satisfactory	Work that demonstrates a satisfactory knowledge and understanding of a limited number of professional issues relevant to instrumental instruction, including the roles and responsibilities of instructors and ethical considerations around instrumental instruction. Limited connection is made towards personal experience and/or placement.	Work that demonstrates a satisfactory ability to identify and reflect upon effective music instruction, both in literature and in the practical context. Connections to your own practice are superficial and largely unsubstantiated through literature and/or links to placement.	Satisfactory command of suitable language in terms of vocabulary, spelling, grammar etc. Adequately structured (with subheadings where appropriate). References and citations employ inconsistent use of Harvard system.
<b>E1-2</b> Inadequate/ Fail	Work that inadequately demonstrates knowledge and understanding of basic professional issues relevant to instrumental instruction. Limited connection is made towards personal experience and/or placement.	Work that does not demonstrate an ability to identify and reflect upon effective music instruction, both in literature and in the practical context. No connections are made to your own practice and/or literature	Unsatisfactory use of language in one or more aspects of vocabulary, spelling, grammar, etc. Little/basic structure of formal prose to provide logical framework for reader. Usually failure to conform to Harvard referencing in reference list and/or citations.

<p><b>Assessment 2</b> <b>Assessment criteria:</b></p>	<p>Clear and coherent lesson plans/logs which detail the aims/purpose of the lesson and current and next steps for the pupils/teacher;</p>	<p>Evidence of reflection – including engagement with literature – to unpack experiences working as an instructor in school.</p>	<p>Academic writing conventions, including the use of the Harvard referencing system</p>
<p><b>A1-5</b> Excellent</p>	<p>Work that demonstrates the ability to identify and critically reflect upon key aspects of effective music instruction, both in literature and in the practical context, using this learning to inform your own practice. innovative viewpoint/s throughout. Supported and substantiated by evidence consistently throughout.</p>	<p>Work that utilises a substantial range of current, relevant sources in a variety of media and which has been critically analysed in order to provide a sustained, informed view across the assignment. Examines opposing views in depth. Identifies key influences and attempts to link sources. Excellent connection(s) to personal viewpoint, experiences and/or placement.</p>	<p>Faultless and convincing command of suitable language in terms of vocabulary, spelling, grammar etc. Work coherently structured (with subheadings where appropriate).  References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.</p>
<p><b>B1-3</b> Very good</p>	<p>Work that demonstrates a very good ability to identify and reflect, though not consistently, upon a range of key aspects of effective music instruction, both in literature and in the practical context, using this learning to inform your own practice. innovative viewpoint/s throughout. Supported and substantiated by evidence.</p>	<p>Work that demonstrates engagement with a very satisfactory range of sources including journals and official current publications. Connection(s) to personal viewpoint and/or placement.</p>	<p>Very effective command of suitable language in terms of vocabulary, spelling, grammar etc. work consistently structured (with subheadings where appropriate). References listed appropriately to conform to Harvard system. Quotations obvious and cited systematically and appropriately.</p>
<p><b>C1-3</b> Good</p>	<p>Work that demonstrates a good ability to identify and reflect upon effective music instruction, both in literature and in the practical context, using this learning to inform some of your own practice. innovative viewpoint/s throughout. Supported by some evidence, though not consistently.</p>	<p>Work that demonstrates engagement with a good range of source including books, newspapers, national documents. Identifies opposing views. Chooses one/few influence. Adequate range of sources within references/quotations. Some connection(s) to personal viewpoint and/or placement.</p>	<p>Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured (with subheadings where appropriate). References listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation.</p>

<p><b>D1-3</b> Satisfactory</p>	<p>Work that demonstrates a satisfactory ability to identify and reflect upon effective music instruction, both in literature and in the practical context. Connections to your own practice are superficial and largely unsubstantiated through literature and/or links to placement.</p>	<p>Work that demonstrates use of only the course texts and/or limited texts. Superficial recitation of sources. Little identification of significant issues. Lack of emphasis on key issues. Infrequent use of quotations/references or inappropriate use of them. Limited connection to personal viewpoint and/or links to placement but generally unsubstantiated.</p>	<p>Satisfactory command of suitable language in terms of vocabulary, spelling, grammar etc. Adequately structured (with subheadings where appropriate). References and citations employ inconsistent use of Harvard system.</p>
<p><b>E1-2</b> Inadequate/ Fail</p>	<p>Work that does not demonstrate an ability to identify and reflect upon effective music instruction, both in literature and in the practical context. No connections are made to your own practice and/or literature</p>	<p>Work that demonstrates inadequate consultation of research sources. Only most obvious issues identified. Poor attempt to consider opposing views. No discrimination of influential sources. Little/inappropriate use of quotations/references. No connection to personal viewpoint and/or placement.</p>	<p>Unsatisfactory use of language in one or more aspects of vocabulary, spelling, grammar, etc. Little/basic structure of formal prose to provide logical framework for reader. Usually failure to conform to Harvard referencing in reference list and/or citations.</p>

<b>Module Title</b>	<b>Keyboard Musicianship (Advanced) - Level 3 (10)</b>	
<b>SCQF Level</b>	9	
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS Credits	
<b>Total notional student effort hours</b>	100	
<b>Status</b>	Elective on BEd (Music)	
<b>Pre-requisites</b>	BEd Integrated Music Studies - Level 2 (60)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	This module is designed to deepen your technique, style and fluency in keyboard musicianship through a range of practical exercises.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
Group class		20
Independent Study		80
<b>Learning Outcomes</b>		
On completion of this module, you will be able to:		
<b>LO1</b>	draw upon and apply your knowledge and understanding of a range of theoretical and contextual concepts to a range of musicianship exercises at keyboard.	
<b>LO2</b>	work autonomously through critical reflection upon your progress and methodically planning of your next steps.	
<b>Assessment</b>		
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Documentation Project <b>Scope:</b> Documentation of 1000 words with around 20 supporting videos that demonstrate your progress and attainment. <b>Weighting:</b> 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>John Pitcathley</b>
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Module schedule	
Typically one hour per week for 20 weeks.	
Assessment Outline	
<b>Formative feedback</b> Description and timeline	Ongoing oral feedback from your lecturer.
<b>Summative assessment</b> Description	Assessment 1: Documentation Project Assessed LOs: 1 & 2  During the course of the year, you will video record, critically evaluate and set goals for your progress in this area of study.
<b>Feedback methods</b>	Formative feedback to be incorporated into your Documentation Project as part of your target setting during the year. Summative: One written report and grade for your Documentation Project
Assessment Criteria and Rubric	
<b>Assessment 1</b> <b>Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• The ability to harmonise melodies (with and without chords indicated) in a manner appropriate for the implied or indicated style.</li> <li>• The ability to perform musically and stylishly a range of keyboard musicianship skills, such as score reading, transposition, figured bass, etc.</li> <li>• The ability to critically reflect on your progress and set targets for development, during the course of the year.</li> </ul>

Resources	
<b>Essential</b>	
Class resource are provided on moodle at the start of the academic year.	
<b>Recommended</b>	
Other Information	None

Next Steps	None
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<b>Assessment 1</b> <b>Assessment criteria:</b>	The ability to harmonise melodies (with and without chords indicated) in a manner appropriate for the implied or indicated style.	The ability to perform stylishly a range of keyboard musicianship skills, such as score reading, transposition, figured bass, etc.	The ability to critically reflect on your progress and set targets for development, during the course of the year.
<b>A1-A2</b> Outstanding work at this level.	Mostly, stylish and sophisticated performances.	An outstanding submission which shows a extensive range of musicianship skills at the keyboard that are performed consistently and stylishly performed.	An exemplary submission which shows deep critical reflection which is linked clearly to your goal setting.
<b>A3-5</b> Excellent	Fluent and stylish performances. Chord choices draw upon a broad range of harmonic devices, some of which are sophisticated.	A extensive range of keyboard musicianship skills has been developed and your performances are mostly stylistically effective and convincing.	A consistent submission where your goal setting is clearly linked to your critical reflection
<b>B1-3</b> Very good	Consistent and often fluent performances. Chord choices are logical and mostly support your stylistic intentions. There is an understanding of style implications.	A broad range of keyboard musicianship skills has been developed. Performances are often stylistically effective and convincing.	There is clear evidence of critical reflection. Goal setting is mostly linked to previous work.
<b>C1-3</b> Good	Secure and consistent performances. A logical and reasonable range of chord choices. Growing awareness of style is evident.	Evidence of development of a range of keyboard musicianship skills with evidence of musicality and style.	There is clear evidence of effective reflection, some of which is critical. Goal setting is clear but not always clearly linked to your reflections on previous work.
<b>D1-3</b> Satisfactory	Secure and mostly consistent performances. A logical but a somewhat limited range chord choices. Some awareness of style is evident.	Evidence of development of a limited range of keyboard musicianship skills with some evidence of musicality and style.	There is some limited evidence of critical reflection and goal setting in your documentation.
<b>E1-2</b> Inadequate/ Fail	Insecure and inconsistent performances. Chord choices are often illogical and the range	Too limited a range of keyboard musicianship skills has been demonstrated. The performances are too lacking in musical expressions.	There is very limited evidence of critical reflection and goal setting.



	of chords utilised is too narrow. There is little stylistic evidence evidenced.		
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**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>Keyboard Musicianship 4</b>			
<b>Brief Description</b>	This module develops to an advanced level your powers of expression at the keyboard through a range of practical exercises.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Keyboard Musicianship 3			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	N/A	<b>Minimum number of Students</b>	2	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Group Class		1	22	22
Independent Study		-	-	78
Total Notional Student Effort				<b>100</b>
<b>Module Co-ordinator</b>	John Pitcathley			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• Develop and promote techniques, understanding, confidence, imagination and powers of musical expression at in teaching and other contexts.</li> </ul>			
<b>Module Content</b>	Students will develop a range of advanced skills in harmonization, self-accompaniment, score-reading and transposition			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Provide a stylish accompaniments to complex melodies with and without chords			
<b>LO2</b>	Score read passages of music that utilise C clefs and/or transposing instrument(s).			
<b>LO3</b>	Critically employ goal setting and reflective practice methods in order to work productively and autonomously.			
<b>Assessment 1, Type and Weighting</b>	You will be assessed through: <ul style="list-style-type: none"> <li>• <b><u>Documentation Project</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> </ul> </li> </ul>			

	<ul style="list-style-type: none"> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4</li> </ul> <p>During the course of the year, you should document examples of your work in the following areas:</p> <ul style="list-style-type: none"> <li>• Harmonisation of complex melodies where the chords have been provided</li> <li>• Harmonisation of complex melodies where the chords have not been provided</li> <li>• Realising passages of figured bass that make use of a range of complex figures</li> <li>• Score reading passages of music that make use of C clefs and transposing instruments.</li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Accuracy and fluency</li> <li>• An emerging musical personality</li> <li>• Deep knowledge and understanding of theoretical principles</li> <li>• SMART Goal setting</li> <li>• Demonstration of progress having been made in terms of clearly identified Goals</li> <li>• Critical reflection on your learning</li> <li>• Self-management and reliability</li> <li>• Clarity and focus in your documentation.</li> </ul>	
<b>Alignment of Assessments and learning Outcomes</b>		
	Assessment 1	
	LO1	✓
	LO2	✓
	LO3	✓
LO4	✓	
<b>Feedback Modes</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Summative reports for each assessment</li> <li>• Regular dialogue with your 1:1 tutor which you should record and reflect upon in your Reflective Practice Journal</li> </ul>	
<b>Recommended Resources</b>	As recommended by your tutor.	
<b>Other Relevant Details</b>	Assessed by two Internal Examiners, one who will normally be your tutor.	
<b>Next Steps</b>	N/A	

<b>Module Title</b>		Learning to Collaborate	
<b>Module Co-ordinator</b>		Josh Armstrong, Options Manager j.armstrong@rcs.ac.uk	
<b>Module Content</b> (include brief description of module's purpose in relation to overall programme (where relevant), and some detail of practices and ideas the student will encounter in the module)		This module introduces methods for practical collaboration with other artists. During lectures you will explore a range of artistic case-studies, working processes and questions to develop a basic understanding of collaborative skills and challenges. In workshops you will apply these skills in practice with students from other programmes in the Conservatoire. Through the module you will develop an understanding of other artforms and practices in the conservatoire, with a view to developing new collaborative work and ideas.	
<b>Level</b>		1	
<b>Credit Rating</b>		10 SCQF Credits / 5 ECTS credits	
<b>Status (Core/Option/CRSC)</b>		Core	
<b>Pre-requisites</b>		N/A	
<b>Co-requisites</b>		Undergraduate Level 1 Core-Curricula	
<b>Anti-Requisites</b>		N/A	
<b>Maximum number of Students</b>	All Undergraduate Level 1 students	<b>Minimum number of Students</b>	1
<b>Learning Modes</b>		Indicative Total (hours)	
Lectures		8	
Workshops		8	
Directed Study		38	
Independent Study		46	
<b>Total Notional Student Effort</b> (Should add up to the total number of credits for module x 10)		100	

<p><b>Module Aims</b></p>	<ul style="list-style-type: none"> <li>• To interrogate collaboration as a core skill for the contemporary artist</li> <li>• To explore a range of collaborative methods</li> <li>• To develop a meaningful understanding of the diverse range of skills and practices within the RCS community</li> <li>• To model a best practice approach to working collaboratively</li> <li>• To make a short piece of practical collaborative work</li> <li>• To propose a collaborative project</li> </ul>
<p><b>Learning Outcomes</b> (must be mapped to programme learning outcomes)</p>	<p>On successful completion of this module you will be able to:</p>
<p><b>LO1</b></p>	<p>Collaborate with students from different disciplines in small groups</p>
<p><b>LO2</b></p>	<p>Plan a collaborative project</p>
<p><b>Assessment 1, Type and Weighting</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• 50% (LO1) Classroom sharing of collaborative work</li> </ul> <p>PASS/FAIL</p>
<p><b>Assessment Criteria for Assessment 1</b> (must be aligned to module learning outcomes and clearly relatable to assessment outcome and feedback)</p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• An understanding of the personal and professional qualities required for successful collaboration</li> <li>• An ability to offer ideas and to actively respond to the ideas of others</li> <li>• An ability to develop a bespoke collaborative method in a small group</li> </ul>
<p><b>Assessment 2, Type and Weighting</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• 50% (LO2) Written proposal or vlog for a collaborative project</li> </ul> <p>PASS/FAIL</p>

<p><b>Assessment Criteria for Assessment 2</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A clear proposal demonstrating a theoretical and practical understanding of the implications of cross disciplinary work</li> <li>• Evidence of how the proposal may enhance the student's own skills and practice</li> <li>• Evidence of creativity, innovation and challenge</li> </ul>		
<p><b>Alignment of Assessment and Learning Outcome</b></p>			
		<p>Assessment 1</p>	<p>Assessment 2</p>
	<p>LO1</p>	<p>x</p>	
	<p>LO2</p>		<p>x</p>
<p><b>Feedback</b></p>	<p>You will receive timely feedback on your work in this module in the following ways:</p> <ul style="list-style-type: none"> <li>• Pass/Fail result</li> <li>• Formative feedback from staff and peers</li> </ul>		

<p><b>Recommended Resources</b></p>	<p>Indicative Reading List:</p> <p>Williams. D; 1999, <i>Collaborative Theatre: The Theatre Du Soleil Sourcebook</i>.</p> <p>Landy, L and Jamieson, E; 2000, <i>Devising Dance and Music: Idee Fixe-Experimental Sound and Movement Theatre</i>.</p> <p>John-Steiner, V; 2006, <i>Creative Collaboration</i>.</p> <p>Waincott. R &amp; Fletcher, K; 2003, <i>Theatre: Collaborative Acts</i>.</p> <p>Meill, D and Littleton, K; 2004, <i>Collaborative Creativity: Contemporary Perspectives</i>, – London Free Association Books, 2004.</p> <p>Keirnander, A; 1993, <i>Ariane Mnouchkine &amp; the Theatre du Soleil</i>.</p> <p>Graham, S; 2009, <i>The Frantic Assembly Book of Devising Theatre</i>.</p> <p>Govan, E; 2007, <i>Making a Performance, Devising Histories</i>.</p> <p>Bicat, T &amp; Baldwin, C; 2002, <i>Devised and Collaborative Theatre: A Practical Guide</i></p> <p>NB: The titles in this list appear to be theatre focused. However, it is their emphasis on interdisciplinary work which makes them best suited for consideration.</p>
<p><b>Other Relevant Details</b></p>	<p>None</p>
<p><b>Next Steps</b></p>	<p>This module is a foundation for all future creative collaborations, whether intradisciplinary or interdisciplinary.</p>

<b>Module Title</b>	<b>Musicology</b>			
<b>Brief Description</b>	In this module you will have the opportunity to deepen your knowledge and understanding of the field of musicology principally through the study of historiography, aesthetics and criticism and editorial techniques.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option			
<b>Pre-requisites</b>	Integrated Music Studies 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Four	<b>Minimum number of Students</b>	1	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Group Class		2	10	20
Transcription Tutorials		1	5	5
Independent Study		-	-	175
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr Brianna Robertson-Kirkland			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>Introduce you to a wide range of concepts, models and principles that underlie current musicological thought.</li> </ul>			
<b>Module Content</b>	The following is indicative content: <ul style="list-style-type: none"> <li>aspects of Greek thought from Pythagoras to Aristoxenus;</li> <li>music and the medieval world, from theories of Boethius and St Augustine through to the controversies surrounding Ars Nova in the late 14th century;</li> <li>text and music from the counter-Reformation to the French Revolution;</li> <li>absolute music and idealism;</li> <li>artwork of the future and formalism in music: the theoretical disputes of Wagner and Hanslick;</li> <li>the legacy of serialism: Schoenberg, Adorno, Boulez and Dalhaus;</li> <li>ideas in 'critical musicology': Kivy, Taruskin, Goehr and Kerman.</li> <li>Transcription</li> </ul>			



<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	demonstrate a detailed knowledge and understanding of the various philosophies of music within over-arching historical narratives
<b>LO2</b>	Analyse and evaluate current musicological thought.
<b>LO3</b>	Construct your own position on an area of specialization and convey it to an informed audience with focus and clarity.
<b>LO4</b>	Transcribe, in modern music notation, scores from a variety of periods
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b>Essay</b> (2500 words) <ul style="list-style-type: none"> <li>○ Weighting: 50%</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Deep knowledge and critical understanding of the context of the research topic;</li> <li>• the ability to critically evaluate evidence;</li> <li>• a coherent and focused argument that synthesizes and analyses a range of ideas and concepts;</li> <li>• the ability to professionally present your work</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through an:</p> <ul style="list-style-type: none"> <li>• <b>Folio of short transcriptions</b> <ul style="list-style-type: none"> <li>○ Weighting: 50%</li> <li>○ Type: folio</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Adherence to editorial conventions</li> <li>• Clarity of score presentation</li> <li>• Clear editorial notes that articulate editorial decisions.</li> </ul>
<b>Alignment of Assessment and Learning Outcomes</b>	
<b>Feedback</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• Summative reports for each</li> <li>• Regular dialogue with your 1:1 tutor which you should record and reflect upon in your Reflective Practice Journal</li> </ul>

<b>Recommended Resources</b>	As determined by you and recommended by tutor
<b>Other Relevant Details</b>	None
<b>Next Steps</b>	Musicology Research Project

<b>Module Title</b>	<b>Musicology Research Project - Level 4 (20)</b>	
<b>SCQF Level</b>	10	
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS Credits	
<b>Total notional student effort hours</b>	200	
<b>Status</b>	Elective on BEd (Music)	
<b>Pre-requisites</b>	Musicology - Level 3 (10)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme (programme) or rationale for module (options)</b>	In this module you will have the opportunity research an area of personal academic interest and present your contribution to knowledge in the form of an extended essay.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
1:1 Supervision		10
Seminar		2
Independent Study		188
<b>Learning Outcomes</b>		
On completion of this module, you will be able to:		
<b>LO1</b>	Develop a focused argument by drawing upon, analyzing and synthesizing scholarly sources appropriate to your chosen research project.	
<b>LO2</b>	Convey your research to a specialist audience in a concise, critical and focused way, and in accordance with academic writing conventions.	
<b>Assessment</b>		
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Research Project <b>Scope:</b> One of the following: <ul style="list-style-type: none"> <li>• Extended Essay (4000 words),</li> <li>• Edition with Critical Commentary, or</li> <li>• Other Negotiated Outcome</li> </ul> <b>Weighting:</b> 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr Brianna Robertson-Kirkland</b>
<b>Module schedule</b>	
<p>1:1 tutorials, typically one hour, to be arrange across the year to fit with your timetable. Seminar: early in Term Two you will present your progress on your research to a your supervisor, your peers and other members of the teaching team.</p>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Oral feedback from lecturer during supervisions and after your formative presentation.
<b>Summative assessment</b> Description	<p>Assessment 1: Assessed LOs: 1 &amp; 2</p> <p>You will choose to submit an Extended Essay of 4,000 words <i>or</i> produce and Critical Edition with Commentary, on a topic of specialisation that is of particular interest to you.</p>
<b>Feedback methods</b>	<p>Formative: you are required to construct your own notes from class discussions using a tool of your choosing (e.g. typed notes, audio recording, ...)</p> <p>Written feedback on your formative presentation.</p> <p>Summative: One written report with Grade for your Project.</p>
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Deep knowledge and critical understanding of the context of the research topic;</li> <li>• the ability to critically evaluate evidence;</li> <li>• a coherent and focused argument that synthesizes and analyses a range of ideas and concepts;</li> <li>• the ability to professionally present your work</li> </ul>

<b>Resources</b>
<p><b>Essential</b></p> <p>Determined at the start of the year on the basis of your area of specialisation.</p>

<b>Recommended</b>	
<p>Beard, D &amp; Gloag, K (2016). <i>Musicology : the key concepts</i>, London : Routledge.</p> <p>Bergeron, Katherine &amp; Bohlman, Philip V. (1992). <i>Disciplining Music: Musicology and Its Canons</i>. Chicago University of Chicago Press.</p> <p>Chávez, L. and R. P. Skelpchy (2019), <i>Decolonization for Ethnomusicology and Music Studies in Higher Education, Action, Criticism, and Theory for Music Education</i>, Volume 18 (3): 115–43: <a href="https://doi.org/10.22176/act18.3.115">https://doi.org/10.22176/act18.3.115</a></p> <p>Citron, Marcia J.,(2000), <i>Gender and the Musical Canon</i>, First published 1993. University of Illinois Press.</p> <p>Citron, M. (2007). Women and the Western Art Canon: Where Are We Now? <i>Notes</i>, 64(2), 209-215. Retrieved October 21, 2020, from <a href="http://www.jstor.org/stable/30163078">http://www.jstor.org/stable/30163078</a>.</p> <p>Cook, Nicholas (1990). <i>Music, Imagination, and Culture</i>. Oxford: Oxford University Press.</p> <p>Reading: Scott, Derek (2003), <i>From erotic to demonic: on critical musicology</i>, Oxford: OUP</p>	
Other Information	None
Next Steps	Postgraduate study in Musicology.

<b>Assessment 1 Assessment criteria:</b>	<b>Deep knowledge and critical understanding of the context of the research topic</b>	<b>the ability to critically evaluate evidence</b>	<b>a coherent and focused argument that synthesizes and analyses a range of ideas and concepts</b>	<b>the ability to professionally present your work</b>
<b>A1-A2</b> Outstanding work at this level.	Your Research Project demonstrates an impressive knowledge and critical understanding of the context of the research topic.	Your Research Project demonstrates an impressive ability to gather and critically evaluate evidence, which is used to support and explore points in a mature and sophisticated manner.	Your Research Project identifies an outstanding range of key arguments in relation to the topic that are excellently structured utilising a range of ideas and concepts that are impressive at this level.	Your Research Project demonstrates an outstanding command of written language. All sources are fully and accurately referenced, and presentation is polished overall.
<b>A3-5</b> Excellent	Your Research Project demonstrates an excellent knowledge and critical understanding of the context of the research topic.	Your Research Project demonstrates an excellent ability to gather and critically evaluate evidence, which is used to support and develop points in a mature and confident manner.	Your Research Project identifies an excellent range of key arguments that are very well structured and utilise an excellent range of ideas and concepts at this level.	Fluent prose with few or no errors in the proofreading. All sources are fully and accurately referenced, and presentation is very good, although there may be minor areas in which improvement might still be made
<b>B1-3</b> Very good	Your Research Project demonstrates a very good knowledge and critical understanding of the context of the research topic.	Your Research Project demonstrates a very good ability to gather and critically evaluate evidence, which is used to support and develop points.	Your Research Project identifies a good range of key arguments that are structured in a logical manner that generally serves the material well. The range of concepts and ideas are appropriate at this level, but could be a little broader.	Your Research Project is generally well written and proof-read, and communicates its points effectively. Occasional errors do not significantly detract from the whole. Referencing, general presentation and the application of scholarly conventions are very good on the whole, although there may still be some minor inconsistencies.

<p><b>C1-3</b> Good</p>	<p>In general, your Research Project demonstrates knowledge and critical understanding of the context of the research topic, although there is room still for deeper and more critical insights.</p>	<p>Your Research Project demonstrates a good ability to gather and critically evaluate evidence, which is used to support arguments, though not always to its full potential.</p>	<p>Your Research Project identifies a range of clear and relevant arguments in relation to the topic although the scope of the ideas needs development in places.</p>	<p>The clarity with which ideas are expressed is acceptable, although there is room for improvement with proof-reading and/ or spelling/ grammar. There is an acceptable standard of referencing, but there are some inconsistencies in this and the overall presentation of the text.</p>
<p><b>D1-3</b> Satisfactory</p>	<p>There is satisfactory evidence your Research Project demonstrates knowledge and critical understanding of the context of the research topic; but there are some inaccuracies. There may areas where further research/analysis is obviously needed.</p>	<p>Your Research Project demonstrates a satisfactory ability to gather appropriate evidence, but there could be more criticality applied when using the it to support the discussion.</p>	<p>Your Research Project identifies some clear arguments, although there may be concepts and ideas that lacks obvious relevance. There is an attempt to structure arguments clearly, but points do not always follow in a logical order.</p>	<p>Expression is mostly clear, though this is not consistent and there may be signs of poor proof-reading. There is a clear attempt to reference sources and to apply scholarly conventions to the presentation of the text, but this is not done consistently or accurately.</p>
<p><b>E1-2</b> Inadequate/ Fail</p>	<p>There is limited or no evidence of knowledge or critical understanding of the context of the research topic. There are many inaccuracies throughout and ideas are mostly unsubstantiated, anecdotal and/or over-generalized.</p>	<p>The evidence gathered is irrelevant or omitted when obviously required.</p>	<p>Your Research Project provides limited or no evidence that student has been able to identify relevant arguments in relation to the topic, and these are presented in a disorganized and unclear manner.</p>	<p>Expression often or consistently interferes with the meaning, and there are frequent and obvious mistakes in spelling, punctuation and/or grammar. There is little or no attempt to reference sources. Your Research Project demonstrates a very limited understanding of academic practice.</p>

**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>Orchestration and Arranging for Schools - Level 3 (10)</b>	
<b>SCQF Level</b>	9	
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS Credits	
<b>Total notional student effort hours</b>	100	
<b>Status</b>	Elective on BEd (Music)	
<b>Pre-requisites</b>	BEd Integrated Music Studies - Level 2 (60)	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme (programme) or rationale for module (options)</b>	In this module, you will learn how to write for a variety of instrumental forces through arranging and orchestration, with a particular focus on material suitable for use in schools. In seminars will study a range of relevant scores and will receive advice on your work.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
Seminars		10
Independent Study		90
<b>Learning Outcomes</b>		
<b>LO1</b>	Idiomatically arrange and orchestrate music at an appropriate level for school aged learners.	
<b>LO2</b>	Present scores and supporting documentation with a high degree of clarity.	
<b>Assessment</b>		
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Portfolio <b>Scope:</b> A folio between six and eight minutes in total duration. Typically two or three pieces. <b>Weighting:</b> 100%	

## Section 2: Delivery and Assessment



<b>Module Coordinator</b>	<b>Hughina Naylor</b>
<b>Module schedule</b>	
Typically ten one hour seminars every two weeks.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Ongoing oral feedback and discussion.
<b>Summative assessment</b> Description	Assessment 1: Portfolio Assessed LOs: 1-2
<b>Feedback methods</b>	Summative: Written report with grade for your portfolio. Summative: ongoing formative feedback to be recorded digitally using a tool such as MS Class Notebook.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Idiomatic understanding in handling specific instruments and instrumental combinations</li> <li>• Understanding of the stylistic demands of the original work and the implications of these demands when orchestrating and arranging.</li> <li>• Scores that are at an appropriate level of challenge for school age learners</li> <li>• Clearly presented scores (Attention to detail with dynamics, articulation, performance directions, etc.) and supporting documentation.</li> </ul>

<b>Resources</b>
<b>Essential</b>

**Recommended**

- Adler, Samuel *The Study of Orchestration* (New York & London: Norton)
- Blatter, Alfred *Instrumentation/Orchestration* (Schirmer)
- Jacob, Gordon *Orchestral Technique: A Manual for Students* (Oxford: OUP)
- Adey, Christopher *Orchestral Performance: A Guide for Conductors and Players* (London: Faber & Faber)

Other Information	None
Next Steps	None

<b>Assessment 1</b> <b>Assessment criteria:</b>	Idiomatic understanding in handling specific instruments and instrumental combinations	Understanding of the stylistic demands of the original work and the implications of these demands when orchestrating and arranging.	Scores that are at an appropriate level of challenge for school age learners	Clearly presented scores (Attention to detail with dynamics, articulation, performance directions, etc.) and supporting documentation.
<b>A1-A2</b> Outstanding work at this level.	There is clear evidence of idiomatic handling of instruments/combinations throughout your work.	There is clear evidence of stylistic understanding throughout your work.	You takes careful account of the needs of school aged learners at all times.	Your musical intentions are clearly communicated through imaginative and nuanced use of performance directions that complement your decisions.
<b>A3-5</b> Excellent	There is evidence of idiomatic handling of instruments/combinations throughout your work.	There is evidence of stylistic understanding throughout your work.	You have clearly considered school age learners in your work which is mostly successfully handled.	Your musical intentions are clear throughout with careful, thoughtful and nuanced use of performance directions.
<b>B1-3</b> Very good	There is evidence of idiomatic handling of instruments/combinations in many places.	There is evidence of stylistic understanding coming through your work in many places.	You have clearly considered school age learners in your work which is successful handled in places.	Your musical intentions are made clear throughout through careful and thoughtful use of performance directions.
<b>C1-3</b> Good	There is evidence of idiomatic handling of instruments/combinations in some places.	There is evidence of stylistic understanding coming through your work in some places.	There is evidence of some consideration having been given to school age learners.	Your musical intentions are made clear in most places through careful and thoughtful use of performance directions.
<b>D1-3</b> Satisfactory	There is evidence of you developing your idiomatic handling of instruments/combinations in your work	There is evidence of you developing stylistic understanding in some places in your work.	Some limited evidence that you have taken account of writing for school age learners is evident.	Your score includes a reasonable number of performance directions but there a number of places where your intentions are uncertain and ambiguous.
<b>E1-2</b> Inadequate/ Fail	There is little evidence of idiomatic handling of instruments/combinations through your work.	There is little evidence of stylistic understanding in your work.		Your score presentation is extremely unclear.

**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>Primary Music 1</b>			
<b>Brief Description</b>	This module will give you the opportunity to develop and reflect upon your professional practice through practical experiences of delivering music lessons to primary school children either in a classroom context and/or remotely.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	School Experience 2 and Teacher Education 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	10	<b>Minimum number of Students</b>	5	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Placement and/or remote delivery of lessons		4	10	40
Workshops		2	10	20
Independent Study		-	-	140
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Mairi Warren			
<b>Module Aims</b>	This Module is designed to give you practical experience in delivering music lessons to primary school children. It will allow you to explore and develop your knowledge and understanding of appropriate resources and teaching methodologies for Broad General Education (BGE) at Early Years, Level 1 & Level 2.			
<b>Module Content</b>	The module consists of <ul style="list-style-type: none"> <li>• Tutor-led and Peer-led workshops which prepare you to teach music across all levels in a Primary school,</li> <li>• A Primary placement one morning weekly (or the creation and remote delivery of resources) with a peer, where you will work together to teach a series of class music lessons.</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Lead learning and engage learners in the Primary music classroom.			
<b>LO2</b>	Critically reflect upon own and peers' professional practice.			
<b>LO3</b>	Demonstrate professional development as exemplified in the GTCS Standards for Provisional Registration.			

<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Submission of a Portfolio of lessons &amp; resources</u></b></li> <li>• Weighting: 100 %</li> <li>• Type: Portfolio</li> <li>• Learning Outcomes: LO1, LO2, LO3</li> </ul>		
<b>Assessment Criteria for Assessment 1</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons at an appropriate level for the age and stage of classes</li> <li>• considered lesson evaluations which can be justified in relation to module and wider personal reading</li> <li>• creation of appropriate resources for the age and stage of classes</li> <li>• with due consideration of national and/or school priorities e.g. GIRFEC, EAL, etc.</li> <li>• Professional responsibility and commitment</li> <li>• Demonstration of the GTCS Standards for Provisional Registration</li> </ul>		
<b>Assessment 2 Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Delivery and reflection of a workshop</u></b></li> <li>• Weighting: 0% (PASS/FAIL)</li> <li>• Type: Presentation</li> <li>• Learning Outcomes: LO2 and LO3</li> </ul> <p>You must:</p> <ul style="list-style-type: none"> <li>• Plan a lesson on a given topic and deliver it to your peers.</li> <li>• Submit a written evaluation of your workshop, taking into account feedback from your Tutor and peers</li> <li>• Have satisfactory attendance at workshops</li> </ul>		
<b>Assessment Criteria for Assessment 2</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• A successfully planned and taught music lesson</li> <li>• A written evaluation that shows an ability to reflect upon and improve own professional practice, linking it to module and wider personal reading.</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English.</li> <li>• Adherence to the Harvard System for academic referencing.</li> <li>• Self-management in engaging with music-education literature,</li> <li>• Participation in workshops</li> </ul>		
<b>Alignment of Assessment and Learning Outcomes</b>			
		Assessment 1	Assessment 2
	LO1	✓	
	LO2	✓	✓
LO3	✓	✓	

<b>Feedback</b>	<p>You will receive feedback in a number of ways:</p> <ul style="list-style-type: none"> <li>• verbal formative feedback during workshops</li> <li>• verbal formative feedback from a peer, during placement or on the creation and delivery of remote online lessons</li> <li>• written formative feedback on your workshop from a tutor</li> <li>• written formative feedback on your Portfolio</li> </ul>
<b>Recommended Resources</b>	<p>Mills, Janet (2009) <i>Music in the Primary School</i>, 3<sup>rd</sup> edition (Oxford: Oxford University Press)</p> <p>Curriculum for Excellence – Expressive Arts: Experiences and Outcomes, Early, First and Second Levels.</p> <p>Curriculum for Excellence – Expressive Arts: Benchmarks for Assessment. Available at <a href="https://education.gov.scot/improvement/Documents/ExpressiveArtsBenchmarksPDF.pdf">https://education.gov.scot/improvement/Documents/ExpressiveArtsBenchmarksPDF.pdf</a></p> <p>Getting it Right for Every Child (GIRFEC) Available at <a href="http://www.gov.scot/Topics/People/Young-People/gettingitright">http://www.gov.scot/Topics/People/Young-People/gettingitright</a></p> <p>The Standards for Provisional Registration – GTC Scotland (2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</p>
<b>Other Relevant Details</b>	
<b>Next Steps</b>	Primary Music 2

<b>Module Title</b>	<b>Primary Music 2</b>			
<b>Brief Description</b>	This module will give you the opportunity to further develop and reflect upon your professional practice through delivering music lessons to primary school children in a classroom context and/or remotely.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Primary Music 1			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	10	<b>Minimum number of Students</b>	5	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Placement and/or remote delivery of lessons		4	10	40
Seminars and 1-to-1 Tutor meetings		-	-	10
Independent Study		-	-	150
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Mairi Warren			
<b>Module Aims</b>	This Module is designed to give you further practical experience in delivering music lessons to primary school children. Working on your own, you will have the opportunity to develop leadership skills by planning, teaching and evaluating a series of lessons. You will also access and apply relevant findings from reading and research in order to improve teaching and learning.			
<b>Module Content</b>	<p>The module consists of</p> <ul style="list-style-type: none"> <li>• A Primary placement one morning weekly or the creation and remote delivery of resources</li> <li>• Seminars and 1-to-1 meetings with your Tutor to support your lesson planning and assessment (presentation).</li> </ul>			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			
<b>LO1</b>	Show leadership skills by leading learning and engaging learners in the Primary music classroom.			
<b>LO2</b>	Critically reflect upon and improve your professional practice.			
<b>LO3</b>	Demonstrate professional development as exemplified in the GTCS Standards for Provisional Registration (SPR).			



<p><b>Assessment 1, Type and Weighting</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>A Presentation</u></b></li> <li>• Weighting: 100 %</li> <li>• Type: Presentation</li> <li>• Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>You must:</p> <ul style="list-style-type: none"> <li>• Present an evaluation of teaching methodologies and critical incidents from placement / online delivery of lessons (c. 20 mins)</li> <li>• Include videos of your teaching</li> </ul>													
<p><b>Assessment Criteria for Assessment 1</b></p>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• a coherent and insightful presentation</li> <li>• considered video clips which show a variety of teaching methodologies and activities</li> <li>• demonstration of the ability to justify and evaluate professional practice, and take action to improve the impact on all learners.</li> <li>• links to relevant reading and research</li> <li>• adherence to the Harvard System for academic referencing</li> <li>• demonstration of professional development as exemplified in the GTCS SPR</li> </ul>													
<p><b>Assessment 2 Type and Weighting</b></p>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Submission of an e-portfolio of lessons &amp; resources</u></b></li> <li>• Weighting: 0 % (PASS/FAIL)</li> <li>• Type: Portfolio</li> <li>• Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>You must:</p> <ul style="list-style-type: none"> <li>• Submit a lesson plan and evaluation for all lessons taught</li> <li>• Submit a copy of all resources used</li> </ul>													
<p><b>Assessment Criteria for Assessment 2</b></p>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons at an appropriate level for the age and stage of classes</li> <li>• considered lesson evaluations which can be justified in relation to module and wider personal reading</li> <li>• creation of appropriate resources for the age and stage of classes</li> <li>• with due consideration of national and/or school priorities e.g. GIRFEC, EAL, etc.</li> <li>• adherence to the Harvard System for academic referencing.</li> <li>• self-management in engaging with music-education literature,</li> <li>• professional responsibility and commitment</li> <li>• demonstration of professional development as exemplified in the the GTCS SPR.</li> </ul>													
<p><b>Alignment of Assessment and Learning Outcomes</b></p>	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th>Assessment 2</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>LO2</td> <td>✓</td> <td>✓</td> </tr> <tr> <td>LO3</td> <td>✓</td> <td>✓</td> </tr> </tbody> </table>			Assessment 1	Assessment 2	LO1	✓	✓	LO2	✓	✓	LO3	✓	✓
	Assessment 1	Assessment 2												
LO1	✓	✓												
LO2	✓	✓												
LO3	✓	✓												

<b>Feedback</b>	You will receive feedback in a number of ways: <ul style="list-style-type: none"><li>• verbal formative feedback during seminars &amp; 1-to-1 meetings</li><li>• written summative feedback on your presentation from a tutor</li><li>• written summative feedback on your e-portfolio submission</li></ul>
<b>Recommended Resources</b>	Reading from Primary Music 1 and own personal reading
<b>Other Relevant Details</b>	
<b>Next Steps</b>	MEd

<b>Module Title</b>	<b>Principal Performance Study 1</b>			
<b>Brief Description</b>	In this module you will develop your musical performance skills on your principal study through re-evaluation and consolidation of your basic technique.			
<b>SCQF Level</b>	Level 7			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	Entry to the programme			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year One	<b>Minimum Students</b>	<b>number of</b>	N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
1:1 lessons		0.75	26	19.5
Feedback Tutorial/ 1:1 lesson		0.75	1	0.75
Group Performance Class		1	2	2
Independent Study		-	-	177.75
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This module aims to: <ul style="list-style-type: none"> <li>• nurture musical performance, skills, techniques, understanding, imagination and powers of expression appropriate to a variety of repertoire</li> <li>• promote confidence in performance</li> <li>• provide practical experience of a range of repertoire</li> <li>• nurture research, analytical and reflection skills in relation to the repertoire being studied</li> </ul>			

<b>Module Content</b>	<p>The areas of study will be:</p> <ul style="list-style-type: none"> <li>• Solo performance on an instrument or voice</li> <li>• Historical and stylistic issues relating to repertoire</li> <li>• Reflective Practice</li> </ul> <p>You will receive 27 1:1 lessons with your principal study tutor during the year. During the first part of the year, you will develop a small-scale documentation project that will consist of video evidence and reflections on your development in performance. This will be submitted late January and will form the basis of a formative feedback tutorial with your Principal Study tutor.</p> <p>You will also have the opportunity to perform at a couple of performance class in Term 3 in the lead-up to your end-of-year assessment.</p>												
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:												
<b>LO1</b>	Demonstrate technical competency in instrumental or vocal performance												
<b>LO2</b>	Communicate musical understanding of the repertoire through performance												
<b>LO3</b>	Reflect upon your own performance practice and personal development.												
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b>Performance Viva</b> (c. 10 minute performance followed by a 5 minute viva voce) <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Performance &amp; Viva</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul> <p>In the viva you will be asked questions regarding:</p> <ul style="list-style-type: none"> <li>• the rationale for your programme</li> <li>• the historical context of the pieces/movements performed</li> <li>• issues relating to interpretation</li> <li>• your performance</li> </ul>												
<b>Assessment Criteria for Assessment 1</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Evidence of building a considered and broad technical foundation for future development</li> <li>• Some musical understanding</li> <li>• Competent musical interaction with others (where appropriate)</li> <li>• Basic understanding of historical issues leading to an informed interpretation</li> </ul>												
<b>Alignment of Assessment and Learning Outcomes</b>	<table border="1"> <thead> <tr> <th colspan="2"></th> <th>Assessment 1</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td></td> <td>✓</td> </tr> <tr> <td>LO2</td> <td></td> <td>✓</td> </tr> <tr> <td>LO3</td> <td></td> <td>✓</td> </tr> </tbody> </table>			Assessment 1	LO1		✓	LO2		✓	LO3		✓
		Assessment 1											
LO1		✓											
LO2		✓											
LO3		✓											

<b>Feedback</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• One Mutually Constructed Feedback tutorial</li> <li>• Regular dialogue with your 1:1 tutor</li> <li>• Summative feedback for end-of year assessment.</li> </ul>
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Cook, Nicholas, ed. (2002) <i>Rethinking Music</i> (Oxford: OUP) [see especially 'Analysing performance, performing analysis']</li> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> </ul>
<b>Other Relevant Details</b>	<p>Assessed by two Internal Examiners, one of whom is a discipline specialist; the other a 'generalist' convenor from another department, usually a core member of staff on the BEd Programme.</p>
<b>Next Steps</b>	<p>Principal Performance Study 2</p>

<b>Module Title</b>	<b>Principal Performance Study 2</b>			
<b>Brief Description</b>	In this module you will continue to develop your technique as well as consider wider performance issues in greater depth.			
<b>SCQF Level</b>	Level 8			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	Principal Performance Study 1			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Other specific requirements</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Two	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
1:1 lessons		0.75	26	19.5
Feedback Tutorial / 1:1 lesson		0.75	1	0.75
Group Performance Class		1	2	2
Independent Study		-	-	177.75
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• enhance musical performance, techniques, understanding, imagination and powers of expression appropriate to a variety repertoire</li> <li>• promote confidence in performance</li> <li>• provide practical experience of a broad range of repertoire</li> <li>• continue to nurture research, analytical and reflection skills in relation to the repertoire being studied</li> </ul>			

<b>Module Content</b>	<p>The areas of study will be:</p> <ul style="list-style-type: none"> <li>• Solo performance on an instrument or voice</li> <li>• Historical and stylistic issues relating to repertoire</li> <li>• Reflective Practice</li> </ul> <p>You will receive 27 1:1 lessons with your principal study tutor during the year. During the first part of the year, you will develop a small-scale documentation project that will consist of video evidence and reflections on your development in performance. This will be submitted late January and will form the basis of a formative feedback tutorial with your Principal Study tutor.</p> <p>You will also have the opportunity to perform at a couple of performance class in Term 3 in the lead-up to your end-of-year assessment.</p>	
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:	
<b>LO1</b>	Demonstrate technical competency and fluency in instrumental or vocal performance	
<b>LO2</b>	Demonstrate and communicate musical understanding of a broad range of repertoire through performance.	
<b>LO3</b>	Reflect upon and evaluate your own performance practice and personal development.	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b>Performance Viva</b> (c. 12 minute performance followed by a 5 minute viva voce) <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Performance &amp; Viva</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul> <p>During the viva you will be asked questions relating to:</p> <ul style="list-style-type: none"> <li>• the rationale for your choice of programme</li> <li>• the historical context of the pieces/movements performed</li> <li>• issues relating to style and interpretation</li> <li>• your performance</li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• a competent and broad technical foundation</li> <li>• expressiveness in performance</li> <li>• thoughtful interaction and considered musical direction with others (where required)</li> <li>• A professional approach</li> <li>• A practical understanding of historical performance practices</li> <li>• The ability to critically appraise performance</li> </ul>	
<b>Alignment of Assessments and learning Outcomes</b>		
	Assessment 1	
	LO1	✓
	LO2	✓
LO3	✓	

<b>Feedback</b>	In this module you will receive feedback through: <ul style="list-style-type: none"><li>• One Mutually Constructed Feedback tutorial</li><li>• Regular dialogue with your 1:1 tutor</li><li>• Summative feedback for end-of year assessment.</li></ul>
<b>Recommended Resources</b>	<ul style="list-style-type: none"><li>• Cook, Nicholas, ed. (2002) <i>Rethinking Music</i> (Oxford: OUP) [see especially 'Analysing performance, performing analysis']</li><li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li></ul>
<b>Other Relevant Details</b>	Assessed by two Internal Examiners, one of whom is a discipline specialist; the other a 'generalist' convenor from another department, usually a core member of staff on the BEd Programme.
<b>Next Steps</b>	Principal Performance Study 3



<b>Module Title</b>	<b>Principal Performance Study 3</b>			
<b>Brief Description</b>	In Performance Studies, you will advance your technical capabilities in your principal study whilst continuing to embrace wider performance issues.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Principal Performance Study 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year 3	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
1:1 lessons		0.75	26	19.5
Feedback Tutorial/ 1:1 lesson		0.75	1	0.75
Group Performance Class		1	2	2
Independent Study		-	-	177.75
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This module is designed to: <ul style="list-style-type: none"> <li>• Develop and promote musical performance skills, techniques, understanding, imagination and powers of expression appropriate to a variety repertoire to a high level</li> <li>• Promote greater confidence in performance</li> <li>• Deepen knowledge and understanding of a comprehensive range repertoire</li> <li>• Deepen research and analytical skills in relation to the repertoire being studied</li> </ul>			

<b>Module Content</b>	<p>The areas of study will be:</p> <ul style="list-style-type: none"> <li>○ Instrumental or vocal performance</li> <li>○ Historical and stylistic issues relating to specific repertoire</li> <li>○ Reflective Practice</li> </ul> <p>You will receive 27 1:1 lessons with your principal study tutor during the year. During the first part of the year, you will develop a small-scale documentation project that will consist of video evidence and reflections on your development in performance. This will be submitted late January and will form the basis of a formative feedback tutorial with your Principal Study tutor.</p> <p>You will also have the opportunity to perform at a couple of performance class in Term 3 in the lead-up to your end-of-year assessment.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a high level of technical ability in instrumental or vocal performance
<b>LO2</b>	Demonstrate and communicate musical understanding of a broad range of repertoire with detailed knowledge on specific aspects of the music performed
<b>LO3</b>	Critically evaluate your own performance practice and personal development.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>● <b>Performance Viva</b> (15 minute performance with a 5 minute viva voce)</li> <li>○ Weighting: 100%</li> <li>○ Type: Performance &amp; Viva</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>During the viva you will be asked questions relating to:</p> <ul style="list-style-type: none"> <li>● the rationale for your programme</li> <li>● the historical context of the pieces/movements performed</li> <li>● issues relating to style and interpretation</li> <li>● your performance</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>● Evidence of a high level of technical proficiency</li> <li>● Evidence of an emerging musical personality</li> <li>● Evidence of informed musical engagement and accomplished musical direction</li> <li>● An in-depth understanding of historical performance practices through the performance of appropriate repertoire</li> <li>● The ability to critically appraise and articulate specific issues relating to performance</li> </ul>

<b>Module Title</b>	<b>Principal Performance Study 4</b>			
<b>Brief Description</b>	In this module you will have the opportunity to work towards a negotiated final performance output and, through this process, consider aspects of performance from differing perspectives.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Option on BEd only			
<b>Pre-requisites</b>	Principal Performance Study 3			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Four	<b>Minimum number of Students</b>	1	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
1:1 lessons		1	26	26
Feedback Tutorial / 1:1 lesson		1	1	1
Performance class		1	2	2
Independent Study		-	-	171
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr John Gormley			
<b>Module Aims</b>	This Module is designed to: <ul style="list-style-type: none"> <li>• Consolidate and promote musical performance skills, techniques, understanding, imagination and powers of expression appropriate to a variety of repertoire to an advanced level</li> <li>• Promote confidence and authority in performance</li> <li>• Expand the student's awareness of a wider context for performance decisions</li> <li>• Provide opportunities to research and deepen understanding of aspects of performance</li> </ul>			

<p><b>Module Content</b></p>	<p>The areas of study will be:</p> <ul style="list-style-type: none"> <li>○ Instrumental or vocal performance</li> <li>○ Performance issues relating to specific repertoire</li> <li>○ Reflective Practice</li> </ul> <p>You will receive 27 1:1 lessons with your principal study tutor during the year where you will continue to refine your technique and musicality. Through your lessons and personal study, you will critically engage with a range of performance issues related to the repertoire that you are learning.</p> <p>During the first part of the year, all students, regardless of the choice of negotiated outcome, will develop a small-scale documentation project that will consist of video evidence and reflections on your progress in performance during term one. This will be submitted late December and will form the basis of a formative feedback tutorial with your Principal Study tutor early in Term 2.</p> <p>You will also have the opportunity to perform at a couple of performance class in Term 3 in the lead-up to your end-of-year assessment.</p>
<p><b>Learning Outcomes</b></p>	<p>On successful completion of this module you will be able to:</p>
<p><b>LO1</b></p>	<p>Demonstrate an advanced level of technical and musical competency in instrumental or vocal performance</p>
<p><b>LO2</b></p>	<p>Critically articulate a range of performance issues associated with the performance of a work (or works) of your own choice</p>
<p><b>LO3</b></p>	<p>Explicitly express how your conceptual thinking and your practice are integrated into an holistic praxis.</p>
<p><b>Assessment 1, Type and</b></p>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>● <b><u>Negotiated Performance Output plus viva</u></b></li> </ul> <p>Typically:</p> <ul style="list-style-type: none"> <li>● 25 minute public recital</li> <li>● Lecture recital (15 minutes of music plus 10 minutes of speaking with accompanying documentation)</li> <li>● Studio recording (15 minutes of music), critical commentary (c. 2500 words)</li> </ul> <ul style="list-style-type: none"> <li>○ Weighting: 100%</li> <li>○ Type: Negotiated outcome</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>NB the viva part of the exam may not immediately follow the recital</p>
<p><b>Assessment Criteria for Assessment 1</b></p>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>● An advanced level of technical ability</li> <li>● A confident musical personality</li> <li>● An informed stylistic performance</li> <li>● An informed critical view on a range of issues relevant to repertoire and the ability to draw this into a well-presented argument.</li> </ul>

<b>Alignment of Assessment and Learning Outcomes</b>		Assessment 1
	LO1	✓
	LO2	✓
	LO3	✓
<b>Feedback</b>	<p>In this module you will receive feedback through:</p> <ul style="list-style-type: none"> <li>• One Mutually Constructed Feedback tutorial</li> <li>• Regular dialogue with your 1:1 tutor</li> <li>• Summative feedback for end-of year assessment.</li> </ul>	
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Cook, Nicholas (1998) <i>Music: A Very Short Introduction</i> (Oxford: OUP)</li> <li>• Cook, Nicholas, ed. (2002) <i>Rethinking Music</i> (Oxford: OUP) [see especially 'Analysing performance, performing analysis']</li> <li>• Dahlhaus, Carl (1983) <i>Foundations of Music History</i> (Cambridge: CUP) [Introduction and Chapter 1 only]</li> <li>• Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> <li>• Schön, Donald (1983) <i>The Reflective Practitioner: How Professionals think in action</i> (London: Temple Smith) [This is not about music, but it's the classic text on the processes involved in practice – that is, actually doing things rather than thinking or talking about them.]</li> </ul> <p>and other sources as recommended by the tutors.</p>	
<b>Other Relevant Details</b>	<p>Assessed by two Internal Examiners, one of whom is a discipline specialist; the other a 'generalist' convenor from another department, usually a core member of staff on the BEd Programme.</p>	
<b>Next Steps</b>	<p>Masters level study in performance.</p>	

<b>Module Title</b>	<b>Rehearsing and Conducting - Level 1 (10)</b>	
<b>SCQF Level</b>	7	
<b>Credit Rating</b>	10 SCQF Credits / 5 ECTS Credits	
<b>Total notional student effort hours</b>	100	
<b>Status</b>	Elective on BEd (Music)	
<b>Pre-requisites</b>	None	
<b>Co-requisites</b>	None	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme (programme) or rationale for module (options)</b>	This module aims to introduce students to the foundation of conducting, rehearsing and directing technique. With strong links to school work, you will be encouraged to think about how pupils learn through the experience of extra-curricular ensemble playing and choral singing and how you can nurture this learning through the rehearsal process.	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
Seminar / Workshop		20
Independent Study		80
<b>Learning Outcomes</b>		
<b>LO1</b>	Demonstrate, through gesture, fundamental conducting technique with expressive qualities.	
<b>LO2</b>	Demonstrate musical understanding through rehearsing and directing a small ensemble.	
<b>Assessment</b>		
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Rehearsal and Performance <b>Scope:</b> Rehearsal and performance of one short piece <b>Weighting:</b> 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Hughina Naylor</b>
<b>Module schedule</b>	

Typically 10 two-hour sessions during Term One.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Ongoing oral feedback from your lecture in seminars and workshops.
<b>Summative assessment</b> Description	Assessment 1: Assessed LOs: 1 & 2
<b>Feedback methods</b>	
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1</b> <b>Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>evidence of careful and thoughtful preparation and a focussed, methodical and efficient approach to rehearsing an ensemble.</li> <li>Technical security, clarity and musically expressive gestures that lead and support the ensemble.</li> </ul>

<b>Resources</b>	
<b>Essential</b>	
Course notes issued and repertoire negotiated during seminars.	
<b>Recommended</b>	
<ul style="list-style-type: none"> <li>Adey, Christopher (2012) <i>Orchestral Performance: A guide for Conductors and Players</i> (London: Faber and Faber).</li> <li>Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP) [see especially Peter Hill: 'From Score to Sound']</li> <li>Lloyd, William and P. Terry (1993) <i>Rehearse, Direct and Play</i> (London: Musonix)</li> </ul>	
<b>Other Information</b>	
<b>Next Steps</b>	None.

<b>Assessment 1</b> <b>Assessment criteria:</b>	<i>Technical security, clarity and musically expressive gestures that lead and support the ensemble.</i>	<i>Evidence of careful and thoughtful preparation and a focussed, methodical and efficient approach to rehearsing an ensemble.</i>
<b>A1-A2</b> Outstanding work at this level.	Secure and sophisticated conducting with a strong sense of leadership at all times.	Excellent and thoroughly detailed preparation that leads to an efficient and productive rehearsal.
<b>A3-5</b> Excellent	Secure and expressive in most places with a strong sense of leadership.	Excellent and detailed preparation that leads to an efficient and productive rehearsal
<b>B1-3</b> Very good	Very secure technically and expressive in many places. You are clearly able to lead and support your ensemble.	Very detailed preparation with a clear plan in place for what you want to achieve from your rehearsal and how you will get it. The rehearsal flows well and is very productive.
<b>C1-3</b> Good	Technically secure in most places with some musical expression transmitted through gesture. Some evidence of you managing to lead through your conducting.	Some good preparation that is detailed in places. A reasonably efficient rehearsal process but one which is not always productive.
<b>D1-3</b> Satisfactory	There is evidence of a basic level of technical security which occasionally imparts musical intentions.	Some evidence of preparing for rehearsal but your preparation lacks detail and does not pre-empt potential problems. The rehearsal process is satisfactory but lacks direction and does not always make best use of time.



<b>E1-2</b> Inadequate/ Fail	Inadequate level of technical control and no evidence of musical expression through gestures.	Inadequate evidence of preparing for rehearsals.

**F grades are used for work that is incomplete or which cannot be assessed for some reason.**

<b>Module Title</b>	<b>School Experience 1</b>			
<b>Brief Description</b>	This module will introduce and give experience of developing and delivering remotely classroom music lessons to Primary school children.			
<b>SCQF Level</b>	Level 7			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	None			
<b>Co-requisites</b>	Teacher Education 1			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year One	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Placement 1 (Primary Observation, 5 Days)		5.5	5	27.5
Placement 1 (Primary Practice, 14 Days)		11	7	77
Placement 2 (Secondary Observation, 4 Days)		5.5	4	22
PSE Seminars		2.5	10	25
Independent Study		-	-	46
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Mairi Warren			
<b>Module Aims</b>	<p>This Module is designed to give you experience of developing and delivering, remotely, music lessons to primary school children. It will allow you to explore, apply and develop your knowledge and understanding of the Teacher Education module.</p> <p>The school experience module is designed as a context for learning in accordance with the GTCS Standard for Provisional Registration (SFPR) (2021). The SFPR provides a set of benchmark statements which underpin the development and practice which takes place in schools.</p>			
<b>Module Content</b>	The module consists of seminars and workshops which prepare you to teach music remotely across all levels in a Primary school and practical experience of delivery and creating online resources, and student observation of teaching and learning in a Secondary school music department.			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			

<b>LO1</b>	Demonstrate some development of Professional Values and Personal Commitment, as exemplified in the GTCS Standards for Provisional Registration in relation to delivering and producing online primary school music resources.	
<b>LO2</b>	Demonstrate some development of Professional Knowledge and Understanding as exemplified in the GTCS Standards for Provisional Registration in relation to delivering and producing online primary school music resources.	
<b>LO3</b>	Demonstrate development and use of some Professional Skills and Abilities as exemplified in the GTCS Standards for Provisional Registration in relation to delivering and producing online primary school music resources.	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Completion of a Teaching File</u></b></li> <li>• <b><u>Submission of Education Resources</u></b></li> <li>• <b><u>Satisfactory attendance at PSE</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 100 % (PASS/FAIL)</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> </li> </ul> <p>You must:</p> <ul style="list-style-type: none"> <li>• Have satisfactory attendance at Preparation for School Experience classes (PSE)</li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this Assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned, produced and delivered music education resources</li> <li>• a Teaching File containing completed lesson plans &amp; evaluations</li> <li>• elementary development of Professional Values and Personal Commitment; elementary development of Professional Knowledge and Understanding; elementary development of Professional Skills and Abilities.</li> </ul>	
<b>Alignment of Assessment and Learning Outcomes</b>	Assessment 1	
	LO1	✓
	LO2	✓
	LO3	✓
<b>Feedback</b>	<p>You will receive feedback in a number of ways:</p> <ul style="list-style-type: none"> <li>• verbal formative feedback during PSE seminars,</li> <li>• verbal formative feedback from your peers and tutors on your online resources as they are being developed</li> <li>• written formative feedback from a tutor during the tutor visit.</li> </ul> <p>After the submission of the Teaching File you will meet with a tutor to discuss all aspects of your work on this module, identifying next steps for personal and professional development.</p>	

<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Mills, Janet (2009) <i>Music in the Primary School</i>, 3<sup>rd</sup> edition (Oxford: Oxford University Press)</li> <li>• Curriculum for Excellence – Expressive Arts: Experiences and Outcomes, Early, First and Second Levels.</li> <li>• Building the Curriculum 1: the contribution of curriculum areas (2006), Scottish Executive.</li> <li>• Building the Curriculum 2: active learning in the early years (2007), Scottish Executive</li> <li>• Building the Curriculum 3: a framework for learning and teaching (2008), The Scottish Government</li> <li>• Getting it Right for Every Child (GIRFEC) Available at <a href="http://www.gov.scot/Topics/People/Young-People/gettingitright">http://www.gov.scot/Topics/People/Young-People/gettingitright</a></li> <li>• The Standards for Provisional Registration – GTC Scotland (2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</li> </ul>
<b>Other Relevant Details</b>	This module is assessed on a PASS/FAIL basis.
<b>Next Steps</b>	School Experience 2

<b>Module Title</b>	<b>School Experience 2</b>			
<b>Brief Description</b>	To introduce and give practical experience of Secondary music classroom teaching in the lower secondary school - Broad General Education (BGE)			
<b>SCQF Level</b>	Level 8			
<b>Credit Rating</b>	30 SCQF Credits / 15 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	School Experience 1 Teacher Education 1			
<b>Co-requisites</b>	Teacher Education 2			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Two	<b>Minimum Students</b>	<b>number of</b>	N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Placement Induction (2 Days)		11	1	11
Placement (33 Days)		16.5	11	181.5
PSE Seminars		2.5	11	26
Independent Study		-	-	81.5
Total Notional Student Effort				<b>300</b>
<b>Module Co-ordinator</b>	Heather McMillan			
<b>Module Aims</b>	<p>This Module is designed to give you practical experience in the Secondary music classroom with a particular focus on S1 / S2. It will allow you to explore and develop your knowledge and understanding from the Teacher Education module and contextualize this learning within the classroom.</p> <p>The school experience programme is designed as a context for learning in accordance with the GTCS Standards for Provisional Registration (SFPR) (2021). The Standards provide a set of benchmark statements which underpin the development and practice which takes place in schools.</p>			
<b>Module Content</b>	During one linked placement, split over two terms, in a Secondary school, you will undertake the routine work of the classroom, and understand the principles and the craft appropriate to the level/stage of the pupils with whom you are working.			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			

<b>LO1</b>	Demonstrate development of Professional Values and Personal Commitment, as exemplified in the GTCS Standards for Provisional Registration whilst on placement	
<b>LO2</b>	Demonstrate development of a range of Professional Knowledge and Understanding as exemplified in the GTCS Standards for Provisional Registration whilst on placement.	
<b>LO3</b>	Demonstrate development and use of a growing range of Professional Skills and Abilities as exemplified in the GTCS Standards for Provisional Registration whilst on placement	
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>One joint school/RCS tutor report,</u></b></li> <li>• <b><u>completion of a Teaching File</u></b></li> <li>• <b><u>satisfactory attendance at Placement and PSE</u></b></li> </ul> <ul style="list-style-type: none"> <li>○ Weighting: 100% (PASS/FAIL)</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>You must:</p> <ul style="list-style-type: none"> <li>• complete 90% of the school placement, and have satisfactory completion of all school based tasks, including a record of school experience (Teaching File).</li> <li>• have a satisfactory combined Final report from an RCS visiting tutor and the school, with no fails</li> <li>• Have satisfactory attendance at PSE</li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons</li> <li>• a comprehensive Teaching File</li> <li>• some ability to apply knowledge, skills and understanding of classroom teaching using a range of professional skills, techniques and practices associated with education and music</li> </ul>	
<b>Alignment of Assessment and Learning Outcomes</b>		
	Assessment 1	
	LO1	✓
	LO2	✓
	LO3	✓
<b>Feedback</b>	<p>You will receive feedback in a number of ways:</p> <ul style="list-style-type: none"> <li>• written formative feedback from a tutor and your peers during PSE seminars,</li> <li>• verbal and written formative feedback from your teachers and other professionals in the school</li> <li>• verbal and written formative feedback from a tutor during the tutor visit</li> </ul> <p>After the submission of the Teaching File you will meet with a tutor to discuss all aspects of the placement, the final written report and to identify next steps for personal and professional development.</p>	

<p><b>Recommended Resources</b></p>	<ul style="list-style-type: none"> <li>• Cooke, C., Evans, K., Philpott, C. and Spruce, G. (eds) (2016) Learning to Teach music in the Secondary School. London: RoutledgeFalmer</li> <li>• Curriculum for Excellence – Expressive Arts: Experiences and Outcomes, Third and Fourth Levels.</li> <li>• Building the Curriculum 4: skills for learning, skills for life and skills for work (2009), The Scottish Government.</li> <li>• Building the Curriculum 5: a framework for assessment: executive summary (2011) The Scottish Government</li> <li>• SQA National 3, 4 &amp; 5 Music documents.</li> <li>• The Standards for Provisional Registration – GTC Scotland (2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</li> </ul>
<p><b>Other Relevant Details</b></p>	<p>This module is assessed on a PASS/FAIL basis.</p>
<p><b>Next Steps</b></p>	<p>School Experience 3</p>

<b>Module Title</b>	<b>School Experience 3 (ran for the last time in 2022/23)</b>			
<b>Brief Description</b>	The focus of this module is effective planning and teaching of music in Secondary 3 and 4. You will continue to deepen your knowledge and understanding of classroom music in the Lower Secondary.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	School Experience 2 Teacher Education 2			
<b>Co-requisites</b>	Teacher Education 3			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Three	<b>Minimum number of Students</b>		N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Placement Induction (2 Days)		11	1	11
Placement 1 (20 Days)		22	5	110
Placement 2 (30 Days)		27.5	6	165
PSE Seminars		2.5	11	27.5
Independent Study		-	-	86.5
Total Notional Student Effort				<b>400</b>
<b>Module Co-ordinator</b>	Heather McMillan			
<b>Module Aims</b>	<p>This Module is designed to give you practical experience in the Secondary music classroom from S1 – S4, with a particular focus on S3 / S4. It will allow you to explore and develop your knowledge and understanding from the Teacher Education module and contextualize this learning within the classroom.</p> <p>The school experience programme is designed as a context for learning in accordance with the GTCS Standards for Provisional Registration (SFPR) (2021). The Standards provide a set of benchmark statements which underpin the development and practice which takes place in schools.</p>			



<b>Module Content</b>	There are two placements in the same Secondary schools; one in Term 1 and one in Term 2. You will undertake the routine work of the classroom, and understand the principles and the craft appropriate to the level/stage of the pupils with whom you are working. At the end of the first placement you will engage in a Professional Learning Conversation with your school mentor and your RCS School Experience Tutor. During the second placement, your RCS Tutor will visit your placement school to observe your teaching.
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate development of Professional Values, in self and others, and Personal Commitment to all learners, as exemplified in the GTCS Standards for Provisional Registration whilst on placement.
<b>LO2</b>	Demonstrate development of a broad range of Professional Knowledge and critical Understanding as exemplified in the GTCS Standards for Provisional Registration whilst on placement.
<b>LO3</b>	Demonstrate development of, and apply as appropriate, a range of Professional Skills and Abilities, a few of which may be advanced, as exemplified in the GTCS Standards for Provisional Registration whilst on placement
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>One joint school/RCS tutor report,</u></b></li> <li>• <b><u>completion of a Teaching File</u></b></li> <li>• <b><u>satisfactory attendance at Placement and PSE</u></b></li> </ul> <ul style="list-style-type: none"> <li>○ Weighting: 100% (GRADED)</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>For each placement you must:</p> <ul style="list-style-type: none"> <li>• Complete 90% of the school placement, and have satisfactory completion of all school based tasks, including a record of school experience (Teaching File).</li> <li>• Have a satisfactory combined Final report from an RCS visiting tutor and the school, with no fails</li> <li>• Have satisfactory attendance at PSE</li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons</li> <li>• a comprehensive Teaching File</li> <li>• the ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced, using a range of professional skills, techniques and practices associated with education and music</li> <li>• some ability to exercise autonomy, initiative and responsibility for yourself and others</li> </ul>
<b>Alignment of Assessment and Learning Outcomes</b>	<b>Assessment 1</b>
	LO1 <span style="float: right;">✓</span>
	LO2 <span style="float: right;">✓</span>
	LO3 <span style="float: right;">✓</span>

<b>Feedback</b>	<p>You will receive feedback in a number of ways:</p> <ul style="list-style-type: none"> <li>• written formative feedback from a tutor and your peers during PSE seminars,</li> <li>• verbal and written formative feedback from your teachers and other professionals in the school</li> <li>• verbal and written formative feedback following the Professional Learning Conversation at the end of Placement 1</li> <li>• verbal and written formative feedback from a tutor during the tutor visit</li> </ul> <p>After the submission of each Teaching File you will meet with a tutor to discuss all aspects of the placement, the final written report and to identify next steps for personal and professional development.</p>
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Evans, J. &amp; Philpott, C. (2009) A Practical Guide to Teaching music in the Secondary School. London: RoutledgeFalmer</li> <li>• Fautley, M. ((2010) Assessment in music education. Oxford Music Education Series. Oxford University Press</li> <li>• Ventura, D. (2012) Understanding Popular Music. London: Rhinegold Education</li> <li>• National 5 Music, SQA Study Guide, Bright Red Publishing</li> <li>• McGowan, J. (2014) How to pass National 5 Music, Hodder Gibson</li> <li>• The Standards for Provisional Registration – GTC Scotland (2021). Available at: <a href="https://www.gtcs.org.uk/wp-content/uploads/2021/09/standard-for-provisional-registration.pdf">https://www.gtcs.org.uk/wp-content/uploads/2021/09/standard-for-provisional-registration.pdf</a></li> </ul>
<b>Other Relevant Details</b>	None.
<b>Next Steps</b>	School Experience 4

<b>Module Title</b>	<b>School Experience 4 (running for the last time in 2023/24)</b>			
<b>Brief Description</b>	The focus of this module is effective planning and teaching of music in Secondary 5 and 6. You will continue to deepen your knowledge and understanding of classroom music in S1 to S4.			
<b>SCQF Level</b>	Level 10			
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	School Experience 3 Teacher Education 3			
<b>Co-requisites</b>	Teacher Education 4			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Four	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Placement Induction (2 days)		11	1	11
Placement (44 days)		22	11	242
PSE Seminars		2.5	11	27.5
Independent Study		c.10/11	11	119.5
Total Notional Student Effort				<b>400</b>
<b>Module Co-ordinator</b>	Moira Summers			
<b>Module Aims</b>	<p>This Module is designed to give you practical experience in the Secondary music classroom from S1 – S6, with a particular focus on S5 / S6. It will allow you to explore and develop your knowledge and understanding from the Teacher Education module and contextualize this learning within the classroom.</p> <p>The school experience programme is designed as a context for learning in accordance with the GTCS Standards for Provisional Registration (2021). The Standards provide a set of benchmark statements which underpin the development and practice which takes place in schools.</p>			
<b>Module Content</b>	There is one placement in a Secondary school in Term 2. You will undertake the routine work of the classroom, and understand the principles and the craft appropriate to the level/stage of the pupils with whom you are working.			
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:			

<b>LO1</b>	Demonstrate clear evidence of the development of Professional Values and a high level of Personal Commitment to all learners, as exemplified in the GTCS Standards for Provisional Registration whilst on placement.	
<b>LO2</b>	Demonstrate development of extensive Professional Knowledge and critical Understanding as exemplified in the GTCS Standards for Provisional Registration whilst on placement.	
<b>LO3</b>	Demonstrate clear evidence of the development of a wide range of Professional Skills and Abilities, some of which may be specialised, as exemplified in the GTCS Standards for Provisional Registration whilst on placement	
<b>Assessment 1</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>One joint school/RCS tutor report,</u></b></li> <li>• <b><u>completion of a Teaching File</u></b></li> <li>• <b><u>satisfactory attendance at Placement and PSE</u></b></li> </ul> <ul style="list-style-type: none"> <li>○ Weighting: 100% (GRADED)</li> <li>○ Type: Other Documentation</li> <li>○ Learning Outcomes: LO1, LO2, LO3</li> </ul> <p>You must:</p> <ul style="list-style-type: none"> <li>• complete 90% of the school placement, and have satisfactory completion of all school based tasks, including a record of school experience (Teaching File).</li> <li>• have a satisfactory combined Final report from an RCS visiting tutor and the school, with no fails</li> <li>• Have satisfactory attendance at PSE</li> </ul>	
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons</li> <li>• a comprehensive Teaching File</li> <li>• the ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced or specialised, using a wide range of professional skills, techniques and practices associated with education and music</li> <li>• the ability to exercise autonomy, initiative and significant responsibility for yourself and others in a wide range of professional contexts</li> </ul>	
<b>Alignment of Assessment and Learning Outcomes</b>		
	Assessment 1	
	LO1	✓
	LO2	✓
LO3	✓	
<b>Feedback</b>	<p>You will receive feedback in a number of ways:</p> <ul style="list-style-type: none"> <li>• written formative feedback from a tutor and your peers during PSE seminars,</li> <li>• verbal and written formative feedback from your teachers and other professionals in the school</li> <li>• verbal and written formative feedback from a tutor during the tutor visit</li> </ul>	

	After the submission of the Teaching File you will meet with a tutor to discuss all aspects of the placement, the final written report and to identify next steps for personal and professional development in the probationary year.
<b>Recommended Resources</b>	<ul style="list-style-type: none"> <li>• Hurry, P and Phillips, M. (2001) Heinemann Advanced Music, Essex: Heinemann</li> <li>• Silberman, M. (1996) Active Learning; 101 strategies to teach any subject. Pearson Education</li> <li>• Higher Music Practice Papers, Softplanet publishers (2015)</li> <li>• SQA National 3, 4 &amp; 5, Higher and Advanced Higher Music documents.</li> <li>• The Standards for Provisional Registration – GTC Scotland (2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</li> </ul>
<b>Other Relevant Details</b>	None
<b>Next Steps</b>	Probationary year. Postgraduate Study: MEd (CLPL)

<b>Module Title</b>	<b>BEd School Experience - Level 3 (40)</b> [runs from 2023/24]	
<b>SCQF Level</b>	Level 9	
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits	
<b>Total notional student effort hours</b>	400	
<b>Status</b>	Core on BEd 3	
<b>Pre-requisites</b>	BEd School Experience - Level 2 (30) BEd Professional Studies - Level 2 (20)	
<b>Co-requisites</b>	BEd Professional Studies - Level 3 (20)	
<b>Anti-Requisites</b>	None	
<b>Module overview</b> and relationship to programme aims (programme) or rationale for module (options)	<p>This Module is designed to give practical experience in the Secondary music classroom from S1 – S4, with a particular focus on S3 / S4. It will allow you to explore and develop your knowledge and understanding from the Professional Studies module and contextualize this learning within the music classroom.</p> <p>The school experience programme is designed as a context for learning in accordance with the Standard for Provisional Registration (GTCS 2021). The Professional Standards provide a set of benchmark statements which underpin the development and practice which takes place in schools.</p>	
	<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
	<b>Placement (48 days)</b>	<b>264</b>
	<b>Seminars</b>	<b>25</b>
	<b>Independent Study</b>	<b>111</b>
<b>Learning Outcomes</b>		
<b>LO1</b>	Demonstrate development of Professional Values, in self and others, and Personal Commitment to all learners, as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement.	
<b>LO2</b>	Demonstrate development of a broad range of Professional Knowledge and critical Understanding as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement.	
<b>LO3</b>	Demonstrate development of, and apply as appropriate, a range of Professional Skills and Abilities, a few of which may be advanced, as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement	

Assessment	
<b>Assessment 1, Type, scope and Weighting</b>	<p><b>Type:</b> Placement with Documentation</p> <p><b>Scope:</b> 48 days of Placement; Post-placement submission of a Teaching File to include Lesson Plans and Evaluations, Resources for all lessons taught and completion of a Weekly Reflective E-Journal</p> <p><b>Weighting:</b> Pass/Fail</p>

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Heather McMillan</b>
<b>Module schedule 2023-24</b>	
<p>Weekly seminars in Term 1 and Term 2 prior to both parts of the placement, including student-led workshops; 1 seminar after the placement in Term 3.</p> <p>A linked placement in the same school in Terms 1 and 2 for 12 weeks (4 days a week)</p>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	<ul style="list-style-type: none"> <li>• written formative feedback from an RCS tutor and your peers for your workshop during SE3 seminars,</li> <li>• verbal and written formative feedback from your School Mentor and other teachers in the school, including an Interim Report</li> <li>• verbal and written formative feedback from an RCS tutor for the PLC Report and the Formative Assessment Visit &amp; Report</li> </ul>
<b>Summative assessment</b> Description	<p>Assessment 1: One Joint School/RCS Tutor Report with no fails; Satisfactory completion of a Teaching File; Satisfactory attendance at Placement and Seminars including completion of a student-led workshop.</p> <p>Assessed LOs: LO1; LO2; LO3</p>
<b>Feedback methods</b>	Reports/written feedback
<b>Assessment Criteria and Rubric</b>	

<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons which show some ability to exercise autonomy, initiative and responsibility for yourself and others</li> <li>• a comprehensive Teaching File</li> <li>• the ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced, using a range of professional skills, techniques and practices associated with education and music</li> </ul>
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<b>Resources</b>	
<b>Essential</b>  A reading list will be provided at the beginning of the module. This will be supplemented with additional resources throughout the academic session.  The RCS virtual learning environment (VLE) will be used to promote and foster a positive culture of independent learning, support and allowing for self-study and access to a wider range of dedicated resources.	
<b>Recommended</b>	
<b>Other Information</b>	None
<b>Next Steps</b>	BEd School Experience - Level 4 (40)



<p><b>Assessment 1</b> <b>Assessment criteria:</b></p>	<p>Successfully planned and taught music lessons which show the ability to exercise autonomy, initiative and responsibility for yourself and others</p>	<p>A comprehensive Teaching File</p>	<p>The ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced or specialised, using a wide range of professional skills, techniques and practices associated with education and music</p>
<p><b>PASS</b></p>	<p>A very good understanding in all aspects of lesson planning and showing some ability to work autonomously and responsibly was evident throughout the placement. A very good level of professional commitment to including all learners and how data gathered informs future learning and teaching is regularly shown.</p>	<p>Demonstrates engagement with a wide range of literature and the Professional Standards, and displays a good level of ability to reflect upon own practice. Regularly uses a good range of varied resources, including digital resources</p>	<p>Throughout the year and during the placement consistently demonstrates a very good level of understanding of their professional responsibilities</p>
<p><b>FAIL</b></p>	<p>Has an inconsistent understanding of lesson planning and/or the planning/reflection cycle, or lacks initiative in this area. Commitment to including all learners is inconsistent.</p>	<p>Does not include enough evidence of engagement with core and wider reading/literature and the Professional Standards, and/or shows a lack of ability to reflect upon own practice.</p> <p>Inadequate use of poorly prepared/thought-through resources.</p>	<p>Shows a lack of understanding of the professional responsibilities of a Student Teacher at their level.</p>

Fail grades may be work that is incomplete or which cannot be assessed for some reason.

From 2024/25 only

<b>Module Title</b>	<b>BEd School Experience - Level 4 (40)</b> [runs form 2024/25]	
<b>SCQF Level</b>	Level 10	
<b>Credit Rating</b>	40 SCQF Credits / 20 ECTS credits	
<b>Total notional student effort hours</b>	400	
<b>Status</b>	Core on BEd 4	
<b>Pre-requisites</b>	BEd School Experience - Level 3 (30) BEd Professional Studies - Level 3 (20)	
<b>Co-requisites</b>	BEd Professional Studies - Level 4 (20) or BEd Professional Studies - Level 4 (30)	
<b>Anti-Requisites</b>	None	
<b>Module overview</b> and relationship to programme aims (programme) or rationale for module (options)	<p>This Module is designed to give practical experience in the Secondary music classroom from S1 – S6, with a particular focus on S5 / S6. It will allow you to explore and develop your knowledge and understanding from the Professional Studies modules and contextualize this learning within the music classroom.</p> <p>The school experience programme is designed as a context for learning in accordance with the Standard for Provisional Registration (2021). The Professional Standards provide a set of benchmark statements which underpin the development and practice which takes place in schools.</p>	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
<b>Placement (48 days)</b>		<b>264</b>
<b>Seminars</b>		<b>30</b>
<b>Independent Study</b>		<b>106</b>
<b>Learning Outcomes</b>		
<b>LO1</b>	Demonstrate clear evidence of the development of Professional Values and a high level of Personal Commitment to all learners, as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement.	
<b>LO2</b>	Demonstrate development of extensive Professional Knowledge and critical Understanding as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement.	

<b>LO3</b>	Demonstrate clear evidence of the development of a wide range of Professional Skills and Abilities, some of which may be specialised, as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<p><b>Type:</b> Placement with Documentation</p> <p><b>Scope:</b> 48 days of Placement; Post-placement submission of a Teaching File to include Lesson Plans and Evaluations, Resources for all lessons taught and completion of a Weekly Reflective E-Journal</p> <p><b>Weighting:</b> Pass/Fail</p>

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>tbc</b>
<b>Module schedule 2023-24</b>	
<p>Weekly seminars in Term 1, including student-led workshops; 1 seminar after the placement in Term 3.</p> <p>A School Placement, 4 days a week for 12 weeks (4 days a week).</p>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	<ul style="list-style-type: none"> <li>written formative feedback from an RCS tutor and your peers for your workshop during SE4 seminars,</li> <li>verbal and written formative feedback from your School Mentor and other teachers in the school, including an Interim Report</li> <li>verbal and written formative feedback from an RCS tutor for the Formative Assessment Visit &amp; Report</li> </ul>
<b>Summative assessment</b> Description	<p>Assessment 1: One Joint School/RCS Tutor Report with no fails; Satisfactory completion of a Teaching File; Satisfactory attendance at Placement and Seminars including completion of a student-led workshop.</p> <p>Assessed LOs: LO1; LO2; LO3</p>
<b>Feedback methods</b>	Reports/written feedback
<b>Assessment Criteria and Rubric</b>	

<p><b>Assessment 1 Criteria</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• successfully planned and taught music lessons which show the ability to exercise autonomy, initiative and significant responsibility for yourself and others</li> <li>• a comprehensive Teaching File</li> <li>• the ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced or specialised, using a wide range of professional skills, techniques and practices associated with education and music</li> </ul>
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<p style="text-align: center;"><b>Resources</b></p>	
<p><b>Essential</b></p> <p>A reading list will be provided at the beginning of the module. This will be supplemented with additional resources throughout the academic session.</p> <p>The RCS virtual learning environment (VLE) will be used to promote and foster a positive culture of independent learning, support and allowing for self-study and access to a wider range of dedicated resources.</p>	
<p><b>Recommended</b></p>	
<p>Other Information</p>	<p>None</p>
<p>Next Steps</p>	<p>The Teacher Induction Scheme (TIS) Postgraduate Study: MEd or MMus</p>

<p><b>Assessment 1</b> <b>Assessment criteria:</b></p>	<p>Successfully planned and taught music lessons which show the ability to exercise autonomy, initiative and significant responsibility for yourself and others</p>	<p>A comprehensive Teaching File</p>	<p>The ability to apply knowledge, skills and understanding of classroom teaching, some of which may be advanced or specialised, using a wide range of professional skills, techniques and practices associated with education and music</p>
<p><b>PASS</b></p>	<p>A thorough understanding in all aspects of lesson planning and showing significant ability to work autonomously and responsibly was evident throughout the placement. A high level of professional commitment to including all learners and how data gathered informs future learning and teaching was consistently shown.</p>	<p>Demonstrates critical engagement with a wide range of literature and the Professional Standards, and consistently displays a high level of ability to reflect upon own practice. Imaginative use of a wide range of varied and dynamic resources, including digital resources</p>	<p>Throughout the year and during the placement consistently demonstrates a very high level of understanding of their professional responsibilities</p>
<p><b>FAIL</b></p>	<p>Has an inconsistent understanding of lesson planning and/or the planning/reflection cycle, or severely lacks the ability to work autonomously in this area. Commitment to gathering data to inform future learning and teaching and/or including all learners is inconsistent.</p>	<p>Does not include enough evidence of critical engagement with core and wider reading and the Professional Standards, and/or shows a lack of ability to reflect upon own practice.  Inadequate use of or poorly prepared/thought-through resources.</p>	<p>Shows a lack of understanding of the professional responsibilities of a Student Teacher at their level.</p>

Fail grades may be work that is incomplete or which cannot be assessed for some reason.

<b>Module Title</b>	<b>Teacher Education 1</b>			
<b>Brief Description</b>	In this module you will explore your development as a teacher, through engaging with ideas surrounding professionalism, the values and ethics of teaching and reflective practice.			
<b>SCQF Level</b>	Level 7			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	Entry to the programme			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year One	<b>Minimum number of Students</b>	N/A	
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		c.1	5	5
Workshops		c.1	15	15
Study Skills		1	5	5
Digital Makers		1	15	15
Independent Study		-	-	160
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Lecturer in Professional Learning			
<b>Module Aims</b>	<p>The aim of this module is to engage students in exploring and establishing the foundational values, ideas and professional dispositions expected of a teacher in Scotland. This is a significant year in terms of helping student to reflect seriously about the teaching profession and this choice of vocational career.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support students to develop an understanding of teaching as a profession and a vocation;</li> <li>• Explore issues related to values, ethics and teaching identity;</li> <li>• Support a growing understanding and awareness of students' knowledge around child development and learning theories;</li> <li>• Relate the knowledge and understanding around professionalism and child development within the context of the <b>Music classroom</b></li> </ul>			

	<ul style="list-style-type: none"> <li>nurture the skills for locating, analyzing and utilizing scholarly literature and resources for the purposes of their personal and professional learning.</li> </ul>
<b>Module Content</b>	The Teacher Education 1 module is primarily aimed at supporting students understanding of the professional roles and responsibilities of teachers within Scotland, theories of learning and learner development and relating this to the Music classroom and the teaching of Music.
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate knowledge and understanding across a range of basic professional issues, roles and responsibilities, including effective teaching, values and ethics of teaching and the Standards for Provisional Registration.
<b>LO2</b>	Recognise and begin to reflect on key aspects of basic practice, such as good communication, discipline, classroom management, curriculum and planning for learning.
<b>LO3</b>	Demonstrate knowledge and understanding of foundational ideas related to child development, theories of learning and cognition.
<b>LO4</b>	Demonstrate a growing knowledge and understanding of learning theories, child development and effective teaching within the Music classroom, using evidence from literature and practice where appropriate.
<b>LO5</b>	Demonstrate the ability to locate, synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li><b><u>Written Assignment (1500 words)</u></b> <ul style="list-style-type: none"> <li>Weighting: 70%</li> <li>Type: Essay</li> <li>Learning Outcomes: LO1, LO3, LO4, LO5</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>A clear teaching philosophy statement which explores their beliefs of teachers and teaching prior to (and after) placement</li> <li>The identification of two critical incidents/significant moments from the student's teaching practice in the music classroom</li> <li>Clear explanation of each incident/moment showing understanding and insight</li> <li>Compliance with the conventions of academic writing with respect to presentation and standard of written English.</li> <li>Adherence to the Harvard System for academic referencing.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p><b>Subject Assessment</b></p> <p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li><b><u>Group Presentation</u></b> <ul style="list-style-type: none"> <li>Weighting: 30%</li> <li>Type: Presentation</li> <li>Learning Outcomes: LO1, LO2, LO4, LO5</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>Knowledge, understanding and skills related to practice and preparation for school experience</li> </ul>

	<ul style="list-style-type: none"> <li>• Knowledge and understanding of how to plan coherent and progressive programmes</li> <li>• An ability to work effectively in partnership in order to promote learning and wellbeing</li> <li>• An ability to work collaboratively to share professional learning and development with colleagues.</li> </ul>			
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Continuous observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 0%</li> <li>○ Type: Continuous Observation</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4, LO5</li> </ul> </li> </ul>			
<b>Assessment Criteria for Assessment 3</b>	<p>During the course of the year, you will be set a series of short tasks aimed at helping you to develop your knowledge and understanding of music and apply it in a range of contents.</p> <p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Demonstration of a growing knowledge and ability to reflect upon the key educational concepts from across the module and relate these to the music classroom</li> <li>• Regular personal and professional reflection on learners and learning, linking this to school placement and reading</li> <li>• Demonstration of engagement with the Standards for Provisional Registration</li> <li>• Regular active engagement with tutors and peers</li> <li>• Clear goal setting during the course of the year</li> <li>• Self-management and reliability</li> </ul>			
<b>Alignment of Assessment and Learning Outcomes</b>				
		Assessment 1	Assessment 2	Assessment 3
	LO1	✓	✓	✓
	LO2		✓	✓
	LO3	✓		✓
	LO4	✓	✓	✓
LO5	✓	✓	✓	
<b>Feedback</b>	<p>Students will receive feedback in a number of ways as follows:</p> <ul style="list-style-type: none"> <li>• Summative Reports for Assessments 1 and 2</li> <li>• Ongoing formative feedback from the programme team</li> <li>• Peer feedback on presentations and group work</li> </ul>			
<b>Recommended Resources</b>	<p>A reading list will be provided to students at the beginning of the module. This will be supplemented with additional resources, both text-based and online, throughout the academic session.</p> <p>The RCS Virtual Learning Environment (VLE) will be used to promote and foster a positive culture of independent learning, supporting and allowing for self-study and access to a wider range of designated resources.</p>			
<b>Other Relevant Details</b>	<p>You must pass each Assessment in order to pass the module overall.</p> <p>Delivery patterns above are indicative and vary from year to year depending on the availability of guest speakers</p>			



<b>Next Steps</b>	Teacher Education 2
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<b>Module Title</b>	<b>Teacher Education 2</b>			
<b>Brief Description</b>	Building on Teacher Education 1, this module will explore developing the whole child. The content will support students to develop a greater depth of knowledge and understanding			
<b>SCQF Level</b>	Level 8			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	Teacher Education 1			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Two	<b>Minimum Students</b>	<b>number of</b>	N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		c.1	5	5
Workshops		c.1	15	15
Digital and Data Literacy		1	15	15
Independent Study		-	-	165
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>	Dr Angela Jaap			
<b>Module Aims</b>	<p>This module aims to continue and deepen the understanding and capacity of students to support learning and undertake the role of the teacher. The module content aims to help students develop an understanding of the curriculum and issues which can influence the decisions and approaches of teachers.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support students to develop an understanding of curriculum models and in particular Scottish curricula across the years</li> <li>• Support a growing understanding and awareness of students' knowledge around developing the whole child, particularly in relation to inclusive practice and health and wellbeing;</li> <li>• Relate the knowledge and understanding around professionalism and child development within the context of the <b>Music classroom</b>.</li> </ul>			

<b>Module Content</b>	<p>The second year of study continues to support the development of reflective professional learning but specifically considers the teacher's role in developing the whole child. Students will learn about the curriculum in Scotland, exploring and critiquing models and approaches to curricula in Scotland now and in the past, and the ways in which the curriculum can be designed to promote pupil learning.</p> <p>In addition to this, the module will help students to explore and investigate issues around supporting learners' needs through health and wellbeing and inclusive practice, relating this to the Music classroom and placement.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	Demonstrate a good foundational knowledge and understanding of the Scottish curriculum, including the history of the curriculum in Scotland, together with its application in supporting and confirming learning.
<b>LO2</b>	Recognise the teacher's professional roles and responsibilities in providing for the additional support needs of all pupils.
<b>LO3</b>	Begin to critique and explore concepts around inclusion and inclusive practice, using this information to recognize and comprehend the teacher's professional responsibilities with respect to health and wellbeing, pupil support, pastoral care and child protection.
<b>LO4</b>	Demonstrate a growing knowledge and understanding of effective teaching within the Music classroom, and be able to reflect on key aspects of practice using evidence from literature and placement where appropriate.
<b>LO5</b>	Demonstrate the ability to locate, synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through an:</p> <ul style="list-style-type: none"> <li>• <b><u>Essay (1500 words)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 70%</li> <li>○ Type: Essay</li> <li>○ Learning Outcomes: LO1, LO2, LO4</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• A critique of Curriculum for Excellence in relation to issues related to child development;</li> <li>• Ability to identify and analyse ways in which legislation, policy and policy development impact on curriculum implementation;</li> <li>• Ability to relate the above to the context of the <b>Music classroom</b>;</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English;</li> <li>• Adherence to the Harvard System for academic referencing.</li> </ul>

<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b><u>Presentation</u></b> (Subject Assessment) <ul style="list-style-type: none"> <li>○ Weighting: 30%</li> <li>○ Type: Presentation</li> <li>○ Learning Outcomes: LO4, LO5</li> </ul> </li> </ul>			
<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Knowledge, understanding and skills related to practice and preparation for school experience</li> <li>• The ability to engage in reflective practice in order to enhance learning and teaching</li> </ul>			
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b><u>Continuous observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 0%</li> <li>○ Type: Continuous Observation</li> <li>○ Learning Outcomes: LO1, LO2, LO3, LO4</li> </ul> </li> </ul>			
<b>Assessment Criteria for Assessment 3</b>	<p>During the course of the year, you will be set a series of short tasks aimed at helping you to develop your knowledge and understanding of music and apply it in a range of contents.</p> <p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• The beginnings of a critical understanding of inclusive practice and the role and responsibility of the teacher within this;</li> <li>• The ability to demonstrate an understanding of the roles which positive climate and relationships play in creating an ethos of achievement;</li> <li>• An awareness of the factors and issues which influence learners and learning, particularly in relation to health and wellbeing;</li> <li>• Demonstration of a growing knowledge and ability to reflect upon the key educational concepts from across the module</li> <li>• Regular personal and professional reflection on learners and learning, linking this to school placement and reading</li> <li>• Demonstration of the Standards for Provisional Registration</li> <li>• Regular active engagement with tutors and peers</li> <li>• Clear goal setting during the course of the year</li> <li>• Self-management and reliability</li> <li>• Adherence to the Harvard System for academic referencing.</li> </ul>			
<b>Alignment of Assessments and Learning Outcomes</b>		Assessment 1	Assessment 2	Assessment 3
	LO1	✓		✓
	LO2	✓		✓
	LO3			✓
	LO4	✓	✓	✓
	LO5		✓	

<b>Feedback</b>	<p>Students will receive feedback in a number of ways as follows:</p> <ul style="list-style-type: none"><li>• Summative Reports for Assessments 1 and 2</li><li>• Ongoing formative feedback from the programme team</li><li>• Peer feedback on presentations and group work</li></ul>
<b>Recommended Resources</b>	<p>A reading list will be provided to students at the beginning of the module. This will be supplemented with additional resources, both text-based and online, throughout the academic session.</p> <p>The RCS Virtual Learning Environment (VLE) will be used to promote and foster a positive culture of independent learning, supporting and allowing for self-study and access to a wider range of designated resources.</p>
<b>Other Relevant Details</b>	<p>You must pass each Assessment in order to pass the module overall.</p> <p>Delivery patterns above are indicative and vary from year to year depending on the availability of guest speakers</p>
<b>Next Steps</b>	Teacher Education 3

<b>Module Title</b>	<b>Teacher Education 3</b>			
<b>Brief Description</b>	This module extends learning and engagement into important areas of assessment, education and society and the role of enquiry in the professional development of teachers.			
<b>SCQF Level</b>	Level 9			
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits			
<b>Status</b>	Core			
<b>Pre-requisites</b>	Teacher Education 2			
<b>Co-requisites</b>	None			
<b>Anti-Requisites</b>	None			
<b>Maximum number of Students</b>	All of BEd Year Three	<b>Minimum Students</b>	<b>number of</b>	N/A
<b>Learning Modes</b>		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	15	15
Workshops		1	15	15
Independent Study		-	-	170
Total Notional Student Effort				<b>200</b>
<b>Module Co-ordinator</b>				
<b>Module Aims</b>	<p>This module aims to extend the learning and engagement of Years 1 and 2 into the important areas of assessment, education and society and introduces enquiry as part of the professional learning context.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support students to develop an understanding of assessment and its role in learning;</li> <li>• Support a growing understanding and awareness of perspectives and theories between education and society and the challenges to professional values and practices that result;</li> <li>• Introduce students to practitioner enquiry and its role in professional development and fostering professional understanding;</li> <li>• Relate the knowledge and understanding of the module to the context of the Music classroom.</li> </ul>			
<b>Module Content</b>	In Year 3, students will explore assessment within the classroom and for the purposes of learning. They will explore assessment policy in Scotland, the means and purpose of assessment for learners and learning, and music-specific related issues, including factors that may influence the assessment process (e.g. performance anxiety).			

	<p>Within education and society, students will consider education in a wider social context, looking at class, ethnicity and gender in relation to education and attainment, reflecting upon the influence these factors may have for teachers and teaching.</p> <p>Within this module students will also be introduced to enquiry and will investigate the purpose and function of enquiry for teachers, basic methodologies of enquiry and to be able to articulate and justify an enquiry of their own choice.</p>
<b>Learning Outcomes</b>	On successful completion of this module you will be able to:
<b>LO1</b>	To critically analyse the forms and purpose of assessment both in general contexts and in relation to the music-specific context, considering the value of the method chosen for the learner and the learning process.
<b>LO2</b>	To explore and critically analyse the wider societal influences on the education system and the way(s) in which these relate to the learning experience.
<b>LO3</b>	Exhibit an emergent understanding of research, its contribution to education, and at an appropriate level, know how to access and review relevant research in developing practice and practitioner enquiry.
<b>LO4</b>	To demonstrate a growing knowledge and understanding of effective teaching in relation to the Music classroom, using evidence from literature and placement where appropriate.
<b>Assessment 1, Type and Weighting</b>	<p>You will be assessed through an:</p> <ul style="list-style-type: none"> <li>• <b><u>Essay (proposal) – 2000 words</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 70%</li> <li>○ Type: Essay</li> <li>○ Learning Outcomes: LO2, LO3, LO4</li> </ul> </li> </ul>
<b>Assessment Criteria for Assessment 1</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• The identification of an appropriate issue/challenge/problem which merits exploration and enquiry based on your experiences within/connection to teaching practice.</li> <li>• The formulation of a proposal which details a brief rationale and outline of the topic for enquiry, a literature review and an indication of the possible research methodology/research methods for the issue/challenge/problem – this will form the basis of the enquiry for year 4.</li> <li>• Awareness of ethical issues around educational research.</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English.</li> <li>• Adherence to the Harvard System for academic referencing.</li> </ul>
<b>Assessment 2, Type and Weighting</b>	<p>You will be assessed through a:</p> <ul style="list-style-type: none"> <li>• <b><u>Presentation</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 30%</li> <li>○ Type: Presentation</li> <li>○ Learning Outcomes: LO4</li> </ul> </li> </ul>

<b>Assessment Criteria for Assessment 2</b>	<p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Ability to research and summarise and identify appropriate resources for use in school</li> <li>• Ability to create resources for use in school</li> <li>• Creative use of IT</li> </ul>																				
<b>Assessment 3, Type and Weighting</b>	<p>You will be assessed through:</p> <ul style="list-style-type: none"> <li>• <b><u>Continuous observation (PASS/FAIL)</u></b> <ul style="list-style-type: none"> <li>○ Weighting: 0%</li> <li>○ Type: Continuous Observation</li> <li>○ Learning Outcomes: LO2, LO3, LO4</li> </ul> </li> </ul>																				
<b>Assessment Criteria for Assessment 3</b>	<p>During the course of the year, you will be set a series of short tasks aimed at helping you to develop your knowledge and understanding of education and apply it in a range of contexts.</p> <p>In this assessment your assessors will be looking for:</p> <ul style="list-style-type: none"> <li>• Demonstration of a growing knowledge and ability to reflect upon the key educational concepts from across the module</li> <li>• Regular personal and professional reflection on learners and learning, linking this to school placement and reading</li> <li>• Demonstration of the Standards for Provisional Registration</li> <li>• Regular active engagement with tutors and peers</li> <li>• Clear goal setting during the course of the year</li> <li>• Self-management and reliability</li> </ul>																				
<b>Alignment of Assessments and Learning Outcomes</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;"></th> <th style="width: 25%;">Assessment 1</th> <th style="width: 25%;">Assessment 2</th> <th style="width: 35%;">Assessment 3</th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td></td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO2</td> <td style="text-align: center;">✓</td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO3</td> <td style="text-align: center;">✓</td> <td></td> <td style="text-align: center;">✓</td> </tr> <tr> <td>LO4</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> <td style="text-align: center;">✓</td> </tr> </tbody> </table>		Assessment 1	Assessment 2	Assessment 3	LO1			✓	LO2	✓		✓	LO3	✓		✓	LO4	✓	✓	✓
	Assessment 1	Assessment 2	Assessment 3																		
LO1			✓																		
LO2	✓		✓																		
LO3	✓		✓																		
LO4	✓	✓	✓																		
<b>Feedback</b>	<p>Students will receive feedback in a number of ways as follows:</p> <ul style="list-style-type: none"> <li>• Summative Reports for Assessments 1 and 2</li> <li>• Ongoing formative feedback from the programme team</li> <li>• Peer feedback on presentations and group work</li> </ul>																				
<b>Recommended Resources</b>	<p>A reading list will be provided to students at the beginning of the module. This will be supplemented with additional resources, both text-based and online, throughout the academic session.</p> <p>The RCS Virtual Learning Environment (VLE) will be used to promote and foster a positive culture of independent learning, supporting and allowing for self-study and access to a wider range of designated resources.</p>																				
<b>Other Relevant Details</b>	<p>You must pass each Assessment in order to pass the module overall.</p> <p>Delivery patterns above are indicative and vary from year to year depending on the availability of guest speakers</p>																				
<b>Next Steps</b>	Teacher Education 4																				



<b>Module Title</b>	<b>BEd Professional Studies 4 - Level 4 (20)</b>
<b>SCQF Level</b>	10
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits
<b>Total notional student effort hours</b>	200
<b>Status</b>	Core Elective on BEd 4
<b>Pre-requisites</b>	BEd Professional Studies - Level 3 (20)
<b>Co-requisites</b>	None
<b>Anti-Requisites</b>	BEd Professional Studies - Level 4 (30)
<b>Module overview</b> and relationship to programme aims (programme) or rationale for module (options)	<p>This module will consider the development of the enquiring professional and will explore quality in education. This will help you as you prepare for the induction year through intensive study of the Scottish education system and the expectations around the professional roles and responsibilities of teachers in Scotland and what is required from you as you begin to look towards the probationary year/period.</p> <p>To support this, the module will also critique the concept of professionalism and the policies in place to support teachers and learning. Attention will also be paid to looking towards the arrangements and requirements within the induction year and Career-Long Professional Learning.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support you develop a broader, critical understanding of the professional roles and responsibilities of teachers through critiquing the concept and construct of professionalism;</li> <li>• Help relate the above to your current position as an early career teacher;</li> <li>• Allow you to design and implement an enquiry into your own practice and to reflect on the value of enquiry for teachers' professional learning.</li> </ul>

Learning Modes		Hours (Actual and Notional)
Lecture/seminar		15
Group supervision		4
1:1 supervision		4
Enquiry meet		5
Independent study		172
Learning Outcomes		
LO1	Demonstrate knowledge and understanding of theory and policy around quality in education and government concerns with system performance.	
LO2	Display an understanding of the key institutions, governance arrangements and policy systems within Scotland's education system.	
LO3	Recognise and begin to reflect on essential aspects of teacher professionalism, including the Standard for Provisional Registration and its relationship to continuous professional learning.	
LO4	To demonstrate a solid knowledge and understanding of effective teaching in relation to an issue explored via practitioner enquiry within the context of the Music classroom and using appropriate means of dissemination.	
Assessment		
Assessment 1, Type, scope and Weighting		<b>Professional Enquiry</b> Written enquiry 4000 words <ul style="list-style-type: none"> <li>o Weighting: 100%</li> <li>o Type: Essay</li> <li>o Grading: Graded</li> </ul>
Assessment 2, Type, scope and Weighting		None

## Section 2: Delivery and Assessment

Module Coordinator	tbc
Module schedule	

<p>Lecture/seminar, 90 mins per weeks, Term 1, weeks 2-11.</p> <p>Delivery patterns are indicative and vary from year to year depending on the availability of specialist colleagues and/or guest speakers.</p> <p>For the enquiry component of this module, all students will work with a supervisor and receive 4 hours of group supervision and 4 hours of 1:1 support and guidance.</p> <p>Enquiry Meet: Term 3, one five hour session.</p>	
<p><b>Assessment Outline</b></p>	
<p><b>Formative feedback</b> Description and timeline</p>	<p>Students will receive feedback in a number of ways, including:</p> <p>Formative feedback provided by peers and tutor in preparation for essay through online and in class activities.</p>
<p><b>Summative assessment</b> Description</p>	<p>Assessment 1: Written professional enquiry Assessed LOs: LO1, LO2, LO3, LO4</p>
<p><b>Feedback methods</b></p>	<p>Students will receive feedback in a number of ways as follows:</p> <ol style="list-style-type: none"> <li>1. Summative Reports for Assessment 1</li> <li>2. Ongoing formative feedback from the programme team</li> <li>3. Peer feedback on presentations and group work</li> </ol>
<p><b>Assessment Criteria and Rubric</b></p>	
<p><b>Assessment 1</b> <b>Criteria</b></p>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A clear rationale which presents the identification of an appropriate issue/problem/challenge for enquiry linked to professional practice/school placement with a coherent, achievable and well defined research question(s)</li> <li>• An appropriate methodology for exploring and addressing the research question(s) including educational ethics and implications for participants</li> <li>• Critical engagement with the wider research educational literature and policies related to the issue/problem/challenge identified</li> <li>• Analysis of the evidence gathered (both literature-based and empirical where appropriate)</li> <li>• A clear understanding of the professional values and ethics guiding the practice and the role of enquiry in professional development.</li> <li>• Adhere to conventions of formal academic prose including Harvard referencing</li> </ul>

Resources	
<b>Essential</b>	
<p>A reading list will be provided at the beginning of the module. This will be supplemented with additional resources throughout the academic session.</p> <p>The RCS virtual learning environment (VLE) will be used to promote and foster a positive culture of independent learning, support and allowing for self-study and access to a wider range of dedicated resources.</p> <p>All communication for this module will be via Teams.</p>	
<b>Recommended</b>	
Other Information	
Next Steps	Masters level study in Education

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<b>Assessment 1 Assessment criteria:</b>	A clear rationale which presents the identification of an appropriate issue/problem/challenge for enquiry linked to professional practice/school placement with a coherent, achievable and well defined research question(s)	An appropriate methodology for exploring and addressing the research question(s) including educational ethics and implications for participants	Critical engagement with the wider research educational literature and policies related to the issue/problem/challenge identified	Analysis of the evidence gathered (both literature-based and empirical where appropriate)	A clear understanding of the professional values and ethics guiding the practice and the role of enquiry in professional development.	Adhere to conventions of formal academic prose including Harvard referencing
<b>A1-5 Excellent</b>	Adopted an informed original approach to theme. Insightful exploration of many issues at different levels. Synthesis of difficulties to address argument. Excellent use of selected references, other evidence and quotations.	Sought substantial range of current, relevant sources in a variety of media. Choices reflected innovative standpoint or usage. Holistic view of topic through contributing sources. Imaginative use of quotations or references.	Innovative or novel focus of study chosen. Great clarity of purpose evident in identification of most relevant data for study or collection and in justifying chosen research methodology. Has prepared an eminently suitable plan to allow coherent investigation of the topic. Has interpreted with extremely clear understanding available data on topic. Has addressed issues of validity and reliability of data.	Isolates and identifies generic principles and values. Comprehensively examines range of varied sources. Demonstrates understanding of common values. Suggests possible alternative of own devising. Values alternative perspectives and balances them.	Innovative viewpoint/s raised throughout. Supported and substantiated by evidence. Pinpoints specific links to schools/society/experience. Commitment to primary education and the child. Informed professional stance evident.	Faultless and convincing command of suitable language in terms of vocabulary, spelling, grammar etc. Work coherently structured with chapter/section headings and subheadings. Appendices organised effectively to relate to main text. References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.
<b>B1-3 Very good</b>	Sound understanding of implications of question. Comprehensive analysis of range of perspectives. Seeks to address difficulties inherent in topic. Demonstrates capacity for objective consideration. Carefully selected repertoire of evidential sources including references and quotations.	Consulted very good range of sources including journals and official current publications. Examines opposing views in depth. Identifies key influences and attempts to link sources. Sources selected compatible to topic and quoted to good effect.	Important/topical focus of study chosen. Clear articulation of purpose in identifying most suitable data for study or collection and in discussing selected research methodology. Clarity in planning and structuring of investigation. Has interpreted with very clear understanding available data on topic. Is aware of issues of validity, reliability of data.	Can prioritise sources relevant to theme. Recognises inter-relationships of sources. Highlights relevance of principles to practice. Care selection of key perspectives and values to explore. Balances opposing views.	Imaginative viewpoint/s raised. Substantiated by evidence. Highlights links to schools/society/experience. Commitment to primary education and the child. Informed professional stance evident.	Very effective command of suitable language in terms of vocabulary, spelling, grammar etc. work consistently structured with chapter/section headings and subheadings. Appendices well organised to relate to main text. References listed appropriately to conform to Harvard system. Quotations obvious and cited systematically and appropriately.
<b>C1-3 Good</b>	Good understanding of nature of question. Efficient analysis of different views. Acknowledge inherent difficulties. Forwards valid	Good range of source including books, newspapers, national documents. Identifies opposing views.	Appropriate focus of study chosen. Capable articulation of purpose in identifying relevant data for study of collection and in identifying research	Refers to thinking behind range of sources including national documents. Assimilates and differentiates	Personal perspective raised overtly. Some attempts to substantiate it. Contextualises issues with own personal school	Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured with use of chapters and/or headings and/or

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	point of view in balanced manner and supports argument using evidential sources. Appropriate use of references and quotations.	Chooses one/few influence. Adequate range of sources within references/quotations.	methodology. Careful consideration of planning and structuring investigation. Has discussed effectively available data on topic. Makes reference to issues of validity and reliability.	between approaches. Relates principles to practice. Identifies different perspectives and values within an issue.	experience. Raises issues related to children and learning. Professional stance made overt.	subheadings. Appendices ordered to articulate to prose. References listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation.
<b>D1-3</b> Satisfactory	Literal interpretation of the question. Recitation of many views by lacking objectivity. Bland presentation rather than argument. Little understanding of inherent difficulties. Framework outlined with no/little elaboration. Inappropriate/unsubstantial use of quotations.	Only obvious sources consulted, limited range. Superficial recitation of sources. Little identification of significant issues. Lack of emphasis on key issues. Infrequent use of quotations/references or inappropriate use of them.	Suitable focus of study chosen. Satisfactory articulation of purposes in identifying adequately the data for study or collection and research methodology. Limited ability to plan and structure a realistic investigation. Satisfactory discussion of limited data. Minimal reference to issues of validity and reliability.	Limited use of national documents and other sources. Identified issues but does not discuss/explore them deeply. Little acknowledgement of principles and related practice. Poor/no exploration of issue/s or value.	Implicit personal perspectives. Little evidence provided to substantiate viewpoint. Tenuous links to own practice/schools/ Anecdotal evidence of won school experience. Unclear professional stance.	Satisfactory command of suitable language in terms of vocabulary, spelling, grammar etc. Adequately structured with some use of main chapter/section headings. Appendices provided with minimal relationship to text. References and citations employ inconsistent use of Harvard system.
<b>E1-2</b> Inadequate/ Fail	Question misinterpreted or unexplored. Limited/poor recitation of obvious points. No recognition of inherent difficulties. No appreciation of discursive nature of assignment. Little/no argument forwarded.	Inadequate consultation of research sources. Only most obvious issues identified. Poor attempt to consider opposing views. No discrimination of influential sources. Little/inappropriate use of quotations/references.	Unable to define a clear focus of study or selected an unsuitable one. Lack of articulation of purpose. Suggested data for study or collection and research methodology unclear or ill considered. No evidence or understanding of planned or structured approach to study. Data not discussed effectively. Did not address issues of validity, reliability.	Insubstantial reference to sources. Little/no attempt to explore issues in any depth. Poor comparison of sources in terms of values. No explicit elicitation of underlying values.	No articulation of personal perspective. No substantiation possible. Ineffectual/brief links to schools and experience. Fails to identify professional stance.	Unsatisfactory use of language in one or more aspects of vocabulary, spelling, grammar, etc. Little/basic structure of formal prose to provide logical framework or headings for reader. Appendices lacking or with no real significance to text. Usually failure to conform to Harvard referencing in reference list and/or citations.

<b>Module Title</b>	<b>BEd Professional Studies - Level 4 (30)</b>
<b>SCQF Level</b>	10
<b>Credit Rating</b>	30 SCQF Credits / 10 ECTS credits
<b>Total notional student effort hours</b>	300
<b>Status</b>	Core Elective on BEd 4
<b>Pre-requisites</b>	BEd Professional Studies - Level 3 (20)
<b>Co-requisites</b>	None
<b>Anti-Requisites</b>	BEd Professional Studies - Level 4 (20)
<b>Module overview</b> and relationship to programme aims (programme) or rationale for module (options)	<p>This module will consider the development of the enquiring professional and will explore quality in education. This will help you as you prepare for the induction year through intensive study of the Scottish education system and the expectations around the professional roles and responsibilities of teachers in Scotland and what is required from you as you begin to look towards the probationary year/period.</p> <p>To support this, the module will also critique the concept of professionalism and the policies in place to support teachers and learning. Attention will also be paid to looking towards the arrangements and requirements within the induction year and Career-Long Professional Learning.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support you develop a broader, critical understanding of the professional roles and responsibilities of teachers through critiquing the concept and construct of professionalism;</li> <li>• Help relate the above to your current position as an early career teacher;</li> <li>• Allow you to design and implement an enquiry into your own practice and to reflect on the value of enquiry for teachers' professional learning.</li> </ul>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>

<b>Lecture/seminar</b>	<b>15</b>
<b>Group supervision</b>	<b>4</b>
<b>1:1 supervision</b>	<b>6</b>
<b>Enquiry meet</b>	<b>5</b>
<b>Independent study</b>	<b>270</b>
<b>Learning Outcomes</b>	
<b>LO1</b>	Demonstrate knowledge and understanding of theory and policy around quality in education and government concerns with system performance.
<b>LO2</b>	Display an understanding of the key institutions, governance arrangements and policy systems within Scotland's education system.
<b>LO3</b>	Recognise and begin to reflect on essential aspects of teacher professionalism and continuous professional learning.
<b>LO4</b>	Demonstrate growing knowledge and understanding of effective teaching within the Music classroom, using the Standard for Provisional Registration, policy and research literature and evidence from practice where appropriate.
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<p><b>Professional Enquiry</b></p> <p>Written enquiry 6000 words</p> <ul style="list-style-type: none"> <li>o Weighting: 100%</li> <li>o Type: Essay</li> <li>o Grading: Graded</li> </ul>
<b>Assessment 2, Type, scope and Weighting</b>	None

**Section 2: Delivery and Assessment**

<b>Module Coordinator</b>	<b>tbc</b>
<b>Module schedule</b>	



Lecture/seminar, 90 mins per weeks, Term 1, weeks 2-11.

Delivery patterns are indicative and vary from year to year depending on the availability of specialist colleagues and/or guest speakers.

For the enquiry component of this module, all students will work with a supervisor and receive 4 hours of group supervision and 6 hours of 1:1 support and guidance.

Enquiry Meet: Term 3, one five hour session.

### Assessment Outline

<b>Formative feedback</b> Description and timeline	Students will receive feedback in a number of ways, including:  Formative feedback provided by peers and tutor in preparation for essay through online and in class activities.
<b>Summative assessment</b> Description	Assessment 1: Written professional enquiry Assessed LOs: LO1, LO2, LO3, LO4
<b>Feedback methods</b>	Students will receive feedback in a number of ways as follows:  4. Summative Reports for Assessment 1 5. Ongoing formative feedback from the programme team 6. Peer feedback on presentations and group work

### Assessment Criteria and Rubric

<b>Assessment 1</b> <b>Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• A clear rationale which presents the identification of an appropriate issue/problem/challenge for enquiry linked to professional practice/school placement with a coherent, achievable and well-defined research question(s).</li> <li>• An appropriate methodology for exploring and addressing the research question(s) including educational ethics and implications for participants.</li> <li>• Critical engagement with the wider research educational literature and policies related to the issue/problem/challenge identified.</li> <li>• Analysis of the evidence gathered (both literature-based and empirical where appropriate)</li> <li>• A clear understanding of the professional values and ethics guiding the practice and the role of enquiry in professional development.</li> </ul>
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### Resources

**Essential**

A reading list will be provided at the beginning of the module. This will be supplemented with additional resources throughout the academic session.

The RCS virtual learning environment (VLE) will be used to promote and foster a positive culture of independent learning, support and allowing for self-study and access to a wider range of dedicated resources.

All communication for this module will be via Teams.

**Recommended**

Other Information

Next Steps

Masters level study in Education

<b>20Assessment 1 Assessment criteria:</b>	A clear rationale which presents the identification of an appropriate issue/problem/challenge for enquiry linked to professional practice/school placement with a coherent, achievable and well defined research question(s)	An appropriate methodology for exploring and addressing the research question(s) including educational ethics and implications for participants	Critical engagement with the wider research educational literature and policies related to the issue/problem/challenge identified	Analysis of the evidence gathered (both literature-based and empirical where appropriate)	A clear understanding of the professional values and ethics guiding the practice and the role of enquiry in professional development.	Adhere to conventions of formal academic prose including Harvard referencing
<b>A1-5 Excellent</b>	Adopted an informed original approach to theme. Insightful exploration of many issues at different levels. Synthesis of difficulties to address argument. Excellent use of selected references, other evidence and quotations.	Sought substantial range of current, relevant sources in a variety of media. Choices reflected innovative standpoint or usage. Holistic view of topic through contributing sources. Imaginative use of quotations or references.	Innovative or novel focus of study chosen. Great clarity of purpose evident in identification of most relevant data for study or collection and in justifying chosen research methodology. Has prepared an eminently suitable plan to allow coherent investigation of the topic. Has interpreted with extremely clear understanding available data on topic. Has addressed issues of validity and reliability of data.	Isolates and identifies generic principles and values. Comprehensively examines range of varied sources. Demonstrates understanding of common values. Suggests possible alternative of own devising. Values alternative perspectives and balances them.	Innovative viewpoint/s raised throughout. Supported and substantiated by evidence. Pinpoints specific links to schools/society/experience. Commitment to primary education and the child. Informed professional stance evident.	Faultless and convincing command of suitable language in terms of vocabulary, spelling, grammar etc. Work coherently structured with chapter/section headings and subheadings. Appendices organised effectively to relate to main text. References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.
<b>B1-3 Very good</b>	Sound understanding of implications of question. Comprehensive analysis of range of perspectives. Seeks to address difficulties inherent in topic. Demonstrates capacity for objective consideration. Carefully selected repertoire of evidential sources including references and quotations.	Consulted very good range of sources including journals and official current publications. Examines opposing views in depth. Identifies key influences and attempts to link sources. Sources selected compatible to topic and quoted to good effect.	Important/topical focus of study chosen. Clear articulation of purpose in identifying most suitable data for study or collection and in discussing selected research methodology. Clarity in planning and structuring of investigation. Has interpreted with very clear understanding available data on topic. Is aware of issues of validity, reliability of data.	Can prioritise sources relevant to theme. Recognises inter-relationships of sources. Highlights relevance of principles to practice. Care selection of key perspectives and values to explore. Balances opposing views.	Imaginative viewpoint/s raised. Substantiated by evidence. Highlights links to schools/society/experience. Commitment to primary education and the child. Informed professional stance evident.	Very effective command of suitable language in terms of vocabulary, spelling, grammar etc. work consistently structured with chapter/section headings and subheadings. Appendices well organised to relate to main text. References listed appropriately to conform to Harvard system. Quotations obvious and cited systematically and appropriately.
<b>C1-3 Good</b>	Good understanding of nature of question. Efficient analysis of different views. Acknowledge inherent	Good range of source including books, newspapers, national documents. Identifies	Appropriate focus of study chosen. Capable articulation of purpose in identifying relevant data for study of collection and	Refers to thinking behind range of sources including national documents. Assimilates	Personal perspective raised overtly. Some attempts to substantiate it. Contextualises issues	Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured with use of

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	difficulties. Forwards valid point of view in balanced manner and supports argument using evidential sources. Appropriate use of references and quotations.	opposing views. Chooses one/few influence. Adequate range of sources within references/quotations.	in identifying research methodology. Careful consideration of planning and structuring investigation. Has discussed effectively available data on topic. Makes reference to issues of validity and reliability.	and differentiates between approaches. Relates principles to practice. Identifies different perspectives and values within an issue.	with own personal school experience. Raises issues related to children and learning. Professional stance made overt.	chapters and/or headings and/or subheadings. Appendices ordered to articulate to prose. References listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation.
<b>D1-3</b> Satisfactory	Literal interpretation of the question. Recitation of many views by lacking objectivity. Bland presentation rather than argument. Little understanding of inherent difficulties. Framework outlined with no/little elaboration. Inappropriate/unsubstantial use of quotations.	Only obvious sources consulted, limited range. Superficial recitation of sources. Little identification of significant issues. Lack of emphasis on key issues. Infrequent use of quotations/references or inappropriate use of them.	Suitable focus of study chosen. Satisfactory articulation of purposes in identifying adequately the data for study or collection and research methodology. Limited ability to plan and structure a realistic investigation. Satisfactory discussion of limited data. Minimal reference to issues of validity and reliability.	Limited use of national documents and other sources. Identified issues but does not discuss/explore them deeply. Little acknowledgement of principles and related practice. Poor/no exploration of issue/s or value.	Implicit personal perspectives. Little evidence provided to substantiate viewpoint. Tenuous links to own practice/schools/ Anecdotal evidence of won school experience. Unclear professional stance.	Satisfactory command of suitable language in terms of vocabulary, spelling, grammar etc. Adequately structured with some use of main chapter/section headings. Appendices provided with minimal relationship to text. References and citations employ inconsistent use of Harvard system.
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