



Royal Conservatoire  
*of* Scotland

**SCHOOL OF MUSIC**

**BEd (Music)**

**PROGRAMME HANDBOOK**

**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. We stand with our BIPOC staff and students and those from all under-represented ethnic groups in pledging to take action. We are committed to ensuring that The Royal Conservatoire of Scotland is an anti-racist environment within which all our staff and students can work, train, study and progress.

## Contents

<b>1. WELCOME .....</b>	<b>6</b>
1.1 History & Philosophy of your programme, national and international context.....	6
1.2 Your responsibilities as an RCS student.....	7
<b>2. PROGRAMME SUMMARY DETAILS .....</b>	<b>9</b>
2.1 Current Programme Title:.....	9
2.2 Duration.....	9
2.3 Mode(s) of Study.....	9
2.4 Awards/Qualifications by level .....	9
2.5 Credit Framework.....	9
2.6 Date of (Re-)validation .....	10
2.7 Start date.....	10
2.8 Next review date .....	10
<b>3. PROGRAMME SPECIFICATION .....</b>	<b>11</b>
3.1 Core values/philosophy and relationship to RCS vision/strategy/curriculum principles .....	11
3.2 Graduate Level Programme aims .....	12
3.3 Programme Learning Outcomes .....	12
3.4 Admission Criteria .....	13
3.5 Description of Applicants.....	15
3.6 Programme structure including credit framework by level .....	15
3.7 Programme Content (credits, total hours).....	17
3.8 Learning outcomes by level (programme overview), and curriculum progression .....	21
3.9 Benchmarks used for Programme Level Outcomes and level Learning Outcomes (e.g. SCQF, QAA Benchmark, FHEQ, RCS Graduate Attributes, European benchmarks etc.).....	25
3.10 Areas of study in programme (e.g. strands).....	36
3.11 Learning and teaching methods [list] .....	48
3.12 Assessment .....	51
3.13 Assessment Modes .....	61
3.14 Types of Feedback .....	63
3.15 Assessment Calendar.....	65
3.16 Programme Specific Progress and Resit Regulations.....	71
<b>4. LEARNING ENVIRONMENT .....</b>	<b>74</b>
4.1 Support for students (academic, pastoral) .....	74
4.2 Support and Specialist provision for students with a disclosed disability ....	75
4.3 Feeding back to your programme leader(s) and other staff (including programme committee) .....	76
4.5 Work-based learning .....	78
4.6 Health and safety, safe space .....	81
4.7 Equality and Diversity.....	82
4.8 Technology and learning resources/modes (e.g. VLE) .....	84
4.9 Staff .....	84
4.10 IPR, copyright etc.....	86
4.11 The student contract .....	86



4.12 Transitions Tutor role .....	86
4.13 Communication in department/programme .....	87
4.14 Working week .....	90
4.15 Independent study, autonomous learner, reflective practitioner .....	95
<b>5      MODULE DESCRIPTORS BY LEVEL .....</b>	<b>98</b>

## **1. WELCOME**

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

#### **History of the Programme**

The Bachelor of Education in Music (Music) degree of the Royal Conservatoire of Scotland (formerly the Royal Scottish Academy of Music and Drama) has its origins in the Diploma in the Teaching of Music (Dip. T. Mus.) which was taught at the former St Andrew's College. This course duly became the BEd (Music) within a new framework validated by the Council for National Academic Awards (CNAA) in 1988.

From the course review of 1993, responsibility for the validation of the course and the award of the degree passed from CNAA (on the termination of this body) to the University of Glasgow.

In 1997, the Royal Scottish Academy of Music and Drama commissioned a review of the institutional arrangements in place. This review concluded that delivery by one Professional Studies institution rather than two would be advantageous for improved delivery and co-ordination of the course and therefore from Session 1998-99 the course was shared by the Royal Scottish Academy of Music and Drama and St Andrew's College, which became part of the School of Education (formerly the Faculty of Education) of the University of Glasgow.

The Royal Scottish Academy of Music and Drama was granted degree-awarding powers in May 1994 and responsibility for the course including validation and the award of the degree passed from the University of Glasgow to the Royal Scottish Academy of Music and Drama in 1997.

In 2015, the Royal Conservatoire of Scotland (RCS) published its new five-year Strategic Plan which foregrounded education and pedagogy in the arts as an institutional priority. In tandem with this, the Conservatoire Senior Management Team and Academic Board reviewed the then partnership arrangement with the University of Glasgow, concluding that withdrawing from the partnership and delivering the BEd (Music) Programme entirely at the RCS, in direct partnership with Local Authorities and Schools, would open up opportunities for the RCS to directly contribute to, and lead on national priorities across education sectors. In March 2017, the revised BEd (Music) Programme to be delivered solely by the RCS was validated by the RCS and accredited by the General Teaching Council for Scotland (GTCS).

## Philosophy of the Programme

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

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

### 1.2 Your responsibilities as an RCS student

It is expected that those who meet the entry requirements will also demonstrate a commitment to the high level of professional conduct expected of General Teaching Council for Scotland (GTCS) registered teachers. The BEd (Music) Programme embodies and supports the key messages from the GTCS Student Teacher Code (2021) which, along with the RCS Dignity at Work and Study Policy, 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 supports you to establish healthy and professional working relationships with learners and colleagues,

develop your growing identity as a teacher in addition to understanding the importance of your role within schools. The BEd (Music) Programme therefore demonstrates a commitment to supporting you in your:

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

Throughout the coursework on the BEd (Music) Programme, you will be expected to reflect on your professional conduct and commitment to the above in your lesson plans and personal reflections. You will also be expected to demonstrate an astute awareness of, and comply with, the RCS Fitness to 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 practise* and therefore will not be able to go out on placement.**

The RCS Fitness to Practise Policy provides further guidance. You must be logged into the Portal to gain access to this.

### **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 Tiktok, Twitter, WhatsApp, etc. ) or be shared in emails. If you fail to act on this advice and post ill-judged material which could bring yourselves, 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.

## 2. PROGRAMME SUMMARY DETAILS

### 2.1 Current Programme Title:

Bachelor of Education (Music) with Honours.

### 2.2 Duration

Four academic years (12 terms) of full-time study leading to an Honours Degree.

### 2.3 Mode(s) of Study

Full-time

### 2.4 Awards/Qualifications by level

The following awards are incorporated into the Programme:

- Certificate of Higher Education (Music Education)
- Diploma of Higher Education (Music Education)
- Bachelor of Arts (Music Education), Ordinary
- Bachelor of Arts (Musical Studies), Ordinary
- Bachelor of Education (Music), Ordinary
- Bachelor of Education (Music) with Honours

### 2.5 Credit Framework

Exit Award Title	SCQF Level	SCQF Credits	ECTS Credits
Certificate of Higher Education (Music Education)	7	120	60
Diploma of Higher Education (Music Education)	8	240 (of which a minimum of 90 must be at SCQF Level 8)	120
Bachelor of Arts (Music Education), Ordinary	9	360 (of which a minimum of 60 must be at SCQF level 9)	180
Bachelor of Arts (Musical Studies), Ordinary	9	360 (of which a minimum of 60 must be at SCQF level 9)	180

Bachelor of Education (Music), Ordinary	9	420 (of which a minimum of 60 must be at SCQF level 9)	180
Bachelor of Education (Music) with Honours	10	480 (of which a minimum of 90 must be at SCQF Level 9 and a minimum of 90 must be at SCQF level 10)	240

## 2.6 Date of (Re-)validation

March 2023

## 2.7 Start date

September 2023

## 2.8 Next review date

2028

### 3. PROGRAMME SPECIFICATION

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

##### Curriculum Principles

The Conservatoire curriculum:

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

The BEd (Music) Programme extends and builds upon these six overarching principles through:

1. cultivating excellence and encouraging high levels of reflection in all areas, e.g. through Personal and Professional Development Planning, Reflective School Experience E-Journals and Teaching Files, Teacher Education Reflective Journals, and E-journals in principal study, ensemble, keyboard musicianship, accompaniment, and classroom instruments.
2. nurturing the creative attitudes and skills necessary for collaborative learning through a variety of means, such as composition tutorials, workshops, BEd ensemble playing and collaborative creating, music technology group composition, and studio-based composition. These skills are further developed in schools.
3. Empowering you to take responsibility for your own learning by providing a scaffolded approach that offers structured learning in years one and two and then gradually transitions to more autonomous and self-guided learning in years three and four. This is reinforced through electives in years three and four and increased independence in music studies through composition and music technology.
4. the cross-Conservatoire year one module, *Creative Citizenship*, cross-conservatoire options in years two and three, and the study of music and culture in non-Western societies, such as Indian Classical Music and Gamelan, which is a particular focus in year two of the programme.
5. the intersection of Professional Studies with School Experience modules and through the process of performing, composing, and writing about music.
6. allowing you to make your contribution to the work as an educator and active citizen through four years of placement in schools

### 3.2 Graduate Level Programme aim

The BEd (Music) Programme aims to develop music teachers who have 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.

### 3.3 Programme Learning Outcomes

The Programme Learning Outcomes provide the depth and breadth to allow you the opportunity to develop your expertise and experience in learning and teaching within Music education in alignment with *The Standard for Provisional Registration (GTCS 2021)*. You will be encouraged to reflect upon your personal and professional development across all dimensions of the BEd (Music) Programme.

<b>Programme 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 professional standards and ethical codes.
--	---

### 3.4 Admission Criteria

The minimum entry requirements for Initial Teacher Education (ITE) courses in Scotland are set by the GTCS *Entry Memorandum* (2019).<sup>1</sup> All applicants must meet these entry requirements **before** the Programme commences.

#### Entrance Qualifications for BEd (Music):

The following is required by the RCS for entry to the Programme:

- Scottish Higher Music at A
- Three additional Highers at a minimum of BBC (one of which must be Higher English)
- A pass in Mathematics at National 5.<sup>2</sup>

For A-levels/GCSEs, entry requirements are:

- A-Level Music at Grade B
- plus two other A-levels at a minimum of grade C;
- English Language and English Literature at GCSE level grade 4;
- Mathematics at GCSE level grade 4.

A qualification in Music Technology at Higher or equivalent is desirable.

The minimum age at entry to the Programme is 17.

#### Additional Expectations

Applicants should normally be of a standard equivalent to ABRSM Grade 7/8 in their Principal Study (but are not required to hold either of these certificates). Applicants whose Principal Performance Study is not piano will be required to demonstrate ability on piano at audition. Exemplar piano pieces are provided on the RCS website and an audition piece will be sent to applicants at least three weeks before their audition.

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

<sup>2</sup> The English and Maths requirements are set by the General Teaching Council for Scotland.

## Non Standard Entry and the Accreditation of Prior Learning

Applicants whose qualifications do not match (in terms of equivalence) or fall short of the normal entrance requirements described above but who clearly satisfy the selection procedures, meet the statutory requirements and demonstrate at audition and interview that they have the capacity to pursue the course of study, may be admitted to the Programme. Procedures for admitting applicants to the Programme through non-standard entry are outlined in the Conservatoire's Quality Assurance Handbook. Due consideration will be given to any applicant with formal, certificated qualifications in areas of study related to the specifics of the Programme content. Procedures for the consideration of APL are outlined in the Conservatoire's Quality Assurance Handbook.

### Language of Study

The language of study is English.

### Target Numbers

Category	Minimum Intake Threshold	Maximum Intake Threshold
Scottish	As set by the Scottish Government Workforce Planning Group	
RUK	1	4
International (including EU)	1	2

### 3.5 Description of Applicants

Initial Teacher Education (ITE) programmes are concerned with the professional education and development of student teachers, preparing them for work in schools in Scotland and beyond, and act as a basis for continuing personal and professional development. These programmes are demanding, seeking to ensure that teachers are committed to excellence, are professionally responsible, and able to work in a world of change and accountability, in an environment influenced by its social, economic, cultural and political contexts.

The BEd (Music) Programme is an ITE programme aimed at musicians who aspire to and have great potential for a career in classroom teaching. Applicants should demonstrate a desire to stimulate and inspire young people through the medium of music.

### 3.6 Programme structure including credit framework by level

SCQF Level/ Year of study	Typical HE Qualification
SCQF 7 Year 1	Certificate of Higher Education (Music Education) Exit Award 120 SCQF Credits
SCQF 8 Year 2	Diploma of Higher Education (Music Education) Exit Award 240 SCQF Credits, of which a minimum of 90 must be at SCQF Level 8
SCQF 9 Year 3	Bachelor of Arts (Music Education), Ordinary 360 SCQF Credits, of which a minimum of 60 must be at SCQF level 9
SCQF 9 Year 4	Bachelor of Arts (Musical Studies), Ordinary 360 SCQF Credits, of which a minimum of 60 must be at SCQF level 9  This award may only be conferred on a student who, for a certified medical reason, is unable to complete BEd School Experience - Level 3 (40) module. Students in this scenario, who are in good standing, will be permitted

	to take 40 credits of other School of Music modules to replace the credit from BEd School Experience - Level 3 (40) in order to complete the 360 credits required for this award.
SQCF 9 Year 4	<p>Bachelor of Education, Ordinary 420 SCQF Credits, of which a minimum of 60 must be at SCQF level 9</p> <p>This award may only be conferred on a student who has successfully completed Years 1-3 of the Programme and who has successfully completed the following Year 4 modules:</p> <ul style="list-style-type: none"> <li>• BEd School Experience - Level 4 (40) [40 credits at SCQF Level 10]</li> <li>• BEd Professional Studies - Level 4 (20) [20 credits at SCQF Level 10]</li> </ul> <p>or</p> <p>BEd Professional Studies - Level 4 (30) [30 credits at SCQF Level 10]</p>
SQCF 10 Year 4	<p>Bachelor of Education (Music) with Honours 480 SCQF Credits, of which a minimum of 90 must be at SCQF Level 9 and a minimum of 90 must be at SCQF level 10</p>

### 3.7 Programme Content (credits, total hours)

#### Overview of the Programme Content

The Programme is divided into three core strands, School Experience, Professional Studies and Music Studies, plus electives and options. During the four levels of the Programme, the balance of SCQF credits for these three strands, moves gradually from Music Studies towards School Experience and Professional Studies. From year three, some core credit in music studies gives way to elective and option credit. Electives are offered in music and education studies which allows students to switch the balance of their studies further towards education should the wish. In line with all other RCS undergraduate Programmes, students are required to take the cross Conservatoire *Creative Citizenship* module in year one and one ten credit cross-Conservatoire (IXP) module in years two and three.

Year One	Year Two	Year Three	Year Four
BEd School Experience - Level 1 (20)	BEd School Experience - Level 2 (30)	BEd School Experience - Level 3 (40)	BEd School Experience – Level 4 (40)
BEd Professional Studies - Level 1 (20)			
BEd Integrated Music Studies - Level 1 (70)	BEd Professional Studies - Level 2 (20)	BEd Professional Studies - Level 3 (20)	BEd Professional Studies - Level 4 (20) <b>or</b> BEd Professional Studies - Level 4 (30)
	BEd Integrated Music Studies - Level 2 (60)	Creative Music Studies - Level 3 (20)	Creative Music Studies - Level 4 (20)
		<i>BEd Electives</i> (30 credits)	<i>BEd Electives</i> (30 <b>or</b> 40 credits)
		<i>IXP Option</i> (10 credits)	
Creative Citizenship (10 Credits)	<i>IXP Option</i> (10 credits)	<i>IXP Option</i> (10 credits)	

## Overview of Professional Studies

On the BEd (Music) Programme you will undertake professional studies that are designed to meet the developmental needs common to all beginning secondary school teachers. Professional Studies modules are organized through four themes:

- Year 1: *Becoming 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 Professional Studies modules. In these modules, you will make links between the subject-content of each strand 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 *Accreditation of Programmes for Initial Teacher Education in Scotland* (GTCS 2022), 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.

## Overview of Music Studies

All core music studies on the Programme are designed to provide you with the essential knowledge and skills required to succeed when on school placement. In years one and two you will engage in a broad range of studies and in years three and four, the focus of music studies is on *creativity* through music technology and composition so that you will be able to fully support pupils taking SQA National Qualifications. In years three and four, you will also

have the opportunity to augment your core studies with a range of electives and options that you can use to deepen or expand your music studies.

## **The Programme and the Standard for Provisional Registration**

The *Standard for Provisional Registration* (GTCS 2021) 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 Professional Studies, 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 Professional Studies 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 you will be reminded again of the importance of healthy and wellbeing to ensure sustainable working practices. In many practical 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 Professional Studies 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 line with *The National Framework for Digital Literacies* (SCDE 2020). Digital literacies will be developed across the four years of the Programme. In year one, you will be introduced to a range of digital tools that you will use on the Programme and in schools. Use of these digital technologies then becomes embedded through the four years of the Programme both in terms of technologies that support your learning and technologies that support creativity in terms of using technology creatively to compose music and to support pupil learning when you are on placement.

Data Literacy is introduced in year two with questions such as "*What is data?*" and "*What does data look like in the classroom?*". In year three and four, in support of your *Enquiry* you will be introduced to how to collect and analyse.

## **Learning for Sustainability**

Learning for Sustainability (LfS) is a key feature of Scotland's Curriculum (Curriculum for Excellence). Through its presence in the curriculum, all learners are entitled to engage with the practices of sustainability. Likewise, through the Professional Standards, all teachers, including student teachers, are expected to embody and enact LfS in their practice.

In a rapidly changing world LfS allows for exploring a wide range of challenges that can shape our future locally, nationally and globally. Across your studies on the BEd (Music) programme you will be introduced to the breadth of LfS and begin to explore some of these challenges surrounding LfS in, about and through your role as a teacher of Music.



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

## YEAR ONE LEARNING OUTCOMES AND MODULES

### 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 professional level activities in, in accordance with professional standards and ethical codes.

### Year One Modules, Mapped to Programme Learning Outcomes

CORE MODULES	Learning Outcomes				
	1	2	3	4	5
BEd School Experience - Level 1 (20)	✓	✓			✓
BEd Professional Studies - Level 1 (20)	✓	✓	✓	✓	✓
BEd Integrated Music Studies - Level 1 (70)	✓	✓	✓	✓	✓
Creative Citizenship					✓

## YEAR TWO LEARNING OUTCOMES AND MODULES

### 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 professional standards and ethical codes.

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

CORE MODULES	Learning Outcomes				
	1	2	3	4	5
School Experience - Level 2 (30)	✓	✓	✓	✓	✓
Professional Studies - Level 2 (20)	✓	✓	✓	✓	✓
BEd Integrated Music Studies - Level 2 (60)	✓	✓	✓	✓	✓
Cross-Conservatoire Option (10)					✓

## YEAR THREE LEARNING OUTCOMES AND MODULES

### Year Three Learning Outcomes

<b>Year Three Learning Outcomes</b> <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 professional standards and ethical codes.

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

		<b>Learning Outcomes</b>				
<b>CORE MODULES</b>	<b>Credits</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
BEd School Experience - Level 3 (40)	40	✓	✓			✓
BEd Professional Studies - Level 3 (20)	20	✓	✓	✓	✓	✓
Creative Music Studies - Level 3 (20)	20	✓	✓	✓	✓	✓
<i>Cross-Conservatoire Option</i>	10					✓
<i>BEd Electives</i>	30	✓				✓

## YEAR FOUR LEARNING OUTCOMES AND MODULES

### 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 professional standards and ethical codes.

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

Module	Credits	Learning Outcomes				
		1	2	3	4	5
BEd School Experience - Level 4 (40)	40	✓	✓	✓	✓	✓
BEd Professional Studies - Level 4 (20) or BEd Professional Studies - Level 4 (30)	20 or 30	✓	✓	✓	✓	✓
Creative Music Studies - Level 4 (20)	20	✓	✓	✓	✓	✓
<i>BEd Electives</i>	30 or 40	✓				✓

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

#### SCQF and Dublin Descriptors

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

The following table maps the Programme Learning Outcomes at each level to the Conservatoire Generic Outcomes.

#### Level One:

Conservatoire Generic Learning Outcomes	Year One Learning Outcomes				
	1	2	3	4	5
Demonstrate the attainment of the essential practical skills for participation in their discipline		✓			
Reflect on, and evaluate, their practice within a given framework			✓		
Demonstrate the ability to work autonomously, and with due regard for their own responsibilities					✓
Apply as appropriate an introductory understanding of the knowledge and understanding (concepts, key ideas, theories) that underpin their discipline	✓	✓	✓		
Understand and apply as appropriate the basic critical and ethical skills relevant to their discipline					✓
Demonstrate and draw on the personal skills required for creative collaboration					✓
Demonstrate introductory communication and documentation skills using contemporary tools				✓	

#### Level Two:

Conservatoire Generic Learning Outcome	Year Two Learning Outcomes				
	1	2	3	4	5
Demonstrate a growing range and depth of skills relevant to their discipline, and greater control and expertise in their execution		✓			
Independently reflect on, and evaluate, their practice			✓		✓
Draw insights based on experience of working with a range of alternative practices and viewpoints			✓		

Apply as appropriate a broader and, in selected areas, deeper knowledge and understanding of the concepts, key ideas and theories associated with their discipline	✓	✓	✓		
Understand and apply as appropriate a range of critical and ethical skills relevant to their discipline					✓
Demonstrate planning and organizational skills, and an introductory understanding of entrepreneurship					✓
Demonstrate skill in communication and documentation, using contemporary tools			✓	✓	
Show an introductory understanding of research method			✓		
To deploy personal and interpersonal skills effectively in a range of diverse environments					✓
To manage disagreement effectively in the creative space					✓

### Level Three:

Conservatoire Generic Learning Outcome	Year Three Learning Outcomes				
	1	2	3	4	5
Demonstrate in their discipline a well-founded, creative and flexible <i>praxis</i> in which professional practice is informed by theoretical knowledge and understanding of the discipline	✓				
Show that the individual <i>praxis</i> also draws on appropriate critical and ethical thinking			✓		✓
Show that the individual <i>praxis</i> informs his/her conceptual understanding of the discipline		✓			
Demonstrate independence in their individual <i>praxis</i>					✓
Apply this <i>praxis</i> in at least one of the following: <ul style="list-style-type: none"> <li>○ Originating new work</li> <li>○ Independent Professional Practice</li> <li>○ Practice-based research</li> <li>○ Autonomous collaborations</li> <li>○ Acting for constructive change in professional and community contexts</li> <li>○ Demonstrate effective self-reflective and collaborative skills, a confidence to question established narratives, and to devise inclusive creative approaches to material, projects, and groups.</li> </ul>		✓	✓	✓	✓

### Level Four:

Conservatoire Generic Learning Outcome	Programme Learning Outcomes				
	1	2	3	4	5
Demonstrate in his/her discipline a well-founded, creative and flexible <i>praxis</i> in which professional practice is informed by theoretical knowledge and understanding of the discipline	✓				

Show that the individual <i>praxis</i> also draws on appropriate critical and ethical thinking			✓		✓
Show that the individual <i>praxis</i> informs his/her conceptual understanding of the discipline		✓			
Demonstrate an area or areas of specialism within the discipline, developed through independent working	✓				✓
Demonstrate critical understanding towards established narratives and practices, proposing inclusive and reflective approaches to a range of artistic activities			✓		
Apply this <i>praxis</i> in one or more of the following: <ul style="list-style-type: none"> <li>○ Originating new work</li> <li>○ Independent Professional Practice</li> <li>○ Practice-based research</li> <li>○ Autonomous collaborations</li> <li>○ Acting for constructive change in professional and community contexts</li> </ul>		✓	✓	✓	✓

## Mapping of the Programme Learning Outcomes to The Standard for Provisional Registration (2021)

On the BEd Programme, the Learning Outcomes for each year have been designed to clearly align with the sections of the *Standard for Provisional Registration* (GTCS 2021) (SPR). Reflected in the learning outcomes and the design of the Programme is the expectation that understanding and inculcation of the SPR is developed and deepened as you progress through the Programme and is ultimately met by the end of the Programme.

The Standard for Provisional Registration	Learning Outcomes				
	1	2	3	4	5
<b>BEING A TEACHER IN SCOTLAND</b>					
Professional Values: Social Justice; Trust and Respect; Integrity					✓
Personal Commitment					✓
Professional Knowledge and Understanding					
Curriculum and Pedagogy	✓				
Professional Responsibilities	✓	✓			
Professional Skills and Abilities					
Curriculum and Pedagogy	✓				
The Learning Context	✓	✓	✓		
Professional Learning			✓	✓	



## QAA Subject Benchmarks for Music

The following tables reproduce the QAA's Benchmark Standards for Music (2019) mapped to the Programme Learning Outcome.

It is expected that, on graduation, students should be able to demonstrate:

Intellectual skills	Learning Outcomes (mapped to Typical Level)					
Threshold Level	Typical Level	1	2	3	4	5
Demonstrate in-depth knowledge and understanding of a body of music and of the repertoires, texts, resources, concepts associated with it.	In addition, show the ability to explore, evaluate, apply or challenge associated scholarship and research.	✓		✓		
Demonstrate knowledge and understanding of musical contexts, including the relationship of music to historical, philosophical, cultural and social practices and phenomena.	In addition, demonstrate awareness of the critical debates arising from the placing of music in wider contexts.	✓		✓		
Demonstrate knowledge and understanding of how music interconnects with other disciplines in the arts, humanities, social and physical sciences as appropriate.	In addition, show an awareness of the implications of an interdisciplinary approach to music for creation, innovation and research.	✓		✓		
Demonstrate the ability to analyse and interrogate musical materials and to communicate the findings in a coherent form.	In addition, show critical awareness of issues of debate or uncertainty raised from analysing musical materials.			✓		
Demonstrate an understanding of relationships between practice and theory in music, as applicable to the particular area studied.	In addition, show the ability to question the nature of theoretical constructs in music and their relevance.		✓	✓		

Practical skills	Learning Outcomes (mapped to Typical Level)					
Threshold Level	Typical Level	1	2	3	4	5
Demonstrate the ability to convey personal expression and imagination in practical music-making through employing appropriate technical and interpretative means.	Demonstrate an individual musical personality or 'voice', through advanced technical skills and deeper levels of interpretative insight.		✓		✓	
Demonstrate the ability to recognise and use essential components of a musical language (intervals, rhythms, modes, metres, timbre, texture, instrumentation).	In addition, demonstrate the ability to interrogate and manipulate components of a musical language.	✓	✓		✓	
Demonstrate the ability to recognise and respond to aspects of musical organisation, whether aurally or by studying a written score.	In addition, demonstrate the ability to internalise and reconstruct musical materials, whether aurally or in written form.	✓	✓			
Demonstrate the ability to collaborate in music-making, whether through ensemble performance, co-creation, improvisatory work, or analogous activities.	In addition, demonstrate qualities of leadership within a creative team.		✓		✓	✓

Personal skills (personal management; communication and interaction)	Learning Outcomes (mapped to Typical Level)					
Threshold Level	Typical Level	1	2	3	4	5
Demonstrate intellectual curiosity and the potential for continuing artistic and creative development.	In addition, demonstrate the potential for artistic and creative leadership and innovation.					✓
Demonstrate the ability to work independently, and to show self-motivation and critical self-awareness.	In addition, demonstrate the ability to produce independent work of high quality (rigorous, defensible, robust, imaginative).					✓
Demonstrate the ability to work in combination with others on joint projects or activities.	In addition, demonstrate advanced skills of teamwork, negotiation, organisation and decision making.					✓
Demonstrate the ability to organise and manage a timetable of work effectively.	In addition, demonstrate confidence in project planning and management.					✓
Demonstrate an awareness of different professional and cultural contexts.	In addition, demonstrate the ability to adapt and respond creatively to different professional and cultural environments.	✓		✓		✓
Demonstrate the ability to present work in accessible form, intelligible to both expert and non-expert audiences (readers, consumers).	In addition, demonstrate imaginative and articulate powers of presentation.				✓	
Demonstrate appropriate ICT skills.	Demonstrate advanced knowledge of - or innovative approaches to - the application of ICT skills to the area studied.				✓	
Demonstrate an awareness of the legal and ethical frameworks relating to intellectual property rights.	Demonstrate the ability to identify intellectual property rights issues, and to take steps to safeguard innovation and commercialisation processes.					✓

## QAA Subject Benchmarks for Education Studies

**THE TABLES ON THE FOLLOWING PAGES REPRODUCE THE PROGRAMME'S LEARNING OUTCOMES MAPPED AGAINST QAA'S SUBJECT BENCHMARK STATEMENT FOR EDUCATION STUDIES (FEBRUARY 2015).**

Knowledge and understanding	Learning Outcomes				
On graduating with an honours degree in education studies, students should demonstrate a critical understanding of:	1	2	3	4	5
the underlying values, theories and concepts relevant to education	✓				
the diversity of learners and the complexities of the education process	✓				
the complexity of the interaction between learning and local and global contexts, and the extent to which participants (including learners and teachers) can influence the learning process	✓				
the societal and organisational structures and purposes of educational systems, and the possible implications for learners and the learning process.	✓				

Application	Learning Outcomes				
On graduating with an honours degree in education studies, students should be able to demonstrate the ability to:	1	2	3	4	5
analyse educational concepts, theories and issues of policy in a systematic way			✓		
identify and reflect on potential connections and discontinuities between each of the aspects of subject knowledge and their application in educational policies and contexts			✓		
accommodate new principles and understandings		✓	✓		
select a range of relevant primary and secondary sources, including theoretical and research-based evidence, to extend their knowledge and understanding			✓		
use a range of evidence to formulate appropriate and justified ways forward and potential changes in practice.		✓			

Reflection	Learning Outcomes				
On graduating with an honours degree in education studies, students should be able to demonstrate:	1	2	3	4	5
the ability to reflect on their own and others' value systems			✓		
the ability to use their knowledge and understanding critically to locate and justify a personal position in relation to the subject		✓			
an understanding of the significance and limitations of theory and research			✓		

Transferable skills	Learning Outcomes				
	1	2	3	4	5
<b>Communication and Presentation</b> On graduating with an honours degree in education studies, students should be able to organise and articulate opinions and arguments in speech and writing using relevant specialist vocabulary.				✓	
<b>Technology</b> On graduating with an honours degree in education studies, students should be able to use technology effectively to enhance critical and reflective study.				✓	
<b>Application of numerical skills</b> On graduating with an honours degree in education studies, students should be able to: <ul style="list-style-type: none"> <li>• collect and apply numerical data, as appropriate</li> <li>• present data in a variety of formats including graphical and tabular</li> <li>• analyse and interpret both qualitative and quantitative data.</li> </ul>		✓	✓	✓	
<b>Working with others</b> On graduating with an honours degree in education studies, students should have the ability to collaborate and plan as part of a team, to carry out roles allocated by the team and take the lead where appropriate, and to fulfil agreed responsibilities.					✓
<b>Improving own learning and performance</b> On graduating with an honours degree in education studies, students should be able to articulate their own approaches to learning and organise an effective work pattern including working to deadlines.				✓	✓

## European Benchmark Statements relevant to Programme

<b>Detail European benchmark statement used: Polifonia</b> Qualifications that signify completion of the first cycle in professional music training are awarded to students who:	<b>Programme Learning Outcomes</b>				
	1	2	3	4	5
1. have demonstrated skills, knowledge and artistic understanding in the field of music that build upon training undertaken within or concurrently with general secondary education, are typically at a level of advanced study and, in the principal study area, are informed by the experience of those at the forefront of their field;	✓				
2. can apply their skills, knowledge and artistic understanding in the field of music in a manner that indicates a professional approach to their work or vocation, and have competences demonstrated practically/creatively as well as through devising and sustaining arguments and solving problems within their field of study;		✓			
3. have the ability to gather and interpret relevant data (usually within the field of music) to inform judgements within their practical/creative activity that include reflection on artistic and, where relevant, social, scientific or ethical issues;			✓		
4. can communicate information, artistic understanding, ideas, problems and solutions to both specialist and non-specialist audiences;				✓	
5. have developed those learning and practical/ creative skills that are necessary for them to continue to undertake further study with a high degree of autonomy.					✓

### 3.10 Areas of study in programme (e.g., strands)

## PROFESSIONAL STUDIES STRAND

### BEd Professional Studies - Level 1 (20)

Professional Studies in Year One aims to support you in exploring the values, ideals and dispositions related to the teaching profession – hence the overarching theme of *Becoming 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 Standard for Provisional Registration* and teacher conduct and ethics. 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 everyday digital skills towards the creative use of digital technologies to support your work in the classroom.

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.

### BEd Professional Studies - Level 2 (20)

Professional Studies 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 Professional Studies 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. This module will introduce you to a range of policies and frameworks including, but not limited to the Additional Support for Learning Code of Practice (2017), GIRFEC and the Equality Act (2010), in addition to the Professional Standards to explore the teacher's role in meeting learners' needs in the classroom.



You will also engage with the concept of data literacy and how data is used by schools to support pupil learning and assessment in school.

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.

### **BEd Professional Studies - Level 3 (20)**

Professional Studies in Year 3, through the overarching theme of *Assessment and Education 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 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 enquiry and consideration of the role of professional enquiry as a means of understanding professionalism and professional learning. The learning experienced in Professional Studies 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.

### **BEd Professional Studies - Level 4 (20) - 4000 word Enquiry**

**or**

### **BEd Professional Studies - Level 4 (30) - 6000 word Enquiry**

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*). Professional Studies 4 has two credit options, with a choice of the module as 20 or 30 credits. Professional Studies 4 will focus on teacher professionalism in Scotland and will draw on a variety of perspectives which look to broaden your awareness of influences on Professional Studies. In addition to quality assurance, preparation for the induction year will be established through an understanding of, and commitment to, career-long professional learning. Professional Studies 4 supports you as you complete your own enquiry. The enquiry allows you to identify an issue closely linked to your own practice and make connections between your learning in the classroom and theory. You will disseminate your work at the end of the year through #rcsenquiry meet sharing your work with peers, teaching colleagues and other invited guests at RCS.

## SCHOOL EXPERIENCE STRAND

### BEd School Experience - Level 1 (20)

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 or Upper Primary) for three weeks, you will then all rotate classes so that you teach a different level of class for the next three weeks. 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.

Before 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) and create targets for Development linked to the Professional Standards.

### BEd School Experience - Level 2 (30)

In Year 2 you will 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 an RCS School Experience 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 linked to the Professional Standards (2021) and reflect on your progress after placement.

### **BEd School Experience - Level 3 (40)**

In Year 3 you will undertake a linked placement split over Term 1 and Term 2 in the same school. 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 at BGE level. There is a Professional Learning Conversation (PLC) towards the end of the placement in Term 1 and an RCS School Experience Tutor visit towards the end of Term 2.

You will complete a PPDP linked to the Professional Standards (2021) and use it to reflect on your progress and set targets for your last placement in BEd 4.

PSE classes prepare you for teaching at Senior Level through an in-depth exploration of SQA Music examinations at National 5 level, as well as the assessment requirements for both N5 Music 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 20<sup>th</sup> Century popular music and to create and trial your own group arrangement, receiving peer and tutor feedback.

### **BEd School Experience - Level 4 (40)**

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 RCS School Experience Tutor visit. A PPDP linked to the Professional Standards (2021) 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 Music examinations as well as the assessment requirements for Higher Music Technology. 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.

**Full details of placement expectations and requirements can be found on Moodle in the School Experience Handbooks.**

## MUSIC STUDIES STRAND

### BEd Integrated Music Studies - Level 1 (70)

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 2019) through a range of experiences set out below that will equip you with the essential subject knowledge required for placement.

- Principal Performance Study 1:1 lessons: The focus of lessons 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 7/8 standard at the point of audition, you will likely commence your studies by addressing 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 and exercises that are carefully selected to help you develop a secure foundation for the future. In lessons, you will also engage with historical issues relating to style and interpretation; you will gradually integrate your understanding of these areas into your performing.

To support your development and confidence, you will have the opportunity to take part in Performance Classes, BEd Ensemble and Choir, and through the Healthy Practitioner Seminar you will learn about issues relating sustainability, e.g. healthy practice, practice technique, performance anxiety, etc.

- Keyboard Musicianship and Piano Accompaniment seminars: these classes are intended to develop your confidence at the piano which is a crucial skill required by all classroom music teachers. support your work in schools. Taking your current level of ability as a starting point, these classes will:
  - secure your technical foundation at the piano,
  - nurture skills in accompaniment, particularly the ability to listen whilst playing thereby developing a heightened awareness of the surrounding environment
  - draw out the relationship between literary text and music.
  - develop theoretical understanding of harmony, in practice, at the keyboard and through a range of written exercises.
  - introduce a range of auxiliary skills at the keyboard, e.g. clef reading, score reading, transposition, etc.
- Musicology seminar: these fortnightly seminars work through a range of key and current issues in music. Before and after each class, you will be provided with contextual readings, source readings, suggested listening and focus questions for discussion during the seminar. You will engage with a number of current key issues in musicology and society through a range topics and questions, such as: The 'canon', "What is a source?", "Where are the women?", "Marginal voices and global music", "Power Structures in Music", and "Borrowing musical style from other cultures". Each seminar is directly linked to relevant SQA concepts.

- Composition Plenary/Workshop & Tutorials: through weekly classes, you will deepen your understanding of key concepts in music (including concepts as defined by the SQA) through analytical study of music and composition tasks. During the course of the year you will compose and workshop a range of pieces that explore different concepts and which you will apply different compositional process. These classes and exercises will: develop your technical ability in composition; help unlock your creativity; and will provide you with a rich set of ideas on which to draw for teaching in schools.
- Music Technology 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: lessons in guitar, bass guitar and drum-kit which prepare you with the essential skills needed for placement in secondary schools in year two, three and four of the Programme.

## **BEd Integrated Music Studies - Level 2 (60)**

Building on work undertaken in year one, the aim of this module is to deepening your knowledge and understanding of music through the following classes:

- Principal Performance Study
- Piano Technique, Accompaniment and Keyboard Musicianship
- Musicology
- Music of the World
- Composition and Music Technology
- BEd Ensemble and Choir

Studies on this module wrap around blocks of placement. While you on placement, you will be encouraged to bring work from placement back to your RCS classes so that tutors can fully support your specific needs in for 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.

## **BEd Creative Music Studies - Level 3 (20)**

In this module 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. There are two areas that you will explore in this module: Collaborative Composition and writing for Film.

## **BEd Creative Music Studies - Level 4 (20)**

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 in a manner that makes best use of the financial resources that might be available to you.

## **YEAR ONE CROSS-CONSERVATOIRE MODULE & OPTIONS**

### **Year One: Creative Citizenship**

Beginning in the first term of study at RCS, you engage with the core IXP module ***Creative Citizenship***. In classes of peers from across all undergraduate programmes, you are introduced to the cultural, artistic, political, and educational context of learning in a Higher Education Performing Arts institution. *Creative Citizenship* is concerned with equipping you with understandings and skills which enable you to be resilient, pro-active, compassionate, and ethical collaborators and peers within this context.

It is also an opportunity for you to meet and work with peers from across the Conservatoire, building relationships beyond your programme and awareness of the different priorities, skills, aspirations and worldviews of peers. Such relationships and awareness are integral to creative citizenship.

Through the lens of artistic practice you will explore four key areas of creative citizenship:

- Artistic Critique and Conversation;
- Working with others—awareness of others' needs and identities;
- Ethics, Consent, and Responsibilities;
- Digital and Media Literacies.

The end of the module acts as a marker in your journey to understanding and applying creative citizenship, as your core-programme continues to develop and nurture these aptitudes and skills in your core-studies.

### **Years Two and Three Options**

In second and third year of undergraduate study, you select 10 Credits from the IXP portfolio in the form of an intensive, week-long Winter or Spring School, or a student-led Personal Creative Project.

The IXP Winter and Spring Schools provide a concentrated and protected space outside your core-programme to engage in multi-disciplinary learning environments with an aim to discover new skills outside your core-studies; apply your arts practice to experimental and interdisciplinary contexts; extend your arts practice to social contexts outwith the RCS; or innovate your practice through business, accelerator, and entrepreneurial activities.

Each academic year, a range of topics are offered within the four strands of IXP that relate to student-interest, staff research, priorities in the performing arts industry, and external partnerships.

Each module in IXP should engage you in a conscious synthesis of these learning experiences with your arts practice and core-studies—promoting an understanding and development of *praxis*.



## BED ELECTIVES

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

### Education Electives

#### Additional Support for Learning

- Additional Support for Learning - Level 3 (10)
- Additional Support for Learning - Level 4 (10)

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 and policy, including, but not limited to the GIRFEC, the Additional Support for Learning Code of Practice (2017) and the Equality Act (2010).

The aim of Additional Support for Learning - Level 3 (10) 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.

Additional Support for Learning - Level 4 (10) 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

- Primary Music - Level 3 (10)
- Primary Music - Level 4 (10)

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 - Level 3 (10) 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 - Level 4 (10) 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.

## **Composition and Arranging**

- Free Composition Folio - Level 3 (10 credits)
- Free Composition Folio - Level 4 (10 credits)
- Orchestration and Arranging - Level 1 (10)

Through these modules, you will have the opportunity to build and expand upon ideas and concepts first introduced in years one and two of the Programme with regard to composing and arranging. In the Free Composition modules, the focus will be writing music for acoustic instruments through which you will engage with current issues in composition. In Orchestration and Arranging, you will focus on balancing how to arrange creatively and imaginatively whilst writing music at a level that will be playable by a typical school band/orchestra.

## **Musicianship**

- Keyboard Musicianship - Level 3 (10)

Having developed secure classroom keyboard skills in years one and two of the Programme, this modules aims to advance you for both your professional development as a classroom music teacher but also your personal development as a performing musician. You will work on stylistic harmonization and you will additionally work on a range of other skills such as transposition of accompaniments and score reading (both choir and instrumental ensemble).

- Advanced Musicianship - Level 3 (10)

Building on the foundation exercises in aural undertaken as part of your studies this module aims to refine your ear through a range of practical exercises and transcription.

## **Musicology**

- Musicology - Level 3 (10 credits)
- Musicology Research Project - Level 4 (20 credits)

Having gained a foundation in musicology in years one and two of the Programme, you will explore, in depth, historiography, criticism and aesthetics, and range of contemporary issues which will ultimately lead to your own personally devised project in year four.

## **Performance and Performance Pedagogy Electives**

### **Accompaniment Studies**

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

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.

### **Additional Performance Study**

- Additional Performance Study - Level 1A (10)
- Additional Performance Study - Level 1B (10)

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.

### **BEd Ensemble**

- BEd Ensemble - Level 3 (10)
- BEd Ensemble - Level 4 (10)

The aim of the BEd Ensemble in years one and two was to promote ensemble playing, collaborative and collegiate working practices. In year three and four you are expected to take on more of a leadership role within your ensemble through directing the rehearsal process, arranging music for the group, mentoring students in BEd 1 & 2, and assisting with the organisation of the concert in Term 2.

### **Conducting Skills**

- Conducting Skills - Level 1 (10)

Essential foundational conducting skills are introduced during years one and two. This module, however, looks in more depth at the process of preparing for and carrying out a rehearsal. Issues such as score preparation, rehearsal planning, conducting technique and musical interpretation will be addressed.

### **Introduction to Instrumental and Vocal Instruction**

- Introduction to Instrumental and Vocal Instruction – Level 3 (10)

While the focus of the BEd is on developing the professional knowledge, understanding and skills to become a classroom teacher of Music, this module introduces you to instrumental and/or vocal teaching in a 1:1/small group context. The module aims to complement the content of the core BEd curriculum and encourages you to reflect upon the role that each approach has in supporting young people's musical development. There will be opportunities to contextualise your learning through a small placement.

### **Principal Performance Study**

- Principal Performance Study - Level 3 (20)
- Principal Performance Study - Level 4 (20) **or**  
Principal Performance Study - Level 4 (30)

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 or through a performance project.

## **3.11 Learning and teaching methods**

The BEd (Music) Programme places has been designed in line with the RCS *Learning and Teaching Strategy (2022)*. To this end it fully supports the Institutional Mission, Vision and Values:

### **Vision**

*A community that nurtures, supports and celebrates inclusive art making from grass roots to world-leading performance and production.*

### **Mission**

*For our education and research in the arts to be the catalyst to shape the future of art forms, artists and society*

### **Institutional Mission**

#### **Three perspectives:**

**People:** developing student voice and experience, staff skills and practice, partnerships, graduate outcomes and continuously enhancing artistic quality and impact

**Place:** developing RCS as a civic presence in Glasgow, the national conservatoire for Scotland and a world-leading international reference for progressive arts education, practice and knowledge exchange

**Promise:** Generating significant additional income (giving and commercial), targeted growth supporting financial sustainability and investment in future artistic and educational developments, students, staff and quality enhancement

**Values**

*Creative courage; compassion; constructive challenge; curiosity; craft, rigour and talent; community.*

To this end, the Programme has been devised to meet the specific objectives that are set out in the Learning and Teaching Strategy.

*Prioritising healthy balance of [...] high-quality learning and development outcomes for students and staff.*

On the BEd (Music) Programme this means most specifically planning carefully the balance of learning and teaching between work at the RCS and work on placement. In practice this means that, whereas in year one there is long continuous learning in music studies alongside placement, from year two and especially in years three and four, work is more intensive at the RCS when you are not on placement and space is created for you for when you are on placement. The structural overview of the Programme can be found in Section 4.14, *The Working Week*.

Assessment on the Programme has likewise been devised so that most assessment is formative and designed to promote learning. The scheduling of summative assessment points avoids placement blocks so that you are able to manage your work effectively and so that staff have time to assess your work and to provide you with constructive feedback and feedforward.

*Ensuring inclusive curriculum, building effective communities of practice within the Conservatoire's cohorts and staff teams, with partner organisations, and locally, nationally and internationally.*

At the heart of the BEd (Music) Programme and the Scottish Curriculum is Inclusion. The structure of the Programme and the content of the Programme has been designed with this in mind. The overarching theme of BEd 2 Professional Studies is: *Developing the Whole Child*. Through our partnerships with Local Authorities and Schools, you will explore what inclusion looks like in the music classroom when on placement.

In your other studies at the RCS, particularly during years one and two, you will examine current issues in society today and will explore, and perform music from a wide range of cultural contexts.

*Defining and articulating the distinctiveness of our programmes, and capacity for innovation and versatility, to a broader range of prospective and current students, staff and partners.*

The BEd (Music) Programme is distinctive being the only Initial teacher Education Programme offered within the conservatoire sector within the UK, and one of the few globally. Within this context, students on the Programme access conservatoire level teaching in music along with specialist expertise in education. The Programme is able to offer a rich and diverse experience, with principal study available on classical, jazz, traditional and some other non-European instruments. You will be exposed to music from a wide range of cultures in terms of listening, reading and performance. In each of the four years, you will draw on this rich experience to create music through improvisation, arranging, collaboratively composition and composition for ensemble and film. These musical experiences will equip you with a wide range of resource on which to draw for your work on placement.

*Enhancing collaboration between disciplines and opening up more collaboration opportunities between RCS, industry and other tertiary institutions in Scotland.*

Through the BEd Ensemble which is compulsory in years one and two and an elective in years three and four, you will have the opportunity to collaborate with other BEd students in different years. Work on this module, however, is not limited to the RCS. Each year there outreach projects in partnership with Local Authorities with the ensemble going out into the communities to work with school aged young people outside of the school context. Recent projects have taken place in Coatbridge, Blairgowrie and Dundee.

*Supporting students to be self-directed artistic and global citizens, bringing traditional 'framing' elements of the learning environment (e.g. wellbeing, interpersonal conduct) into the heart of the core arts curriculum to promote effective learning.*

As a student on the BEd (Music) Programme, we want you to become a self-directed learner and we will help you to get there through a scaffolded approach to learning that will enable you to reach your goals. As you progress through the Programme, you are encouraged to achieve greater autonomy, working increasingly more independently with less support.

Upon graduation you will have met *The Standard for Provisional Registration* (GTCS 2021) and in doing so you will have met the above objective. By year four you must be able to take responsibility for yourself because you will be responsible for the learning and well-being of the pupils that you teach when on placement. Ultimately it is the "Professional Values" and "Professional Commitment", the "Professional Knowledge and Understanding" and the "Professional Skills and Abilities" that are at the heart of who you will be as a teacher of music in Scotland.

Therefore, an important aspect of your education is the acceptance of responsibility for your own professional development. You are required to record your own views on areas of personal strength and development needs. These are discussed on a one-to-one basis with your lecturers; captured and reflected upon in your Professional and Personal Development Record; and are used at the end of the Programme when you select targets for your Induction year in school.

### **3.12 Assessment**

#### **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 grade related 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, lecturers 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 Honoursworthy
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 and if graded, 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 and guidance on your work 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.

### *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.

## **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	Professional Studies 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.

For 2023/24 the External Examiners will be:

Education	Mrs Maria Kelly, Faculty Head of Creative & Aesthetic, Shawlands Academy, Glasgow City Council.
-----------	--

Music	Mr Tim Palmer, Head of Music Education, Trinity Laban Conservatoire of Music and Dance.
-------	---

### *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.

### **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 Written 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 but usually at the start of the academic year.
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. in years one and two, all fails will be reviewed by the moderator
  - b. in years three and four, all fails and a sample of 20% of passed submissions or 10 passed submission, whichever is higher, will be reviewed by the moderator, or

- c. where work is to be double-marked, the markers will jointly agree the final report and grade.
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

### *Assessment Protocols: Moderation and Double Marking*

The Programme uses three protocols for assessing:

- Protocol One: Single assessor plus moderator
- Protocol Two: Double assessor (blind marking)
- Protocol Three: Double assessor (placement)

The protocol to be used in marking will be stated in the full Assessment Calendar that is published at the start of each academic year.

#### Protocol One: single assessor plus moderator

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

Moderators scrutinize the assessments in a particular module, or a sample of the assessments, depending on student numbers and the module level. Where Moderators believe that an assessor's grade should be changed or that their comments require modification, they have the authority to discuss this issue directly with the assessor 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.

In the event of a perceived misalignment of grades (a pattern emerging of consistent under- or over-marking) the 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 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.

#### Protocol Two: Double assessor (blind marking)

Where work is double-marked, two assessors will independently grade the submission and write draft feedback. The two internal examiners will then agree a final report and grade for the submission. No discussion regarding the grade must take place before each assessor has revealed their

independent grade to each other. Where the assessors cannot agree on the final grade and feedback, the Joint heads of BEd should be consulted.

### Protocol Three: Double assessor (placement)

Your work on placement is assessed by your school mentor, although you may receive feedback from other school colleagues. Your RCS School Experience Tutor will observe your teaching on one occasion at your 'Observed Lesson'. Once your placement has finished, your RCS School Experience Tutor and your School Mentor will meet online to discuss your work on placement. They will agree your final Pass/Fail outcome and your final feedback.

Full details of how you will be assessed on placement can be found in the School Experience Handbook.

### **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, being no longer than 10% of the recital duration, and must 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 work.

### Plagiarism

Plagiarism is cheating and is not tolerated by the RCS. Plagiarism at the RCS as set out in the Regulations, Codes of Procedure and General Rules (2022/23) is considered **gross misconduct** and, as a student teacher in Scotland, breaches the GTCS Student Teacher Code and the professional standards expected of the teaching profession in Scotland.

When submitting your work, you must sign the following statement: 'I confirm that this assignment is my own original work and where I have drawn on other sources, I have provided appropriate references'. In this context, the use of online artificial intelligence tools to assist you in the writing of your assignments is prohibited.

## 3.13 Assessment Modes

The following table summarises the main assessment modes used on each module of the Programme.

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

- Live Assessments: i.e. performances, presentations.
- Submissions: e.g. written assignments, essays, portfolios, 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.

Module	Assessment Modes							
	Placement	Essay / Dissertation	Presentation	Performance	Viva	Portfolio	Documentation project / Other Documentation	Continuous Observation
<b>CORE MODULES</b>								
BEd School Experience - Levels 1-4	✓							
BEd Professional Studies -Levels 1-3		✓	✓					
BEd Professional Studies - Level 4 (20) & Level 4 (30)		✓						
BEd Integrated Music Studies - Levels 1 & 2		✓		✓	✓	✓		✓
Creative Music Studies - Levels 3 & 4						✓		
<b>ELECTIVE MODULES</b>								
Accompaniment Studies (all modules)				✓				
Additional Support for Learning - Level 3 (10)		✓						
Additional Support for Learning - Level 4 (10)			✓					
Advanced Musicianship - Level 3 (10)							✓	
BEd Ensemble (all modules)								✓
BEd Principal Performance Study (all modules)				✓				
BEd Principal Performance Study (Project) - Level 4 (30)		(✓)	(✓)	✓				
BEd Additional Performance Study - Level 1A (10)							✓	
BEd Additional Performance Study - Level 1B (10)				✓				
BEd Conducting Skills - Level 1 (10)				✓				
BEd Free Composition Folio (all modules)						✓		
BEd Introduction to Instrumental and Vocal Pedagogy - Level 1 (10)							✓	
Jazz Keyboard Harmony - Level 1 (10)				✓				
Keyboard Musicianship - Level 3 (10)				✓				
Musicology - Level 3 (10)		✓						
Musicology Research Project - Level 4 (20)		✓						
Orchestration and Arranging for Schools - Level 1 (10)						✓		
Primary Music - Level 3 (10)						✓		
Primary Music - Level 4 (10)			✓					

### 3.14 Types of Feedback

#### Assessment and Feedback

##### *Formative Assessment, Feedback and Feedforward*

Formative assessment is designed to provide feedback and feedforward to you 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/Lecturer 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. This oral dialogue, for some classes and lessons, is sometimes formalised in written formative feedback form but where it is not, it is your responsibility to keep a record of what has been discussed.
- Written – tutors may provide formative feedback in written form for work in progress; e.g. for formative exercises in BEd Integrated Music Studies modules.

##### *Summative Feedback*

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 will be a moderation stage), or by two or three examiners working together (e.g. placement, performance assessments, professional enquiry, etc. ).

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 for support to one of our academic writing lecturers or to support services such as the Effective Learning Service.

### 3.15 Assessment Calendar

The following illustrates indicatively how the assessment load for the programme is spread over the Academic Year(s). A year-specific Assessment Calendar will be issued in excel format at the beginning of the year with explicit dates of submission.

#### KEY

**A = Live Assessment; S = Submission; O = Observation;**

**V = variable assessment week** (assessment may take place at any time within the identified weeks).

**P = process** (time spent engaged in ongoing activities;

**BEd 1 Core Modules**

TERM 1															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 1 (20)	20	Placement	P/F							O	O	O	O	O	
BEd Professional Studies - Level 1 (20)	20	Essay	P/F												
		Presentation	P/F												
BEd Integrated Music Studies - Level 1 (70)	70	Performance	P/F												
		Musicology Folio	P/F											S	
		Creative Folio	P/F		P	P	P	P	P		P	P	P	P	
		Continuous Observation	P/F		O	O	O	O	O	O	O	O	O	O	
TERM 2															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 1 (20)	20	Placement	P/F					O	O	O	O	O	O	O	
BEd Professional Studies - Level 1 (20)	20	Essay	P/F												
		Presentation	P/F												
BEd Integrated Music Studies - Level 1 (70)	70	Performance	P/F												
		Musicology Folio	P/F							S					
		Creative Folio	P/F	P	P	P	P	P	P	P	P	P	P	P	
		Continuous Observation	P/F	O	O	O	O	O	O	O	O	O	O	O	
TERM 3															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 1 (20)	20	Placement	P/F	S											
BEd Professional Studies - Level 1 (20)	20	Essay	P/F		S										
		Presentation	P/F				S								
BEd Integrated Music Studies - Level 1 (70)	70	Performance	P/F											A	
		Musicology Folio	P/F	S											
		Creative Folio	P/F	P	P	P	S								
		Continuous Observation	P/F	O	O	O	O	O	O						

**BED 2 Core Modules**

TERM 1															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 2 (30)	30	Placement	P/F							O	O	O	O	O	
BEd Professional Studies - Level 2 (20)	20	Essay	P/F												
		Presentation	P/F												
BEd Integrated Music Studies - Level 2 (60)	60	Performance	P/F												
		Musicology Folio	P/F							S					
		Creative Folio	P/F	P	P	P	P	P	P						
		Continuous Observation	P/F		O	O	O	O	O	O	O	O	O	O	
TERM 2															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 2 (30)	30	Placement	P/F						O	O	O	O	O	O	
BEd Professional Studies - Level 2 (20)	20	Essay	P/F												
		Presentation	P/F												
BEd Integrated Music Studies - Level 2 (60)	60	Performance	P/F												
		Musicology Folio	P/F							S					
		Creative Folio	P/F	P	P	P	P	P							
		Continuous Observation	P/F	O	O	O	O	O	O	O	O	O	O	O	
TERM 3															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 2 (30)	30	Placement	P/F		S										
BEd Professional Studies - Level 2 (20)	20	Essay	P/F	S											
		Presentation	P/F			S									
BEd Integrated Music Studies - Level 2 (60)	60	Performance	P/F											A	
		Musicology Folio	P/F		S			S							
		Creative Folio	P/F	P	P	P	P	P	S						
		Continuous Observation	P/F	O	O	O	O	O	O						

**BED 3 Core Modules**

<b>TERM 1</b>															
<b>Module Title</b>	<b>Credits</b>	<b>Assessment</b>	<b>Weighting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
BEd School Experience - Level 3 (40)	40	Placement	P/F						O	O	O	O	O	O	
BEd Professional Studies - Level 3 (20)	20	Essay	50%												
		Presentation	50%												
BEd Creative Music Studies - Level 3 (20)	20	Folio	100%	P	P	P	P	P							
<b>TERM 2</b>															
<b>Module Title</b>	<b>Credits</b>	<b>Assessment</b>	<b>Weighting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
BEd School Experience - Level 3 (40)	40	Placement	P/F						O	O	O	O	O	O	
BEd Professional Studies - Level 3 (20)	20	Essay	50%												
		Presentation	50%												
BEd Creative Music Studies - Level 3 (20)	20	Folio	100%	P	P	P	P	S							
<b>TERM 3</b>															
<b>Module Title</b>	<b>Credits</b>	<b>Assessment</b>	<b>Weighting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
BEd School Experience - Level 3 (40)	40	Placement	P/F		S										
BEd Professional Studies - Level 3 (20)	20	Essay	50%				S								
		Presentation	50%					S							
BEd Creative Music Studies - Level 3 (20)	20	Folio	100%	P	P	P	P	P	S						



**BED 4 Core Modules**

TERM 1															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 4 (40)	40	Placement	P/F												
BEd Professional Studies - Level 4 (20) <i>or</i> BEd Professional Studies - Level 4 (30)	20 <i>or</i> 30	Enquiry	100%												
BEd Creative Music Studies - Level 4 (20)	20	Studio Design Project	30%											S	
		Folio	70%	P	P	P	P	P	P	P	P	P	P	S	
TERM 2															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 4 (40)	40	Placement	P/F	O	O	O	O	O	O	O	O	O	O	O	O
BEd Professional Studies - Level 4 (20) <i>or</i> BEd Professional Studies - Level 4 (30)	20 <i>or</i> 30	Enquiry	100%												
BEd Creative Music Studies - Level 4 (20)	20	Studio Design Project	30%												
		Folio	70%												
TERM 3															
Module Title	Credits	Assessment	Weighting	1	2	3	4	5	6	7	8	9	10	11	12
BEd School Experience - Level 4 (40)	40	Placement	P/F	S											
BEd Professional Studies - Level 4 (20) <i>or</i> BEd Professional Studies - Level 4 (30)	20 <i>or</i> 30	Enquiry	100%					S							
BEd Creative Music Studies - Level 4 (20)	20	Studio Design Project	30%												
		Folio	70%	P	P	P	P	P	P	S					

**BEd ELECTIVES**

<b>Module Title</b>	<b>Credits</b>	<b>Assessment</b>	<b>Weighting</b>	<b>TERM</b>	<b>WEEK</b>
Accompaniment Studies - Level 3 (10)	10	Performance	100%	3	5
Accompaniment Studies - Level 4 (10)	10	Performance	100%	3	5
Accompaniment Studies - Level 4 (20)	20	Performance	100%	3	5
Additional Support for Learning - Level 3 (10)	10	Essay	100%	2	4
Additional Support for Learning - Level 4 (10)	10	Presentation	100%	1	11
Advanced Musicianship - Level 3 (10)	10	Documentation Project	100%	3	3
BEd Ensemble - Level 3 (10)	10	Continuous Observation & E-Journal	100%	1-3	1-5
BEd Ensemble - Level 4 (10)	10	Continuous Observation & E-Journal	100%	1-3	1-5
BEd Principal Performance Study - Level 3 (20)	20	Performance	100%	3	11
BEd Principal Performance Study (Project) - Level 4 (30)	30	Negotiated Outcome	100%	3	<i>tba</i>
BEd Principal Performance Study (Recital) - Level 4 (20)	20	Performance	100%	3	11
BEd Principal Performance Study (Extended Recital) - Level 4 (30)	30	Performance	100%	3	11
BEd Additional Performance Study - Level 1A (10)	10	Documentation Project	100%	3	5
BEd Additional Performance Study - Level 1B (10)	10	Performance	100%	3	8
BEd Conducting Skills - Level 1 (10)	10	Performance	100%	1 or 2	<i>tba</i>
BEd Free Composition Folio - Level 3 (10)	10	Folio	100%	3	7
BEd Free Composition Folio - Level 4 (10)	10	Folio	100%	3	7
BEd Introduction to Instrumental and Vocal Pedagogy - Level 1 (10)	10	Written Reflective Log	80%	1 or 2	10 or 5
		Teaching File or Record of Learning	20%	1 or 2	10 or 5
Jazz Keyboard Harmony - Level 1 (10)	10	Practical Exam	100%	3	6
Keyboard Musicianship - Level 3 (10)	10	Practical Exam	100%	3	6
Musicology - Level 3 (10)	10	Essay	100%	3	2
Musicology Research Project - Level 4 (20)	10	Negotiated Outcome	100%	3	6
Orchestration and Arranging for Schools -Level 1 (10)	10	Folio	100%	3	3
Primary Music - Level 3 (10)	10	Folio	100%	2	5
Primary Music - Level 4 (10)	10	Presentation	100%	1	11
Introduction or Liturgical Organ Playing	10	Performance	100%	3	5/6

### 3.16 Programme Specific Progress and Resit Regulations

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 Professional Studies 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.

## Calculation of Honours Classification

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

## **4. LEARNING ENVIRONMENT**

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

Support for students on the BEd (Music) programme is provided primarily via the teaching team who will support and advise you on the requirements for academic matters and school placement. For academic and writing support, including reflections, support will be available from a dedicated ITE academic writing lecturer in addition to the Effective Learning Service (ELS) provided to all students at the Conservatoire. Full details of the range of academic support available at the RCS can be found [here](#).

The Programme staff will be able to support you for many pastoral issues. It is often the case that we can make small adjustments to your studies, approve absence requests or short extensions to mitigate whatever issue has arisen. Where we are unable through small adjustments or where the issue disclosed requires specialist help then we will refer you onto a Conservatoire Counsellor and/or the Disability Adviser.

#### **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.

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).

## **4.2 Support and Specialist provision for students with a disclosed disability**

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

If you have a disability or a medical condition it is **advised** that you have a written Learning Agreement in place stating what provisions or arrangements will be made in respect of continuous assessment and examination. To arrange for a written Learning Agreement you should contact the Disability Service at the email above.

The full range of support for students on RCS Programmes can be found here: **[Disability Support Portal Page](#)**.

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

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

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

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

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

#### **Student Representation**

You will elect two student representatives to 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).

### **Additional Meetings with Student Representatives**

In addition to the formal Programme Committee Meetings set out above, the Heads of Programme will meet with the Student Representatives on two or three other occasions between the formal meetings to address any student issues that may have arisen.

### **The Student feedback Tracker**

A Student Feedback Tracker is maintained that captures issues raised by students, at both the formal and informal meetings or at other, along with the response from the Programme staff. This tracker is monitored at Programme Committee and is available to view [here](#).

### **Other Opportunities for Feedback**

In addition to the 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
- End of year 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

## **4.4 Internationalisation**

As a student on the BEd (Music) Programme you will benefit greatly from working in an environment with students and staff from across the globe. Although the Programme typically only attracts a few International students from time to time, due to the Programme being designed principally for classroom music education in Scotland, it is never-the-less international in its outlook in terms of the diversity of cultural perspectives that you will study and encounter.

The Programme leads towards provisional and ultimately full registration with the General Teaching Council for Scotland. As such, the Programme is internationally recognised as a Teaching Qualification which has allowed a number of graduates from the BEd (Music) Programme to gain employment as teachers in many countries around the world.

### The Turing Scheme

The Programme encourages and supports students to undertake part of their studies abroad with a number of students having recently enjoyed and benefitted from undertaking part of their studies abroad through the Turing Scheme.

Further details of [Student Exchange \(Turing Scheme\)](#) can be also be found on the Portal.

Further details of support for non-UK students can be found on the [International Student Portal page](#).

## **4.5 Work-based learning**

On the BEd (Music) Programme, there are placements in school in each year of study. School placements are progressively demanding across the four years and are intended to deepen understanding of *The Standard for Provisional Registration (2021)*. Full details of the requirements and our expectations of you when on placement can be found in the BEd (Music) School Experience Handbooks.

### **4.5.1 Allocation of Placements – The Student Placement System**

All School Placements are allocated by Local Authorities through the GTCS Student Placement System (SPS) according to your postcode.

#### Normal Timeline

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

#### Information required from you

You will complete a School Placement Form on entry to the Programme stating your term-time address for the following session. The Programme Support Administrator will enter these details into the SPS. It is important to inform us 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 about the SPS can be obtained from the GTC Scotland's web page <https://www.gtcscotland.org.uk/student-teachers/student-placement-process/>.

### **4.5.2 Facilitating relationships with school partners**

The RCS as a provider of Initial Teacher Education in Scotland maintains, through attendance at WEST Partnership meetings, a close working relationship with our nearest Local Authorities and the University of Glasgow and the University of Strathclyde, both of whom deliver Initial Teacher Education. Where possible and to ensure the sustainable allocation of placement, we align ourselves with WEST partnership agreements.

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

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

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

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

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

If you fail a placement you are allowed one opportunity to retrieve it during the re-sit period in August.

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

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

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

The Conservatoire will pay particular attention to:

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

The Conservatoire will take account of:

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

It is the policy of the Conservatoire to conform to all current health and safety legislation and, so far as it is reasonably practical, to associated regulations. To

this end, the policy together with the organisation and arrangements for its implementation will be reviewed each year. The responsibilities and arrangements for the implementation of the Policy are fully documented and distributed widely throughout the Conservatoire. Within the scope of that policy, individual programmes address health and safety within the context of their particular discipline.

The Conservatoire also has a referral service for students suffering from particular health-related issues, e.g., tendonitis, voice production problems, etc. If you have a concern please contact your Transitions Tutor and/or [\*\*welfare@rcs.ac.uk\*\*](mailto:welfare@rcs.ac.uk).

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

Further details relating to Health and Safety can be found on the Portal: [Health, Safety and Wellbeing](#).

#### **4.7 Equality and Diversity**

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

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

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

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

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

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

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

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

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

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

The publication of *Teaching in a Diverse Scotland: Increasing and Retaining Minority Ethnic Teachers* (2018) highlights the Scottish Government's commitment to increasing the number of Minority and Ethnic teachers in the country by 2030. This commitment to increasing representation of Minority and Ethnic teachers is shared by the Conservatoire and your Programme has been

designed with this goal in mind. In particular, the application process, aims to embrace the diversity of the prospective student body through an assessment approach that seeks to identify teachability and potential.

Further details can be found on the Portal: [Equality, Diversity and Inclusion](#).

#### **4.8 Technology and learning resources/modes (e.g., VLE)**

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

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

- Moodle (VLE) and the RCS Portal
- OneDrive: media storage, school-based resources including Teaching Files
- Communication: Email, Microsoft Teams
- Social media: Twitter, Youtube
- Glow: school-focused apps and resources
- Digital Audio Workstations: Pro-Tools, Garageband, Logic Pro
- Media tools: iMovie, DaVinci Resolve

#### **4.9 Staff**

Staff who teach and assess your work on the BEd (Music) Programme are all highly experience individuals with most have taught either in schools or higher education for many years. A number of members of staff are active researchers whilst all staff update their knowledge and skills through regular engagement with scholarship and other development opportunities. (Details of how the RCS supports staff development can be found here: [\*\*Staff Development Resources\*\*](#))



**The Programme Team for 2023/24 are:**

<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>Moirra 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

#### 4.10 IPR, copyright etc.

##### **The RCS General Rules and Regulations (Section 10) states:**

It is the responsibility of all staff and students of the Conservatoire to ensure that they comply with the provisions of the Copyright, Designs and Patents Act 1988 ('the Act'). Breach of copyright regulations is a criminal offence and may expose both the individual and the Conservatoire to prosecution.

In simple terms, copyright in a literary, dramatic, musical or artistic work exists during the author's lifetime and for a period of 70 years from the end of the calendar year in which the author dies. During this period, a work may not be copied without the permission of the rights or licence holder. Publishers, editors, artists, photographers and arrangers also have rights over a work. Advice on copyright issues is available from the Head of Information Services and all policies and guidelines are available on the Portal Copyright pages.

*Further details can be found under Section 10 of the General Rules and Regulations and on the Portal Copyright pages.*

#### 4.11 The student contract

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

The Student Contract is a dynamic document that will:

- list Options and Elective Choices
- list ratified assessment outcomes for your modules
- detail specific commitments you will undertake as part of your Programme and explicitly relate those opportunities to learning
- help you negotiate and adjust learning and assessment modes with your tutors.

#### 4.12 Transitions Tutor role

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.

#### **4.13 Communication in department/programme**

*The following section is written in compliance with the RCS Privacy Notice: Students & Applicants [\[link\]](#).*

The BEd (Music) Programme, along with the PGDE (Music) Programme, has adopted the following approach to information management and communication.

##### **Current Digital Communication Tools**

The Programme utilises the following digital tools for information storage and communication:

- The RCS Portal
- The Student Record System / Student Contract
- Moodle
- MS Office Suite, particularly:
  - MS Teams for both communication and cloud storage
  - Email
  - Sway
  - Powerpoint
  - Class Notebook

##### ***The RCS Portal***

The portal is a one stop shop for accessing RCS wide information. There is a particular support section on student support. From the Portal, it is possible to access all of the digital tools at the RCS

## ***The Student Contract***

The Student Contract is the student facing part of the RCS Student Records System. Here you will find the official list of modules that they are taking in any given year. At the beginning of the academic year, it is essential that you check that they have all of the modules listed on their Student Contract that they were expecting. You should notify the Head of Programme should any module be missing from this list or if you are allocated to a module that you were not expecting to be taking.

Also found on the Student Contract are details of your grades, degree classifications, etc. once these have been ratified at a Progress Committee or Board of Examiners.

Following the meeting of the Board of Examiners/Progress Committee, should you be required to resit a module or component of a module, you will be notified of this on your Student Contract.

## ***Moodle***

Moodle is the Virtual Learning Environment (VLE) that is used at the RCS. You should have a module listed on moodle for each module that they have on your Student Contract. On your moodle modules, you will be able to see the following information:

- The Module Descriptor
- The Assessment Brief(s) and Assessment Matrix/Matrices
- Submission points for assignments
- Learning resources

On moodle, you will also be enrolled in not credit bearing modules, e.g. Health & Safety, Child Protection as well as the **ITE Common Area** which is a moodle page with useful resources for Student Teachers.

## **Email: Microsoft Outlook**

Email is the main tool of communication at the RCS. Here you will receive important cohort information regarding your studies on your Programme as well as other important Institutional information. It is important that all students and staff regularly check their email.

### **When to use 'To:' and when to use 'Cc:'**

It is often the case that we use the 'To:' field and the 'Cc:' field interchangeably. However, the following rules of thumb should be applied. If you are including someone in an email for information only, put them in the 'Cc:' field. If the

person you are including in an email is being requested to do something then they go in the 'To:' field.

### When to Reply-all

When replying to an email, think carefully as to whether or not you need to reply to everyone included in the original email or not. As a rule of thumb, ask yourself if it would be helpful for everyone to know your response or not. If it is helpful for everyone to know then use 'Reply-all'. If it is not going to be helpful then simply use 'reply'. When there are a large number of recipients then you should be particularly cautious about using 'Reply-all'.

### Adding a recipient to an email chain

Sometimes there may be reasons why you wish to add an extra recipient to the reply of an email chain. This should, however, be done with caution. You must be certain that the information contained within the email chain contains no sensitive information that the additional party or parties should not have access to. You must also be mindful of how adding additional recipients may be perceived by the others in the email chain. If in doubt, don't do it.

## **Microsoft Teams**

On ITE Programmes, Teams is used for three main purposes:

1. As a repository for the Programme Staff to keep and share important Programme files.
2. As a quick and efficient mechanism for communicating with students, especially groups of students, e.g. regarding BEd Ensemble, Performance Classes, etc.
3. For video/audio communication to individuals or groups

### Groups versus Channels

There are three main 'groups' on Teams that are used on RCS Initial Education Programmes. These are an 'ITE Staff' group, 'ITE Students' group and the 'ITE Programme Evaluation and Enhancement' group (for staff and students). Within each group there will be private channels for specific content and communication. For example, the ITE Staff group has two channels:

- Staff Area - for all ITE Staff
- Staff Area (Confidential) - for the Heads of Programme and the PSA only

### Ownership and Membership

All groups on Teams are 'owned' by the Head of Programme and PSA, with everybody else being 'members'. This is to ensure that the membership of channels and the overall structure of the Teams groups is preserved.

### Teams 'Chat' Function

Whilst Email is the principal method for cohort-wide communication and for official RCS communications, it can quickly become unwieldy as a means of regular interactive communication. Teams Chat should, therefore, be used as the principal mechanism of communication between you and your lecturers. The structure of the chat interface has a better workflow for interactive communication than email. Email will normally only be used for single-direction communication or where you need to raise something more official or sensitive.

### Teams Video / audio communication

Video / audio communication on teams will occasionally be used for communication between staff and between staff and students for:

- Module Briefings at the beginning of the year
- Transitions Tutorials
- Learning Agreement Meetings
- Quick catch-ups where an in-person meeting is not practical

### **Appropriate behaviour when using digital communications**

All use of IT services, including those related to communication, are governed by the

As a Student Teacher, you are also required to adhere to GTCS policy. Breach of these policies may

### **Absence (Through Sickness and by Request)**

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

- Register your absence on Asimut
- if on placement, you must inform the school, your RCS School Experience Tutor and the Head of Programme

If you need to be away from your studies (only for a good reason) then you may request permission to be absent using the Absence Request function on your Student Contract.

## **4.14 Working week**

The timetables below show the overview and balance of placement versus on-campus time for each of the four years of the Programme. The timetable for classes when on campus is varied depending on elective choices and the

rotation of small group classes for subjects such as keyboard musicianship, accompaniment, music technology and classroom instruments.

# 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		Options Week				
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						
	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		Options Week				
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	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				

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

Across your studies on the BEd (Music) Programme, both in education and in music, you are expected to engage in independent, self-directed study using a variety of tools provided by the Conservatoire and also by exploring your own approaches to learning. The opportunities for reflection found within the BEd (Music) Programme introduce you to the GTCS Professional Update process, a requirement for all teachers who hold full GTCS registration. As noted in the *Professional Update Guidance Notes* (2014) Professional Update promotes

teachers to reflect upon their professional roles and responsibilities and to take greater ownership of their development needs. It is a means for teachers to *improve* – rather than *prove* – the quality of their professional practice.

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

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

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

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

### **Professional Learning Record**

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

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

Throughout the Programme of study you will be expected to gather evidence; reflect and evaluate your learning and set SMART goals for the future.

Additionally, as student teachers, you will be expected to evidence and evaluate your learning in conjunction with the *Standard for Provisional Registration* (2021).

Evidence may include, but is not limited to:

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

## **5 MODULE DESCRIPTORS BY LEVEL**

## Professional Studies Modules

<b>Module Title</b>	<b>BEd Professional Studies - Level 1 (20)</b>
<b>SCQF Level</b>	7
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits
<b>Total notional student effort hours</b>	200
<b>Status</b>	Core on BEd 1
<b>Pre-requisites</b>	Entry to the programme
<b>Co-requisites</b>	School Experience - Level 1 (20)
<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 explore your development as a teacher through engaging with ideas surrounding professional, the values and ethics of teaching and reflective practice.</p> <p>The aim of this module is to engage you in exploring and establishing the foundational values, ideas and professional dispositions expected of a teacher in Scotland. This is a significant year in terms of helping you to reflect seriously about the teaching profession and this choice of vocational career.</p> <p>The module aims to:</p> <ul style="list-style-type: none"> <li>• Support you to develop an understanding of teaching as a profession and a vocation;</li> <li>• Explore issues related to values, ethics and teaching identity;</li> <li>• Support a growing understanding and awareness of your knowledge around child development and learning theories;</li> <li>• Relate the knowledge and understanding around professionalism and child development within the context of the <b><u>Music classroom</u></b></li> </ul>

	<ul style="list-style-type: none"> <li>Nurture the skills for locating, analysing and utilising scholarly literature and resources for the purposes of their personal and professional learning.</li> </ul>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
<b>Lectures/Seminars</b>	22.5
<b>Study skills</b>	5
<b>Digital Literacy</b>	5
<b>Independent study</b>	167.5
<b>Learning Outcomes</b>	
<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 Standard 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 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</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Essay <b>Scope:</b> A written essay of 1500 words <b>Weighting:</b> 50%
<b>Assessment 2, Type, scope and Weighting</b>	<b>Type:</b> Presentation <b>Scope:</b> A 15 minute group presentation with accompanying slides <b>Weighting:</b> 50%

## Section 2: Delivery and Assessment

<b>Module Coordinators</b>	<b>tbc</b>
----------------------------	------------



Module schedule	
<p>Lecture/Seminar 90 mins per week for 15 weeks.  Study Skills Seminar – five one-hour sessions spread during the year.  Digital Literacy – five one-hour sessions spread during the year.</p> <p>Delivery patterns are indicative and vary from year to year depending on the availability of specialist colleagues and/or guest speakers.</p>	
Assessment Outline	
<b>Formative feedback</b> Description and timeline	<p>You 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>
<b>Summative assessment</b> Description	<p>Assessment 1: <b>Written Assignment (1500 words) 50% weighting</b>  Assessed LOs: LO1, LO3, LO4, LO5</p> <p>Assessment 2: <b>Presentation</b>  Assessed LOs: LO1, LO4</p>
<b>Feedback methods</b>	<p>Assessment 1: written feedback on final submission from tutor(s).  Assessment 2: written feedback on group presentation from tutor(s).</p>
Assessment Criteria and Rubric	
<b>Assessment 1</b> <b>Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A clear teaching philosophy statement which explores your beliefs of teachers and teaching prior to (and after) placement with clear connections to academic literature.</li> <li>• The identification of two critical incidents/significant moments from your teaching practice in the music classroom, with a clear explanation of each incident/moment showing understanding and insight with connections to the Standard for Provisional Registration, literature and policy.</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English, including adherence to the Harvard System for academic referencing.</li> </ul>

<b>Assessment 2 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Knowledge, understanding and skills related to practice in the context of the Music classroom</li> <li>• Ability to engage in reflective practice using evidence from literature in order to improve learning and teaching</li> <li>• Ability to link practice in the Music classroom to the Standard for Provisional Registration</li> </ul>
------------------------------	--

<b>Resources</b>	
<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>All communication for this module will be via Teams.</p>	
<b>Recommended</b>	
Other Information	You must pass both assessments in order to fulfil the requirements for BEd Professional Studies - Level 1 (20).
Next Steps	BEd Professional Studies - Level 2 (20)

<b>Assessment 1 Assessment criteria:</b>	A clear teaching philosophy statement which explores your beliefs of teachers and teaching prior to (and after) placement with clear connections to academic literature.	The identification of two critical incidents/significant moments from your teaching practice in the music classroom, with a clear explanation of each incident/moment showing understanding and insight with connections to the Standard for Provisional Registration, literature and policy.	Compliance with the conventions of academic writing with respect to presentation and standard of written English, including adherence to the Harvard System for academic referencing.
<b>PASS</b> Excellent	Work that is consistently excellent and displays a very deep, convincing knowledge and understanding of the professional roles and responsibilities of teachers. The work is able to relate and articulate these thoughts in relation to their own developing identity as a teacher of Music. Pinpoints specific links to schools/society/school experience.	Work that demonstrates an excellent level of understanding of a range of concepts, key ideas and theories related to child development and learning theories and is able to link/demonstrate this appropriately through critical engagement with the module texts/wider reading and professional policies including the Standard for Provisional Registration.  Significant moments are clear, appropriate and connected to the Music classroom. Both moments have been critically analysed in order to provide a sustained, informed view across the assignment.	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>PASS</b> Very good	Work that is very good and which demonstrates high levels of knowledge and understanding of the professional roles and responsibilities of teachers and is able to relate these to their developing identity as a teacher of Music successfully. Highlights links to schools/society/school experience.	Work that demonstrates a very clear understanding of a range of concepts, key ideas and theories related to child development and learning theories and is able to link/demonstrate this appropriately through engagement with the module texts/wider reading and professional policies including the Standard for Provisional Registration.  Significant moments are appropriate and connected to the Music classroom. Both moments have been analysed and provide an energetic view across the assignment.	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>PASS</b> Good	Work that is good and which demonstrates some levels of knowledge and understanding of the professional roles and responsibilities of teachers and is able to use these to describe their developing identity as a teacher of Music. Contextualises within schools/society/school experience.	Work that demonstrates a clear understanding of some of the concepts, key ideas and theories related to child development and learning theories and is able to link/demonstrate this through a good range of sources including some reference to professional policies including the Standard for Provisional Registration.  Significant moments are appropriate and connected to the Music classroom. Both moments have been analysed though demonstrate a lack of critical reflection.	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.

<b>PASS</b>	Work that demonstrates some levels of knowledge and understanding of the professional roles and responsibilities of teachers and is able to describe their developing identity as a teacher of Music but at a surface level. Tenuous links to schools/society/school experience.	<p>Work that demonstrates a basic understanding of some of the concepts, key ideas and theories related to child development and learning theories and only demonstrates a superficial recitation of sources. Little reference to professional policies including the Standard for Provisional Registration.</p> <p>Significant moments present but lack criticality and are generally inconsistent in the wider structure of the essay.</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.
<b>FAIL</b>	Work that inadequately demonstrates knowledge and understanding of the professional roles and responsibilities of teachers and which is unable to describe/relate the ideas to their own developing identity as a teacher of Music. Ineffectual/brief links to schools/society/school experience.	<p>Work that demonstrates insufficient understanding of the concepts, key ideas and theories that underpin child development and learning theories. No reference to professional policies including the Standard for Provisional Registration.</p> <p>Poor significant moments which bear no relation to the teaching philosophy.</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.

<b>Assessment 2 Assessment criteria:</b>	Knowledge, understanding and skills related to practice in the context of the Music classroom	Ability to engage in reflective practice using evidence from literature in order to improve learning	Ability to link practice in the Music classroom to The Standard for Provisional Registration
<b>PASS</b> Outstanding work at this level.	Demonstrates very strong knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Consistently excellent work that demonstrates very high levels of critical reflection and engagement with a substantial range of current, relevant sources.	Highly convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b> Excellent	Demonstrates strong knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Excellent work that demonstrates very high levels of critical reflection and engagement with a very broad range of current, relevant sources.	Convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b> Very good	Demonstrates very good knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates very good levels of critical reflection and engagement with a broad range of current, relevant sources.	High levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b> Good	Demonstrates good knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates good levels of reflection and engagement with an adequate range of relevant sources, but core texts in the main.	Some levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b>	Demonstrates adequate knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates satisfactory levels of reflection, though mainly descriptive rather than analytical, and engagement with core texts.	Adequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>FAIL</b>	Does not demonstrate enough knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that does not demonstrate much ability to reflect and little engagement with course reading.	Inadequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers

<b>Module Title</b>	<b>BEd Professional Studies - Level 2 (20)</b>
<b>SCQF Level</b>	8
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits
<b>Total notional student effort hours</b>	200
<b>Status</b>	Core on BEd 2
<b>Pre-requisites</b>	BEd Professional Studies - Level 1 (20)
<b>Co-requisites</b>	School Experience - Level 2 (30)
<b>Anti-Requisites</b>	None
<b>Module overview</b> and relationship to programme aims (programme) or rationale for module (options)	<p>Building on Professional Studies - Level 1 (20), this module will explore developing the whole child. This module aims to continue and deepen your understanding and capacity to support learning and undertake the role of the teacher. The module content aims to help you 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 you to develop an understanding of curriculum models and in particular Scottish curricula across the years</li> <li>• Support a growing understanding and awareness of your 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> <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. You will learn about the curriculum in Scotland, exploring and critiquing models and approaches to curricula in Scotland now and in the past,</p>

	<p>and the ways in which the curriculum can be designed to promote pupil learning.</p> <p>In addition to this, the module will help you 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 Modes</b>	<b>Hours (Actual and Notional)</b>
<b>Lecture/seminars</b>	<b>30</b>
<b>Data literacy</b>	<b>5</b>
<b>Independent study</b>	<b>165</b>
<b>Learning Outcomes</b>	
<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 with reference to the Standard for Provisional Registration and policies.
<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 growing knowledge and understanding of 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</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Essay <b>Scope:</b> A written essay of 1500 words <b>Weighting:</b> 50%
<b>Assessment 2, Type, scope and Weighting</b>	<b>Type:</b> Presentation <b>Scope:</b> A 10 minute presentation with accompanying slides <b>Weighting:</b> 50%

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>tbc</b>
<b>Module schedule</b>	
<p>Lecture/Seminar: 90 mins per week for 20 weeks. Data Literacy: five one-hour sessions during the year</p> <p>Delivery patterns are indicative and vary from year to year depending on the availability of specialist colleagues and/or guest speakers.</p>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	<p>You 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. Formative feedback provided by peers and tutor in preparation for presentation through student-led workshops.</p>
<b>Summative assessment</b> Description	<p>Assessment 1: Essay Assessed LOs: LO1, LO2, LO3, LO4</p> <p>Assessment 2: Assessed LOs: LO4</p>
<b>Feedback methods</b>	Written feedback will be provided by the module tutor(s) on the summative submission.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• A critique of Curriculum for Excellence in relation to issues related to inclusion and inclusive practice;</li> <li>• Ability to identify and analyse ways in which legislation, policy and policy development impact curriculum implementation and the professional responsibilities of teachers and to be able to relate this to the <b>Music classroom</b>;</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English including adherence to the Harvard System for academic referencing.</li> </ul>



<b>Assessment 2 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Knowledge, understanding and skills related to practice in the context of the Music classroom</li> <li>• Ability to engage in reflective practice using evidence from literature in order to improve learning and teaching</li> <li>• Ability to link practice in the Music classroom to the Standard for Provisional Registration</li> </ul>
----------------------------------	--

<b>Resources</b>	
<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>All communication for this module will be via Teams.</p>	
<b>Recommended</b>	
Other Information	You must pass each assessment in order to fulfil the requirements for the BEd Professional Studies - Level 2 (20) module.
Next Steps	BEd Professional Studies - Level 3 (20)

<b>Assessment 1 Assessment criteria:</b>	A critique of Curriculum for Excellence in relation to issues related to inclusion and inclusive practice;	Ability to identify and analyse ways in which legislation, policy and policy development impact curriculum implementation and the professional responsibilities of teachers and to be able to relate this to the <b>Music classroom</b> ;	Compliance with the conventions of academic writing with respect to presentation and standard of written English including adherence to the Harvard System for academic referencing.
<b>PASS</b> Excellent	Work that is consistently excellent and which demonstrates very high levels of knowledge and understanding of the Scottish curriculum and is able to relate and articulate these thoughts in relation to learning and teaching (both in general and in Music). Pinpoints specific links to schools/society/school experience (where appropriate).	<p>Work that demonstrates a very high level of understanding of a range of concepts, key ideas and theories related to the teacher's professional role(s) and responsibilities for pupils' learning.</p> <p>Work that demonstrates engagement with 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 and placement.</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.
<b>PASS</b> Very good	Work that is very good and which demonstrates high levels of knowledge and understanding of the Scottish curriculum and is able to relate and articulate these thoughts in relation to learning and teaching (both in general and in Music). Highlights links to schools/society/school experience (where appropriate).	<p>Work that demonstrates a very clear understanding of a range of concepts, key ideas and theories related to the teacher's professional role(s) and responsibilities for pupils' learning.</p> <p>Work that demonstrates engagement with a very good range of sources including journals and official current publications. The sources selected compatible to the topic and quoted to good effect. Connection(s) to personal viewpoint and placement.</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.
<b>PASS</b> Good	Work that is good and which demonstrates some levels of knowledge and understanding of the Scottish curriculum and is able to relate and articulate these thoughts in relation to learning and teaching (both in general and in Music). Contextualises within schools/society/school experience (where appropriate).	<p>Work that demonstrates a clear understanding of some of the concepts, key ideas and theories related to the teacher's professional role(s) and responsibilities for pupils' learning.</p> <p>Work that demonstrates engagement with a good range of sources including books, newspapers, and national documents. Identifies opposing views. Chooses one/few influences. Adequate range of sources within references/quotations. Some connection(s) to personal viewpoint and/or placement.</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.
<b>PASS</b>	Work that demonstrates some levels of knowledge and understanding of the Scottish curriculum and is able to relate and articulate these thoughts in relation to learning and teaching (both in	Work that demonstrates a basic understanding of some of the concepts, key ideas and theories related to the teacher's professional role(s) and responsibilities for the pupils' learning.	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.

	general and in Music) but at a surface level. Tenuous links to schools/society/school experience.	Work that demonstrates the 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.	
<b>FAIL</b>	Work that inadequately demonstrates knowledge and understanding of the Scottish curriculum and is unable to relate and articulate these thoughts appropriately. Ineffectual/brief links to schools/society/school experience.	<p>Work that demonstrates insufficient understanding of the concepts, key ideas and theories.</p> <p>Work that demonstrates inadequate consultation of research sources. Only the most obvious issues identified. A 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>	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.

<b>Assessment 2 Assessment criteria:</b>	Knowledge, understanding and skills related to practice in the context of the Music classroom	Ability to engage in reflective practice using evidence from literature in order to improve learning	Ability to link practice in the Music classroom to the Standard for Provisional Registration
<b>PASS</b> Outstanding work at this level.	Demonstrates very strong knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Consistently excellent work that demonstrates very high levels of critical reflection and engagement with a substantial range of current, relevant sources.	Highly convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b> Excellent	Demonstrates strong knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Excellent work that demonstrates very high levels of critical reflection and engagement with a very broad range of current, relevant sources.	Convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b> Very good	Demonstrates very good knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates very good levels of critical reflection and engagement with a broad range of current, relevant sources.	High levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b> Good	Demonstrates good knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates good levels of reflection and engagement with an adequate range of relevant sources, but core texts in the main.	Some levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>PASS</b>	Demonstrates adequate knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates satisfactory levels of reflection, though mainly descriptive rather than analytical, and engagement with core texts.	Adequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>FAIL</b>	Does not demonstrate enough knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that does not demonstrate much ability to reflect and little engagement with course reading.	Inadequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers

<b>Module Title</b>	<b>BEd Professional Studies - Level 3 (20)</b>
<b>SCQF Level</b>	9
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits
<b>Total notional student effort hours</b>	200
<b>Status</b>	Core on BEd 3
<b>Pre-requisites</b>	Professional Studies - Level 2 (20)
<b>Co-requisites</b>	School Experience - Level 3 (40)
<b>Anti-Requisites</b>	None
<b>Module overview</b> and relationship to programme aims (programme) or rationale for module (options)	<p>This module extends learning and engagement into important areas of assessment, education and society and the role of enquiry in the professional learning of teachers. The module aims to extend the learning and engagement from BEd 1 and 2 into three important areas of assessment, education and society and introduces you to enquiry as a means of investigating your practice.</p> <p>In the <b>Assessment</b> block of learning, you will learn about assessment practices within the classroom and for the purposes of learning. You will explore assessment policy in Scotland, the means and purpose of assessment for learners and learning, and music-specific related issues.</p> <p>In the <b>Education and society</b> block of learning, you will consider education in a wider social context, looking at poverty, class and diversity in relation to education and attainment, reflecting upon the influence these factors may have for teachers and teaching.</p> <p>In the <b>Enquiry</b> block of learning, you will also be introduced to the basics of 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> <p>To help you do this, the module aims to:</p>

	<ul style="list-style-type: none"><li>• Support you 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 these have on your professional practice;</li><li>• To introduce you to enquiry as a means of investigating and deepening your professional practice in the ITE phase and beyond;</li><li>• Relate the learning from across this module to the context of the Music classroom.</li></ul>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
<b>Lecture/seminars</b>	<b>22.5</b>
<b>Independent study</b>	<b>177.5</b>
<b>Learning Outcomes</b>	
<b>LO1</b>	To critically analyse the forms and purpose of research 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>	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>LO5</b>	Demonstrate the ability to locate, critically synthesise and reference a range of literature, texts and resources for the purposes of personal and professional learning and development.
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Essay <b>Scope:</b> 2000 words <b>Weighting:</b> 50%
<b>Assessment 2, Type, scope and Weighting</b>	<b>Type:</b> Presentation <b>Scope:</b> A Presentation of around five minutes in the form of a video or a Poster Presentation

	<b>Weighting:</b> 50%
--	-----------------------

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>tbc</b>
<b>Module schedule</b>	
<p>Lecturers/Seminars: 90 mins per week for 15 weeks.</p> <p>Delivery patterns are indicative and vary from year to year depending on the availability of specialist colleagues and/or guest speakers.</p>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	<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>Formative feedback provided by peers and tutor in preparation for presentation through student-led workshops.</p>
<b>Summative assessment</b> Description	<p>Assessment 1: Essay (proposal for enquiry in BEd 4) Learning Outcomes: LO1, LO2, LO3, LO4, LO5</p> <p>Assessment 2: Presentation Assessed LOs: LO4</p>
<b>Feedback methods</b>	Written feedback from the module tutor(s) will be provided on the summative submission.
<b>Assessment Criteria and Rubric</b>	

<b>Assessment 1 Criteria</b>	<p>Assessors will look 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, including adherence to the Harvard System for academic referencing.</li> </ul>
<b>Assessment 2 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Knowledge, understanding and skills related to practice in the context of the Music classroom</li> <li>• Ability to engage in reflective practice using evidence from literature in order to improve learning and teaching</li> <li>• Ability to link practice in the Music classroom to the Standard for Provisional Registration</li> </ul>

<b>Resources</b>	
<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>All communication for this module will be via Teams.</p>	
<b>Recommended</b>	
Other Information	You must pass both assessment in order to fulfil the requirements for BEd Professional Studies - Level 3 (20).
Next Steps	BEd Professional Studies - Level 4 (20) or BEd Professional Studies - Level 4 (30)



<b>Assessment 1 Assessment criteria:</b>	The identification of an appropriate issue/challenge/problem which merits exploration and enquiry based on your experiences within/connection to teaching practice.	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.	Awareness of ethical issues around educational research.	Compliance with the conventions of academic writing with respect to presentation and standard of written English, including adherence to the Harvard System for academic referencing.
<b>A1-5</b> Excellent	Work that demonstrates a strong and informed critical understanding of enquiry and its relationship to the professional roles and responsibilities of teachers. The work is able to relate and articulate these thoughts in relation to their own developing identity as a teacher of Music. Innovative or novel focus of enquiry chosen which provides clarity and purpose for the appropriate methodological approaches.	Demonstrates an excellent, high level commitment to Music education and understands the role of practitioner enquiry as a means of professional learning. Informed professional stance is evident.  The work articulates an informed topic for enquiry, draws upon a substantial range of current, relevant sources which has been critically analysed in order to provide a sustained, informed view across the assignment.	Clear, careful and critical consideration around ethical issues in education and in relation to the approach to enquiry. Reference to appropriate ethical literature including, but not limited to, BERA Ethical Guidelines, SERA Starting Points and other research-focused texts on ethics and educational enquiry.	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 high levels of understanding of enquiry and its relationship to the professional roles and responsibilities of teachers. The work is able to relate these to their developing identity as a teacher of Music successfully. Important/topical focus of enquiry chosen which provides clarity for the most suitable methodological approach. Highlights links to schools/society/school experience and demonstrates a very good understanding of the ethical requirements and a plan for the proposal.	Demonstrates a commitment to Music education and understands the role of practitioner enquiry as a means of professional learning. Informed professional stance is evident.  The work that demonstrates engagement with a very satisfactory range of sources including journals and official current publications. Sources selected compatible to topic and quoted to good effect.	Very good engagement around ethical issues in education and in relation to the approach to enquiry. Reference to appropriate ethical literature including, but not limited to, BERA Ethical Guidelines, SERA Starting Points and other research-focused texts on ethics and educational enquiry.	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 understanding of enquiry and its relationship to the professional roles and responsibilities of teachers. The work is able to use these to describe their	Demonstrates a commitment to Music education and demonstrates some understanding of the role of practitioner enquiry as a means of professional learning.	Some, though not consistent nor critical, engagement around ethical issues in education and in relation to the approach to enquiry. Some reference to appropriate ethical	Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured (with subheadings where appropriate).

	developing identity as a teacher of Music. Appropriate focus of enquiry chosen and is capable of identifying appropriate methodological approach. Contextualises within schools/society/school experience and demonstrates some level of understanding of ethical requirements and a general idea of next steps for the proposal.	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.	literature including, but not limited to, BERA Ethical Guidelines, SERA Starting Points and other research-focused texts on ethics and educational enquiry though this is not consistent.	References listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation.
<b>D1-3</b> Satisfactory	Work that demonstrates some levels of understanding of the professional roles and responsibilities of teachers. The work is able to describe their developing identity as a teacher of Music but at a surface level. Suitable focus of enquiry chosen. Tenuous links to schools/society/school experience and demonstrates limited understanding of ethical requirements and limited plan for the proposal.	<p>Work that demonstrates a limited personal perspective. Little evidence provided to substantiate viewpoint. Unclear understanding of the role of enquiry and unclear professional stance.</p> <p>The work 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.</p>	Basic engagement around ethical issues in education and in relation to the approach to enquiry. Few references to guidelines and policy but largely superficial.	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 reflection or understanding of enquiry and its relationship to the professional roles and responsibilities of teachers. The work is unable to describe/relate the ideas to their own developing identity as a teacher of Music. Unable to define a clear focus of enquiry or selected an unsuitable one. Ineffectual/brief links to schools/society/school experience. Suggested data for study or collection and research methodology unclear or ill considered. No evidence or understanding of planned or structured approach to study.	<p>Work that does not demonstrate or articulate personal perspective. No substantiation possible. Fails to identify professional stance and does not understand the role of practitioner enquiry for teachers.</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.</p>	Little to no engagement around ethical issues in education and in relation to the approach to enquiry. Enquiry may cause harm to student teacher and/or pupils.	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.

<b>Assessment 2 Assessment criteria:</b>	Knowledge, understanding and skills related to practice in the context of the Music classroom	Ability to engage in reflective practice using evidence from literature in order to improve learning	Ability to link practice in the Music classroom to the Standard for Provisional Registration
<b>A1-A2</b> Outstanding work at this level.	Demonstrates very strong knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Consistently excellent work that demonstrates very high levels of critical reflection and engagement with a substantial range of current, relevant sources.	Highly convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>A3-5</b> Excellent	Demonstrates strong knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Excellent work that demonstrates very high levels of critical reflection and engagement with a very broad range of current, relevant sources.	Convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>B1-3</b> Very good	Demonstrates very good knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates very good levels of critical reflection and engagement with a broad range of current, relevant sources.	High levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>C1-3</b> Good	Demonstrates good knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates good levels of reflection and engagement with an adequate range of relevant sources, but core texts in the main.	Some levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>D1-3</b> Satisfactory	Demonstrates adequate knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that demonstrates satisfactory levels of reflection, though mainly descriptive rather than analytical, and engagement with core texts.	Adequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>E1-2</b> Inadequate/ Fail	Does not demonstrate enough knowledge, understanding and skills related to learning and teaching approaches in the music classroom.	Work that does not demonstrate much ability to reflect and little engagement with course reading.	Inadequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers

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

<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		<u>Professional Enquiry</u>  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	

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 4 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:  <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>

### 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> <li>• Adhere to conventions of formal academic prose including Harvard referencing</li> </ul>
--	---

Resources	
<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.  All communication for this module will be via Teams.	
<b>Recommended</b>	
Other Information	
Next Steps	Masters level study in Education

<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</b> Good	Good understanding of nature of question. Efficient analysis of different views. Acknowledge inherent difficulties. Forwards valid point of view in balanced manner and supports argument using evidential sources. Appropriate use of references and quotations.	Good range of source including books, newspapers, national documents. Identifies opposing views. Chooses one/few influence. Adequate range of sources within references/quotations .	Appropriate focus of study chosen. Capable articulation of purpose in identifying relevant data for study of collection and in identifying research methodology. Careful consideration of planning and structuring investigation. Has discussed effectively available data on topic. Makes reference to issues of validity and reliability.	Refers to thinking behind range of sources including national documents. Assimilates and differentiates between approaches. Relates principles to practice. Identifies different perspectives and values within an issue.	Personal perspective raised overtly. Some attempts to substantiate it. Contextualises issues with own personal school experience. Raises issues related to children and learning. Professional stance made overt.	Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured with use of 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.
<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>	<b><u>Professional Enquiry</u></b> Written enquiry 6000 words <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>
--	--

Resources	
<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.  All communication for this module will be via Teams.	
<b>Recommended</b>	
Other Information	
Next Steps	Masters level study in Education

<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</b> Good	Good understanding of nature of question. Efficient analysis of different views. Acknowledge inherent difficulties. Forwards valid point of view in balanced manner and supports argument using evidential sources. Appropriate use of references and quotations.	Good range of source including books, newspapers, national documents. Identifies opposing views. Chooses one/few influence. Adequate range of sources within references/quotations .	Appropriate focus of study chosen. Capable articulation of purpose in identifying relevant data for study of collection and in identifying research methodology. Careful consideration of planning and structuring investigation. Has discussed effectively available data on topic. Makes reference to issues of validity and reliability.	Refers to thinking behind range of sources including national documents. Assimilates and differentiates between approaches. Relates principles to practice. Identifies different perspectives and values within an issue.	Personal perspective raised overtly. Some attempts to substantiate it. Contextualises issues with own personal school experience. Raises issues related to children and learning. Professional stance made overt.	Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc. Work suitably structured with use of 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.
<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.

## School Experience Modules

<b>Module Title</b>	<b>BEd School Experience - Level 1 (20)</b>	
<b>SCQF Level</b>	Level 7	
<b>Credit Rating</b>	20 SCQF Credits / 10 ECTS credits	
<b>Total notional student effort hours</b>	200	
<b>Status</b>	Core on BEd 1	
<b>Pre-requisites</b>	Entry to the programme	
<b>Co-requisites</b>	BEd Professional Studies - Level 1 (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 introduce you to Scottish Government Education policy (Curriculum for Excellence) particularly at Early Years, First and Second levels; develop understanding of the planning/teaching/reflection cycle; and prepare you for practical experience of classroom music teaching in a Primary school context.</p> <p>It will allow you to explore and develop your knowledge and understanding from the Professional Studies 1 module and contextualise this learning within the classroom. There will also be an opportunity to observe practice in a Primary school and a Secondary school music department.</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>
Placement 1 (19 days)		104.5
Placement 2 (5 days)		27.5
Seminars		20
Independent Study		48
<b>Learning Outcomes</b>		
<b>LO1</b>	Demonstrate some development of Professional Values and Personal Commitment, as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement	



<b>LO2</b>	Demonstrate some development of the Professional Knowledge and Understanding as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement
<b>LO3</b>	Demonstrate development and use of some Professional Skills and Abilities as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Placement with Documentation <b>Scope:</b> 24 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 Concluding Reflection <b>Weighting:</b> Pass/Fail

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Mairi Warren</b>
<b>Module schedule 2023-24</b>	
Weekly seminars in Term 1 and Term 2 prior to a linked placement in the same Primary school in Terms 1 and 2. 1 seminar prior to the Secondary placement in Term 3.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	An RCS Tutor will give verbal feedback of two Short-term plans prior to the start of the Primary placement in Term 2
<b>Summative assessment</b> Description	Assessment 1: One RCS Tutor-assessed lesson and report with no fails; Satisfactory completion of a Teaching File; Satisfactory attendance at Placement and Seminars  Assessed LOs: LO1; LO2; LO3
<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</li> <li>• a comprehensive Teaching File</li> <li>• basic ability to apply knowledge, skills and understanding of classroom teaching using professional skills, techniques and practices associated with education and music</li> </ul>

Resources	
<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>	
Other Information	None
Next Steps	BEd School Experience - Level 2 (30)

<b>Assessment 1 Assessment criteria:</b>	Successfully planned and taught music lessons	A comprehensive Teaching File	Basic ability to apply knowledge, skills and understanding of classroom teaching using professional skills, techniques and practices associated with education and music
<b>PASS</b>	A basic level of understanding in aspects of lesson planning with some understanding shown to trying to include all learners.	Demonstrates some engagement with core reading and the Professional Standards, and displays some ability to reflect upon own practice. Adequate use of a range of resources, including some digital resources	Throughout the year and during the placement demonstrates a basic understanding of their professional responsibilities
<b>FAIL</b>	Has an inconsistent understanding of lesson planning and inclusion.	Does not include enough evidence of engagement with core reading and/or the Professional Standards, and/or shows a lack of ability to reflect upon own practice.  Inadequate use of or poorly prepared/thought-through resources.	Shows a lack of understanding of the professional responsibilities of a Student Teacher at their level.

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

<b>Module Title</b>	<b>BEd School Experience - Level 2 (30)</b>	
<b>SCQF Level</b>	Level 8	
<b>Credit Rating</b>	30 SCQF Credits / 15 ECTS credits	
<b>Total notional student effort hours</b>	300	
<b>Status</b>	Core on BEd 2	
<b>Pre-requisites</b>	BEd School Experience - Level 1 (20) BEd Professional Studies - Level 1 (20)	
<b>Co-requisites</b>	BEd Professional Studies - Level 2 (20)	
<b>Anti-Requisites</b>	None	
<b>Module overview and relationship to programme aims (programme) or rationale for module (options)</b>	<p>This Module is designed to give practical experience in the Secondary music classroom with a particular focus on BGE level (S1 – S3). 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 (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 (33 days)</b>		<b>181.5</b>
<b>Seminars</b>		<b>24</b>
<b>Independent Study</b>		<b>94.5</b>
<b>Learning Outcomes</b>		
<b>LO1</b>	Demonstrate development of Professional Values and Personal Commitment, as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement	
<b>LO2</b>	Demonstrate development of a range of Professional Knowledge and Understanding as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement.	
<b>LO3</b>	Demonstrate development and use of a growing range of Professional Skills and Abilities as exemplified in the Standards for Provisional Registration (GTCS 2021) whilst on placement	

Assessment	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Placement with Documentation <b>Scope:</b> 33 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 <b>Weighting:</b> Pass/Fail

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Heather McMillan</b>
<b>Module schedule 2023-24</b>	
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. A linked placement in the same school in Terms 1 and 2 for 11 weeks (3 days a week)	
<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 SE2 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	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.  Assessed LOs: LO1; LO2; LO3
<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</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>

Resources	
<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>	
Other Information	None
Next Steps	BEd School Experience - Level 3 (40)

<b>Assessment 1 Assessment criteria:</b>	Successfully planned and taught music lessons	A comprehensive Teaching File	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
<b>PASS</b>	A good understanding in most aspects of lesson planning, sometimes including how data gathered informs future learning and teaching. There is some evidence of commitment to include all learners.	Demonstrates engagement with core reading and the Professional Standards, and displays ability to reflect upon own practice. Good use of a range of resources, including some digital resources	Throughout the year and during the placement consistently demonstrates a good level of understanding of their professional responsibilities
<b>FAIL</b>	Has an inconsistent understanding of lesson planning and/or how data gathered should inform planning. Has a weak understanding of how to include learners in their subject area.	Does not include enough evidence of engagement with core reading and/or the Professional Standards, and/or shows a lack of ability to reflect upon own practice.  Inadequate use of poorly prepares/thought-through resources	Shows a lack of understanding of the professional responsibilities of a Student Teacher at their level.

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

<b>Module Title</b>	<b>BEd School Experience - Level 3 (40)</b>	
<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>	<b>Type:</b> Placement with Documentation <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 <b>Weighting:</b> Pass/Fail

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Heather McMillan</b>
<b>Module schedule 2023-24</b>	
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. A linked placement in the same school in Terms 1 and 2 for 12 weeks (4 days a week)	
<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	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.  Assessed LOs: LO1; LO2; LO3
<b>Feedback methods</b>	Reports/written feedback
<b>Assessment Criteria and Rubric</b>	

<b>Assessment 1 Criteria</b>	<p>Assessors will look for:</p> <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>
----------------------------------	---

<b>Resources</b>	
<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>	
<b>Recommended</b>	
Other Information	None
Next Steps	BEd School Experience - Level 4 (40)

<b>Assessment 1 Assessment criteria:</b>	Successfully planned and taught music lessons which show the ability to exercise autonomy, initiative and responsibility for yourself and others	A comprehensive Teaching File	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
<b>PASS</b>	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.	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	Throughout the year and during the placement consistently demonstrates a very good level of understanding of their professional responsibilities
<b>FAIL</b>	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.	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.  Inadequate use of poorly prepared/thought-through resources.	Shows a lack of understanding of the professional responsibilities of a Student Teacher at their level.

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

<b>Module Title</b>	<b>BEd School Experience - Level 4 (40)</b>	
<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 and relationship to programme aims (programme) or rationale for module (options)</b>	<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	

Assessment	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Placement with Documentation <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 <b>Weighting:</b> Pass/Fail

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Maira Summers</b>
<b>Module schedule 2023-24</b>	
Weekly seminars in Term 1, including student-led workshops; 1 seminar after the placement in Term 3. A School Placement, 4 days a week for 12 weeks (4 days a week).	
<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	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.  Assessed LOs: LO1; LO2; LO3
<b>Feedback methods</b>	Reports/written feedback
<b>Assessment Criteria and Rubric</b>	

<b>Assessment 1 Criteria</b>	<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>
----------------------------------	--

<b>Resources</b>	
<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>	
<b>Recommended</b>	
Other Information	None
Next Steps	The Teacher Induction Scheme (TIS) Postgraduate Study: MEd or MMus

<b>Assessment 1 Assessment criteria:</b>	Successfully planned and taught music lessons which show the ability to exercise autonomy, initiative and significant responsibility for yourself and others	A comprehensive Teaching File	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
<b>PASS</b>	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.	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	Throughout the year and during the placement consistently demonstrates a very high level of understanding of their professional responsibilities
<b>FAIL</b>	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.	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.	Shows a lack of understanding of the professional responsibilities of a Student Teacher at their level.

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

## Core Music Studies Modules

<b>Module Title</b>	<b>BEd Integrated Music Studies - Level 1 (70)</b>	
<b>SCQF Level</b>	7	
<b>Credit Rating</b>	70	
<b>Total notional student effort hours</b>	700	
<b>Status</b>	Core on BEd (Music) Year 1	
<b>Pre-requisites</b>	Entry to the BEd (Music) Programme	
<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 engage with a range of learning experiences that will help you to develop into a well-rounded and well-equipped musician with a solid knowledge base on which to draw as a classroom teaching.</p> <p>The areas of study will be:</p> <ul style="list-style-type: none"> <li>• The study of music in its historical, social, theoretical and philosophical contexts - all classes.</li> <li>• Academic writing skills - principally through Musicology Seminars</li> <li>• Performance - on principal study, piano, classroom instruments, ensemble and choir</li> <li>• Improvisation - in Composition Workshops, keyboard musicianship</li> <li>• Composition - in Composition Plenary/Workshop &amp; Tutorials</li> <li>• Music Technology - through Music technology seminars and applied in Composition</li> <li>• Musicianship - through Keyboard Musicianship seminar, Choir, Ensemble, Classroom Instruments and Composition Workshops</li> <li>• Healthy Practice.</li> </ul>	
<b>Learning Modes</b>		<b>Hours (Actual and Notional)</b>
1:1 Principal Study Lessons		20.25
Performance Class		4
Musicology Seminar		13



Composition Plenary/Workshop & Tutorials	50
Music Technology Seminar	46
Piano Accompaniment Seminar	24
Keyboard Musicianship Seminar	24
Classroom Instruments Seminars	15
Choir	15
Ensemble	25
Healthy Practitioner Seminar	10
Independent Study	453.75
<b>Learning Outcomes</b>	
On completion of this module you will be able to:	
<b>LO1</b>	demonstrate emerging technical competency and musical understanding through instrumental and/or vocal performance.
<b>LO2</b>	draw upon and apply some fundamental concepts and contexts in music and music technology through the creation of new music.
<b>LO3</b>	develop and effectively communicate an argument that draws upon a broad range of scholarship in the context of music history.
<b>LO4</b>	demonstrate fundamental skills on classroom instruments and piano.
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Performance (LO1) <b>Scope:</b> 10 minute performance plus 5 minute viva voce <b>Weighting:</b> PASS/FAIL
<b>Assessment 2, Type, scope and Weighting</b>	<b>Type:</b> Creative Folio (LO2) <b>Scope:</b> <u>Three</u> compositions between five and eight minutes in total duration <b>Weighting:</b> PASS/FAIL
<b>Assessment 3, Type, scope and Weighting</b>	<b>Type:</b> Musicology Folio (LO3) <b>Scope:</b> One essay (c. 1500 words) plus two or three formative exercises (totalling no more than 2000 words) <b>Weighting:</b> PASS/FAIL
<b>Assessment 4, Type, scope and Weighting</b>	<b>Type:</b> Continuous Observation (LO4) <b>Scope:</b> You will keep a small E-Journal of your progress during the year in keyboard musicianship, piano accompaniment and classroom instruments. The E-journal

	should consist of videos of completed examples from class. <b>Weighting:</b> PASS/FAIL
--	---

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr John Gormley</b>
<b>Module schedule</b>	
<p><u>1:1 Principal Study Lessons</u> Typically a 45 minute lesson each week for 27 weeks.</p> <p><u>Performance Class</u> Typically one 90 minute class in Term 2 and one 90 minutes class in Term 3.</p> <p><u>Musicology Seminar</u> Typically one-hour seminar fortnightly</p> <p><u>Composition, Music Theory and Analysis Seminar / Tutorial / Workshop</u> Weekly 90 minute plenary/workshop (whole cohort) for 20 weeks Weekly 60 minute tutorial (small groups) for 20 weeks</p> <p><u>Music Technology Seminar</u> Weekly 90 minute classes on recording and mixing Ten one-hour classes on composing and orchestrating using virtual instruments and MIDI.</p> <p><u>Piano Accompaniment Seminar</u> One hour per week for 24 weeks in small groups of 4 or 5 students.</p> <p><u>Keyboard Musicianship Seminar</u> One hour per week for 24 weeks in small groups of 4 or 5 students.</p> <p><u>Classroom instruments seminar</u> Guitar: one hour per week for 5 weeks in a large group of around 10-12 students. Bass Guitar: one hour per week for 5 weeks in a large group of around 10-12 students. Drum-kit Lesson: one hour per week for three weeks, 1:1 lesson.</p> <p><u>Ensemble</u> Ensemble normally meets on Monday or Tuesday evenings during Terms 1 and Term 2 (weeks 1-3) with a concert in Term 3.</p> <p><u>Choir</u> Rehearsals (90 minutes) on Mondays of Term 1, normally weeks 4-10 with a rehearsal and concert in Week 11 or in Term 2</p> <p><u>Healthy Practitioner Seminar</u> A series of seminars scheduled during Term 3.</p>	
<b>Assessment Outline</b>	

<b>Formative feedback</b> Description and timeline	Ongoing verbal feedback from tutors. Formative written feedback once or twice per year in each area of study.
<b>Summative assessment</b> Description	<p><u>Assessment 1: Performance</u> Assessed LOs: 1</p> <p>One end-of-year performance of around 10 minutes plus five minute <i>viva voce</i>. You should select a Programme of music that demonstrates your technical and musical development during the course of the year. You should be prepared to discuss issues relating to technique, style and interpretation during the <i>viva voce</i>.</p> <p><u>Assessment 2: Creative Folio</u> Assessed LOs: 2</p> <p>You will submit a folio of three compositions with a total duration of between five and eight minutes. These pieces should show your ability to apply learning during the course of the year in compositional theory and practice to the creation of new work. You should also apply skills learned in music technology during the course of the year to the production of the final audio renditions of your work.</p> <p><u>Assessment 3: Musicology Folio</u> Assessed LOs: 3</p> <p>You will submit a folio of essay during the course of the year: two or three short formative pieces of work during terms 1 &amp; 2 (totalling no more than 2000 words) and one summative essay (c. 1500 words) in Term Three.</p> <p><u>Assessment 4: Continuous Observation</u> Assessed LOs: 4</p> <p>During the course of the year you will be monitored and your progress assessed continuously by your tutors. In addition, you will maintain an E-Journal that tracks your progress which will be used to moderate your tutors' pass/fail outcomes.</p>
<b>Feedback methods</b>	<p>Formative: Verbal feedback and advice from tutors during the course of the year. Periodic written and mutually constructed formative reports in keyboard, accompaniment and principal study.</p> <p>Summative: One report for each of the four summative assessments.</p>
<b>Assessment Criteria and Rubric</b>	

<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Evidence of building a broad technical foundation that supports your musical intentions</li> <li>• Foundational understanding of contextual issues relating to style and interpretation</li> </ul>
<b>Assessment 2 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Understanding of how to apply compositional theories in the creation of new work.</li> <li>• Emerging contextual and stylistic awareness</li> <li>• Accuracy in staff notation, including tempo indications, articulation, dynamics, etc.</li> <li>• Effective application of music technology in the creation of audio renditions</li> </ul>
<b>Assessment 3 Criteria</b>	Assessors will look for: <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 language and referencing.</li> </ul>
<b>Assessment 4 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Security in a range of musicianship skills at the piano and basic competence on classroom instruments.</li> <li>• Emerging technical ability at the piano and in accompaniment</li> </ul>

<b>Resources</b>
<b>Essential</b>  Class workbooks and materials provided at the start of the year. Reading for musicology class is issued in advance of the lecture. An anthology of out of copyright score based materials will be provided.

## Recommended

- Adler, Samuel (1989) *The Study of Orchestration* 2nd edn (New York: Norton)
- Cook, Nicholas, ed. (2002) *Rethinking Music* (Oxford: OUP)
- Cook, N. (2000) *Music: A very short introduction*. Oxford: Oxford University Press, USA.
- Day Trevor. (2013). *Success in Academic Writing*. Basingstoke : Palgrave Macmillan.
- Emerson, Isabelle (2005). *Five Centuries of Women Singers*, Greenwood Publishing Group, pp. 59-72.
- Gauldin, Robert (2004) *Harmonic Practice in Tonal Music* 2nd edn (New York: Norton)
- Hart, W. (2017). New light on George Bridgwater. *The Musical Times*, 158(1940), 95–106. <http://www.jstor.org/stable/44862826>.
- Harvey, Jonathan (1999) *Music and Inspiration* (London: Faber and Faber)
- Henderson, Lol & Stacey, Lee. (2014). *Encyclopaedia of 20th-century Music*. London: Routledge.
- Herbert, T. (2012) *Music in words: A guide to researching and writing about music*. 2nd edn. London: Associated Board of the Royal Schools of Music.
- Holder, Nathan. (2017) 'African' drumming, the homogenisation of a continent', *Media Diversified*, available at: <https://mediadiversified.org/2017/09/27/african-drumming-thehomogenisation-of-a-continent/>
- Holder, Nathan. (2020) 'Are we failing our black boys?', *Nate Holder Music*, available at: <https://www.nateholdermusic.com/post/are-we-failing-our-black-boys> [he has a whole section of his blog devoted to decolonising music education]
- Kennan, Kent (1998) *Counterpoint* 4<sup>th</sup> edn (New York: Prentice Hall)
- Lloyd, William and P. Terry (1993) *Rehearse, Direct and Play* (London: Musonix)
- MacMillan, James & J Martin (2021) *Creative Composition for the Classroom* (London: Trinity College London Press)
- Mangsen, S. (1998). 'Forms and Genre'. *Companion to Baroque Music*. Ed. Sadie, J. A. California: University of California Press. 376-408.
- Persichetti, Vincent (1961) *Twentieth-Century Harmony: Creative Aspects and Practice* 4<sup>th</sup> edn (New York: W W Norton & Company)
- Pratt, George (1996) *The Dynamics of Harmony* (Oxford: OUP)
- Rhind-Tutt, M (2009) *Music Technology from Scratch* London: Rhinegold Education.
- Rosselli, J. (1995). *Singers of Italian Opera: The History of a Profession*. Cambridge: Cambridge University Press.
- Rink, Jonathan, ed. (2002) *Musical Performance: A Guide to Understanding* (Cambridge: CUP)
- Salzer, Felix & C Schachter (1989) *Counterpoint in Composition* 2<sup>nd</sup> edn (New York: Columbia University Press)
- Samson, Jim and J.P.E. Harper-Scott, *An Introduction to Music Studies* Cambridge: Cambridge University Press, 2009.
- Schön, Donald (1983) *The Reflective Practitioner: How Professionals think in action* (London: Temple Smith)
- Silpayamanant, Jon. (2020) 'Diversity, Inclusive Programming, and Music Education (part 2): Postcolonialism', Mae Mai, available at: <https://silpayamanant.wordpress.com/2020/06/08/diversity-inclusive-programming-andmusic-education-postcolonialism/> [part of this series: <https://silpayamanant.wordpress.com/diversity-inclusive-programming-and-musiceducation-series/> ]
- Sturman, Paul (1983) *Harmony, Melody and Composition* (Harlow: Longman)

<ul style="list-style-type: none"> <li>• Taruskin, R. (2005) <i>The Oxford History of Western Music</i>. Volume 1-6. New York: Oxford University Press.</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> <li>• Trezise, Simon &amp; Cross, Jonathan. (2003). <i>The Cambridge Companion to Debussy</i>. Cambridge: Cambridge University Press.</li> <li>• Vella, Richard (2003) <i>Sounds in Space: Projects in Listening, Improvising and Composing</i> (London: Boosey &amp; Hawkes Music)</li> </ul>	
Other Information	Assessment 4 will be assessed by your class tutors. The E-journal should be shared with your tutors for discussion during the year and will be used at the end of the year for moderation purposes (as per Assessment Protocol 1).
Next Steps	BEx Integrated Music Studies - Level 2 (60)

<b>Assessment 1 Assessment Criteria:</b>	Evidence of building a broad technical foundation that supports your musical intentions	Foundational understanding of contextual issues relating to style and interpretation
<b>PASS</b> Outstanding work at this level	A performance that shows some evidence of <i>praxis</i> , that is pre-dominantly deployed with control and that exhibits moments of flair.	Reflection that demonstrates some critical, contextual and conceptual understanding that is informed in part by your performance.
<b>PASS</b> Excellent	A performance that shows clear evidence of breadth and depth in terms of technical security and musical understanding, and that is often deployed with control and moments of flair.	Reflection that demonstrates clear understanding of a wide range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Very good	A performance that shows some evidence of breadth and depth in terms of technical security and musical understanding.	Reflection that demonstrates some understanding of a range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Good	A performance that shows clear evidence of essential technical competence and musical awareness.	Reflection that demonstrates knowledge of some context, concepts, key ideas and theories
<b>PASS</b> Satisfactory	A performance that shows some evidence of essential technical competence and musical awareness.	Work that demonstrates some basic awareness of context, concepts, key ideas and theories
<b>FAIL</b> Inadequate/ Fail	Insufficient evidence of a broad technical foundation having been developed.	Reflection that demonstrates insufficient understanding of context, concepts, key ideas and theories that underpin the discipline

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

<b>Assessment 2 Assessment criteria:</b>	Understanding of how to apply compositional theories in the creation of new work.	Emerging contextual and stylistic awareness	Accuracy in staff notation, including tempo indications, articulation, dynamics, etc.	Effective application of music technology in the creation of audio renditions
<b>PASS</b> Outstanding work at this level	Your work convincingly draws upon and explores a range of theories and concepts in most places	There is consistent evidence in your work of stylistic and contextual understanding, some of which is sophisticated.	Your musical intentions are made clear throughout through careful and thoughtful use of performance directions.	A very imaginative approach to your use of music technology is in evidence.
<b>PASS</b> Excellent	Your work convincingly draws upon and explores a range of theories and concepts in many places	There is consistent evidence in your work of stylistic and contextual understanding.	Your musical intentions are made clear in most places through careful and thoughtful use of performance directions.	Some imaginative use of music technology is evident.
<b>PASS</b> Very good	There is evidence in many places in your work of you drawing upon a range of theories and concepts.	There is evidence in your work of stylistic and contextual understanding, in many places.	Your score includes a reasonable number of performance directions but there a number of places where your intentions are uncertain and ambiguous.	A very good level of understanding of basic competencies in music technology is evident with these being used effectively in many places.
<b>PASS</b> Good	There is evidence in a number of places of you drawing upon a limited range of compositional theories and concepts.	There is some evidence in your work of your stylistic awareness and your awareness of context.	Your score is sufficiently clear but there is a great deal of scope to make your musical intentions much clearer to the players through the inclusion of more performance directions.	A good level of understanding of basic competencies in music technology is evident with these at times being used effectively.
<b>PASS</b> Satisfactory	There is some occasional evidence in your work of you drawing upon a limited range of compositional theories and concepts.	There is some limited evidence in your work of your stylistic awareness and your awareness of context.	Your score is sufficiently clear that performers are able to play from it.	A basic level of competence in the use of music technology is evident.



<b>FAIL</b> Inadequate/Fail	Your work demonstrates too limited a range of concepts and context has been drawn upon, does not demonstrate an exploratory approach and is structurally very weak.	Your work does not demonstrate awareness of context and style.	Your score presentation is extremely unclear.	Insufficient level of competence in the use of music technology.
--------------------------------	---	--	---	--

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

<b>Assessment 3 Assessment criteria:</b>	<b>Deep knowledge and understanding of the context of the subject being discussed</b>	<b>the ability to identify and evaluate evidence</b>	<b>a coherent and focused argument that synthesises and analyses a range of ideas and concepts</b>	<b>clear communication skills through the appropriate use of language and referencing</b>
<b>PASS</b> Outstanding work at this level	Your work demonstrates an impressive understanding of the context of the subject discussed.	You have identified an impressive range of relevant and advanced sources to research, selected and analysed information appropriate to the task.	The essay identifies a range of key arguments in relation to the topic that are excellently structured and demonstrate an exceptionally detailed understanding of the material at this level. Evidence is used to support and explore points in a mature and sophisticated manner.	The essay demonstrates an outstanding command of written language. All sources are fully and accurately referenced, and presentation is polished overall.
<b>PASS</b> Excellent	Your work demonstrates an excellent understanding of the context of the subject discussed.	You have identified an excellent range of relevant and advanced sources to research, selected and analysed information appropriate to the task.	The essay identifies a very good range of key arguments that are very well structured and demonstrate an excellent knowledge and understanding of the topic. Evidence is used to support and develop points in a mature and confident manner.	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>PASS</b> Very good	Your work demonstrates a very good understanding of the context of the subject discussed.	You have identified a very good range of relevant and mostly advanced sources to research, selected and analysed information appropriate to the task.	The essay identifies a good range of key arguments then demonstrate a very good understanding of the topic. The essay is structured in a logical manner that generally serves the material well. Evidence is used effectively to support and develop points.	The essay 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.
<b>PASS</b> Good	Your work demonstrates a good understanding of the context of the subject discussed.	There is generally good evidence of an ability to research, select and analyse information from a range of relevant sources appropriate to the task, although there is room still for a broader, more advanced and/or more varied range of sources.	The essay identifies a range of clear and relevant arguments in relation to the topic although the scope of the ideas needs development in places. While a clear structure may be evident, there are sometimes shortcomings in its effectiveness. Evidence is used to support arguments, though not always to its full potential.	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.
<b>PASS</b> Satisfactory	Your work demonstrates a satisfactory understanding of the context of subject discussed.	There is satisfactory evidence an ability to research, select and analyse information in relation to the task, but the range of material is limited. There may areas where further research/analysis is obviously needed.	The essay identifies some clear arguments, although there may be material that lacks obvious relevance and occasional factual errors. There is an attempt to structure arguments clearly, but points do not always follow in a logical order. There is some appropriate but limited use of evidence to support arguments.	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.
<b>FAIL</b> Inadequate/Fail	There is limited or no understanding of the context of the subject discussed.	There is limited or no evidence of an ability research, select and analyse information appropriate to the task. Resources are very	The essay 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	Expression often or consistently interferes with the meaning, and there are frequent and obvious mistakes in spelling, punctuation and/or grammar.

		limited and not always relevant.	and unclear manner. Ideas are mostly unsubstantiated, anecdotal and/or over-generalized. Evidence is irrelevant or omitted when obviously required.	There is little or no attempt to reference sources. The essay demonstrates a very limited understanding of good academic practice.
--	--	----------------------------------	---	--

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

<b>Assessment 4</b> <b>Assessment criteria:</b>	Security in a range of musicianship skills at the piano and basic competence on classroom instruments.	Emerging technical ability at the piano and in accompaniment
<b>PASS</b> Outstanding work at this level	You have demonstrated in class and in your E-Journal, security, fluency and some expressive qualities through a range of skills at the piano and on classroom instruments.	You have demonstrated in class and in your E-Journal breadth and depth in terms of technical security and musical expressiveness
<b>PASS</b> Excellent	You have demonstrated in class and in your E-Journal, security and fluency through a range of skills at the piano and on classroom instruments.	You have demonstrated in class and in your E-Journal some breadth and depth in terms of technical security and musical understanding.
<b>PASS</b> Very good	You have demonstrated in class and in your E-Journal, security and emerging fluency through a range of skills at the piano and on classroom instruments.	You have demonstrated in class and in your E-Journal evidence of technical security and musical expressiveness.
<b>PASS</b> Good	You have demonstrated in class and in your E-Journal, some security and emerging fluency in places through a range of skills at the piano and on classroom instruments.	You have demonstrated in class and in your E-Journal some evidence of technical competency and musical expressiveness.
<b>PASS</b> Satisfactory	You have demonstrated in class and in your E-Journal some security at a range of musicianship skills at the piano and basic on classroom instruments.	You have demonstrated in class and in your E-Journal some evidence of emerging technical competency and musical expressiveness.
<b>FAIL</b> Inadequate/Fail	You have not demonstrated sufficient security in keyboard musicianship and/or on classroom instruments.	You have not demonstrated sufficient technical security in piano accompaniment.

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

<b>Module Title</b>	<b>BEd Integrated Music Studies - Level 2 (60)</b>
<b>SCQF Level</b>	8
<b>Credit Rating</b>	60 SCQF Credits / 30 ECTS Credits
<b>Total notional student effort hours</b>	600
<b>Status</b>	Core on BEd (Music), Year Two
<b>Pre-requisites</b>	BEd Integrated Music Studies - Level 1 (70)
<b>Co-requisites</b>	None
<b>Anti-Requisites</b>	None
<b>Module overview</b>	<p>In this module, building on work undertaken in year one, you will deepen and extend your knowledge and understanding of music so that you are a well-rounded and well-equipped musician with a broad knowledge base on which to draw when working as a student teacher in schools.</p> <p>The principal areas of study will be:</p> <ul style="list-style-type: none"> <li>• The study of music in its historical, social, theoretical and philosophical contexts - all classes.</li> <li>• Academic writing in music - principally through Musicology Seminars</li> <li>• Performance - on principal study, piano, ensemble and choir</li> <li>• Improvisation - in Musics of the World seminar, keyboard musicianship</li> <li>• Composition - in music technology seminars.</li> <li>• Musicianship - through keyboard musicianship seminar, choir, Ensemble, music technology seminar and Musics of the World.</li> </ul>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
1:1 Principal Study Lessons	20.25
Performance Class	4
Musicology Seminar	13

Musics of the World Seminars/Workshops	18
Composition, Music Theory and Analysis Seminar	8
Music Technology Seminar	57.5
Piano Accompaniment Seminar	24
Keyboard Musicianship Seminar	24
Choir	15
Ensemble	25
Independent Study	385.25
<b>Learning Outcomes</b>	
On completion of this module you will be able to:	
<b>LO1</b>	demonstrate technical competency and musical understanding in instrument or vocal performance through the performance of a range of repertoire.
<b>LO2</b>	draw upon and apply a range of global concepts and contexts in music and music technology through the creation of new music.
<b>LO3</b>	Create and effectively communicate arguments that analyse and synthesize scholarship of music from a range of traditions in their social and historical contexts.
<b>LO4</b>	demonstrate a broad range of skills in keyboard musicianship and piano accompaniment.
<b>Assessment</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<b>Type:</b> Performance (LO1) <b>Scope:</b> 12 minute performance plus 5 minute viva voce. <b>Weighting:</b> PASS/FAIL
<b>Assessment 2, Type, scope and Weighting</b>	<b>Type:</b> Creative Folio (LO2) <b>Scope:</b> <u>Two</u> compositions between six and 10 minutes in total duration. <b>Weighting:</b> PASS/FAIL
<b>Assessment 3, Type, scope and Weighting</b>	<b>Type:</b> Musicology Folio (LO3) <b>Scope:</b> One essay (c. 2000 words) plus two or three formative exercises (totalling no more than 2000 words). <b>Weighting:</b> PASS/FAIL
<b>Assessment 4, Type, scope and Weighting</b>	<b>Type:</b> Continuous Observation (LO4) <b>Scope:</b> You will keep a small E-Journal of your progress during the year in keyboard musicianship, piano accompaniment and classroom instruments. The E-journal should

	<p>consist of videos of completed examples from class.</p> <p><b>Weighting:</b> PASS/FAIL</p>
--	---

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr John Gormley</b>
<b>Module schedule</b>	
<p><u>1:1 Principal Study Lessons</u> Typically a 45 minute lesson each week for 27 weeks.</p> <p><u>Performance Class</u> Typically one 90 minute class in Term 2 and one 90 minutes class in Term 3.</p> <p><u>Musicology Seminar</u> One-hour seminar. Typically Term 1, weeks 1-5; Term 2, weeks 1-5; Term 3, weeks 1-3</p> <p><u>Music of the World Seminar/ Workshop</u> Weekly 90 minute class (whole or half cohort groups depending on topic). Typically: Term 1, weeks 1-5; Term 2, weeks 1-5; Term 3, weeks 1-2</p> <p><u>Composition, Music Theory and Analysis Class</u> Eight one hour classes spread throughout the year.</p> <p><u>Music Technology Seminar</u> Term 1: Two x 90 minute classes per week, weeks 2-6 Term 2: Two x 90 minute classes per week, weeks 1-5 Term 3: One 90 minute class per week, weeks 1-5</p> <p>Ten one-hour Sonic Arts classes, Term one or Term two Ten one-hour Virtual Instruments classes, Term one or Term two</p> <p><u>Piano Accompaniment Seminar</u> One hour per week for 24 weeks in small groups of 4 or 5 students.</p> <p><u>Keyboard Musicianship Seminar</u> One hour per week for 24 weeks in small groups of 4 or 5 students.</p> <p><u>Ensemble</u> Ensemble normally meets on Monday or Tuesday evenings during Terms 1 and Term 2 (weeks 1-3) with a concert in Term 3. Ensemble in Term 1 will be a collaborative composition which will link to work in music technology.</p> <p><u>Choir</u> Rehearsals (90 minutes) on Mondays of Term 1, normally weeks 4-10 with a rehearsal and concert in Week 11 or Term 2.</p>	



Assessment Outline	
<b>Formative feedback</b> Description and timeline	Ongoing verbal feedback from tutors. Formative written feedback once or twice per year in each area of study.
<b>Summative assessment</b> Description	<p><u>Assessment 1: Performance viva</u>            Assessed LOs: 1</p> <p>One end-of-year performance of around 12 minutes plus five minute <i>viva voce</i>. You should select a Programme of music that demonstrates you technical and musical development during the course of the year. You should be prepared to discuss issues relating to technique, style and interpretation during the <i>viva voce</i>.</p> <p><u>Assessment 2: Creative Folio</u>            Assessed LOs: 2</p> <p>You will submit a folio of <u>two</u> compositions with a total duration of between six and 10 minutes. These pieces should show your ability to apply learning from across your studies in music. You should also apply skills learned in music technology during the course of the year to the production of the final audio renditions of your work.</p> <p><u>Assessment 3: Musicology Folio</u>            Assessed LOs: 3</p> <p>You will submit a folio of essay during the course of the year: two or three short formative pieces of work during terms 1 &amp; 2 (totalling no more than 2000 words) and one summative essay (c. 2000 words) in Term Three.</p> <p><u>Assessment 4: Continuous Observation</u>            Assessed LOs: 4</p> <p>During the course of the year you maintain an E-Journal of work in the areas of piano accompaniment and keyboard musicianship. This journal will be used to moderate your tutors' pass/fail outcomes in these areas.</p>
<b>Feedback methods</b>	Formative: Verbal feedback and advice from tutors during the course of the year. Periodic written and mutually constructed formative reports in keyboard, accompaniment and principal study. Summative: One report for each of the four summative assessments.
Assessment Criteria and Rubric	

<b>Assessment 1 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Evidence of a broad technical foundation that supports your musical intentions</li> <li>• Understanding of contextual issues relating to style and interpretation</li> </ul>
<b>Assessment 2 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• an exploratory but coherent approach to the creation of new music that draws upon a range of theoretical concepts within a global context.</li> <li>• Accuracy in staff notation, including tempo indications, articulation, dynamics, etc.</li> <li>• Effective application of music technology in the creation of audio renditions</li> </ul>
<b>Assessment 3 Criteria</b>	<p>Assessors will look 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 4 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Security and emerging fluency in a range of musicianship skills at the piano</li> <li>• Technical security and musical expressiveness in piano accompaniment</li> </ul>

<b>Resources</b>
<p><b>Essential</b></p> <p>Workbooks provided at the start of the academic year.</p>

## Recommended

- Adler, Samuel (1989) *The Study of Orchestration* 2nd edn (New York: Norton)
- Atkinson, D. (2014). *The Anglo-Scottish Ballad and its imaginary context*. London: Open Book Publishers.
- Boakye, Jeffrey (2021) *Musical Truth A Musical Journey through Modern Black Britain*, Croyden: Faber.
- Brown, Rae Linda, (2020) *The Heart of a Woman*, Chicago: University of Illinois Press.
- Cook, Nicholas, ed. (2002) *Rethinking Music* (Oxford: OUP)
- Cook, N. (2000) *Music: A very short introduction*. Oxford: Oxford University Press, USA.
- Day-O'Connell, J. (2009). Debussy, Pentatonicism, and the Tonal Tradition.
- Day Trevor. (2013). *Success in Academic Writing*. Basingstoke : Palgrave Macmillan.
- Emerson, Isabelle (2005). *Five Centuries of Women Singers*, Greenwood Publishing Group, pp. 59-72.
- Gauldin, Robert (2004) *Harmonic Practice in Tonal Music* 2nd edn (New York: Norton)
- Gelbart, M. (2012). Allan Ramsay, The Idea of 'Scottish Music' And The Beginnings of 'National Music' In Europe. *Eighteenth Century Music*, 9(1), 81-108. doi:10.1017/S1478570611000352
- Hart, W. (2017). New light on George Bridgwater. *The Musical Times*, 158(1940), 95–106. <http://www.jstor.org/stable/44862826>.
- Harvey, Jonathan (1999) *Music and Inspiration* (London: Faber and Faber)
- Henderson, Lol & Stacey, Lee. (2014). *Encyclopaedia of 20th-century Music*. London: Routledge.
- Herbert, T. (2012) *Music in words: A guide to researching and writing about music*. 2nd edn. London: Associated Board of the Royal Schools of Music.
- Kennan, Kent (1998) *Counterpoint* 4<sup>th</sup> edn (New York: Prentice Hall)
- Leppert, R. (1993). *Music and Image: Domesticity, Ideology and Socio-cultural Formation in Eighteenth-Century England*. Cambridge: Cambridge University Press.
- Lloyd, William and P. Terry (1993) *Rehearse, Direct and Play* (London: Musonix)
- MacMillan, James & J Martin (2021) *Creative Composition for the Classroom* (London: Trinity College London Press)
- Mangsen, S. (1998). 'Forms and Genre'. *Companion to Baroque Music*. Ed. Sadie, J. A. California: University of California Press. 376-408.
- McAulay, K. (2013) *Our Ancient National Airs: Scottish Song Collecting from the Enlightenment to the Romantic Era*, Surrey: Ashgate, pp 105-127
- McCue, K. (2009) 'Burns songs and Poetic Craft', *The Edinburgh Companion to Robert Burns*, Curruthers, G. (ed). Edinburgh: Edinburgh University Press.
- Nadeau, R. (1979): *Debussy and the Crisis of Tonality*
- Nelson, C. (2000). *Tea-Table Miscellanies: The Development of Scotland's Song Culture, 1720-1800*. *Early Music*, 28(4), 597-618. Retrieved from <http://www.jstor.org/stable/3518998>
- Persichetti, Vincent (1961) *Twentieth-Century Harmony: Creative Aspects and Practice* 4<sup>th</sup> edn (New York: W W Norton & Company)
- Pittock, M. (2007). 'Allan Ramsay and the Decolonisation of Genre'. *The Review of English Studies*, New Series, Vol. 58, No. 235
- Pratt, George (1996) *The Dynamics of Harmony* (Oxford: OUP)
- Rhind-Tutt, M (2009) *Music Technology from Scratch* London: Rhinegold Education.

- Robertson-Kirkland, Brianna E. (2020) "Mapping Changes to the Songs in The Gentle Shepherd, 1725-1788," *Studies in Scottish Literature*: Vol. 46: Iss. 2, 103–126. Available at: <https://scholarcommons.sc.edu/ssl/vol46/iss2/8>
- Rink, Jonathan, ed. (2002) *Musical Performance: A Guide to Understanding* (Cambridge: CUP)
- Salzer, Felix & C Schachter (1989) *Counterpoint in Composition* 2<sup>nd</sup> edn (New York: Columbia University Press)
- Samson, Jim and J.P.E. Harper-Scott, *An Introduction to Music Studies* Cambridge: Cambridge University Press, 2009.
- Sheridan, M., & Byrne, C. (2002). Ebb and flow of assessment in music. *British Journal of Music Education*, 19(2), 135-143. doi:10.1017/S0265051702000220
- Schön, Donald (1983) *The Reflective Practitioner: How Professionals think in action* (London: Temple Smith)
- SQA (2019) SQA National 5 Music Technology. Available at: <https://www.sqa.org.uk/sqa/56950.html> (Accessed 7 March 2023.)
- Sturman, Paul (1983) *Harmony, Melody and Composition* (Harlow: Longman)
- Taruskin, R. (2005) *The Oxford History of Western Music*. Volume 1-6. New York: Oxford University Press.
- Taruskin, Richard and P. Weiss, *Music in the Western World: a History in Documents* (2<sup>nd</sup> edition) Belmont, CA: Thomson/Schirmer 2008.
- Vella, Richard (2003) *Sounds in Space: Projects in Listening, Improvising and Composing* (London: Boosey & Hawkes Music)
- Yoens, S. (1999). *Schubert's Poets and the Making of Lieder*. Cambridge: Cambridge University Press.

Other Information	Assessment 4 will be assessed by your class tutors. The E-journal should be shared with your tutors for discussion during the year and will be used at the end of the year for moderation purposes (as per Assessment Protocol 1).
Next Steps	BEd Creative Music Studies - Level 3 (20)

<b>Assessment 1 Assessment criteria:</b>	Evidence of a broad technical foundation that supports your musical intentions	Understanding of contextual issues relating to style and interpretation
<b>PASS</b> Outstanding work at this level	A performance that shows evidence of <i>praxis</i> in many places and that is deployed with control and moments of expertise and flair.	Reflection that demonstrates critical, contextual and conceptual understanding that is in part informed by your performance.
<b>PASS</b> Excellent	A performance that shows some evidence of <i>praxis</i> , that is pre-dominantly deployed with control and that exhibits moments of flair.	Reflection that demonstrates some critical, contextual and conceptual understanding that is informed in part by your performance.
<b>PASS</b> Very good	A performance that shows clear evidence of breadth and depth in terms of technical security and musical understanding, and that is often deployed with control and moments of flair.	Reflection that demonstrates clear understanding of a wide range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Good	A performance that shows some evidence of breadth and depth in terms of technical security and musical understanding.	Reflection that demonstrates some understanding of a range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Satisfactory	A performance that shows clear evidence of essential technical competence and musical awareness.	Reflection that demonstrates knowledge of some context, concepts, key ideas and theories
<b>FAIL</b> Inadequate/Fail	Insufficient evidence of technical competence and musical awareness.	Insufficient understanding of context, concepts, key ideas and theories that underpin the discipline.

**Note: To progress to BEd Principal Performance Study - Level 3 (20), you must achieve a "Good" pass at this level.**

<b>Assessment 2</b> <b>Assessment criteria:</b>	an exploratory but coherent approach to the creation of new music that draws upon a range of theoretical concepts within a global context.	Accuracy in staff notation, including tempo indications, articulation, dynamics, etc.	Effective application of music technology in the creation of audio renditions
<b>PASS</b> Outstanding work at this level	Your work convincingly and coherently draws upon and explores a range of concepts and contexts.	Your musical intentions are clear throughout through the careful, thoughtful and nuanced use of performance directions.	Sophisticated and imaginative use of music technology in your creative work.
<b>PASS</b> Excellent	Your work convincingly draws upon and explores a range of concepts and contexts. Your work has a clear sense of form that supports the overarching trajectory of your work.	Your musical intentions are made clear throughout through careful and thoughtful use of performance directions.	A very imaginative approach to your use of music technology is in evidence.
<b>PASS</b> Very good	There is evidence in your work of you drawing upon and exploring a range of concepts and context. Your work has a clear structure which helps to underpin the overarching shape of your work.	Your musical intentions are made clear in most places through careful and thoughtful use of performance directions.	Some imaginative use of music technology is evident.
<b>PASS</b> Good	There is evidence in your work of you drawing upon and exploring some concepts and context. Your work has structure but this underpins your musical intentions to a limited degree.	Your score includes a reasonable number of performance directions but there a number of places where your intentions are uncertain and ambiguous.	A very good level of understanding of basic competencies in music technology is evident with these being used effectively in many places.
<b>PASS</b> Satisfactory	There is some evidence in your work of you drawing upon and exploring some concepts and context but to a limited degree. Your work has structure but this does not convincingly underpin the intention of the work.	Your score is sufficiently clear but there is a great deal of scope to make your musical intentions much clearer to the players through the inclusion of more performance directions.	A good level of understanding of basic competencies in music technology is evident with these at times being used effectively.

<b>FAIL</b> Inadequate/Fail	Your work demonstrates too limited a range of concepts and context has been drawn upon, does not demonstrate an exploratory approach and is structurally very weak.	Your score presentation is extremely unclear.	Application of music technology is poor.
--------------------------------	---	---	--

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

<b>Assessment 3 Assessment criteria:</b>	<b>Deep knowledge and understanding of the context of the subject being discussed</b>	<b>the ability to identify and evaluate evidence</b>	<b>a coherent and focussed argument that synthesises and analyses a range of ideas and concepts</b>	<b>clear communication skills through the appropriate use of language and referencing</b>
<b>PASS</b> Outstanding work at this level	Your work demonstrates an impressive understanding of the context of the subject discussed.	You have identified an impressive range of relevant and advanced sources to research, selected and analysed information appropriate to the task.	The essay identifies a range of key arguments in relation to the topic that are excellently structured and demonstrate an exceptionally detailed understanding of the material at this level. Evidence is used to support and explore points in a mature and sophisticated manner.	The essay demonstrates an outstanding command of written language. All sources are fully and accurately referenced, and presentation is polished overall.
<b>PASS</b> Excellent	Your work demonstrates an excellent understanding of the context of the subject discussed.	You have identified an excellent range of relevant and advanced sources to research, selected and analysed information appropriate to the task.	The essay identifies a very good range of key arguments that are very well structured and demonstrate an excellent knowledge and understanding of the topic. Evidence is used to support and develop points in a mature and confident manner.	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>PASS</b> Very good	Your work demonstrates a very good understanding of the context of the subject discussed.	You have identified a very good range of relevant and mostly advanced sources to research, selected and analysed information appropriate to the task.	The essay identifies a good range of key arguments then demonstrate a very good understanding of the topic. The essay is structured in a logical manner that generally serves the material well. Evidence is used effectively to support and develop points.	The essay 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.
<b>PASS</b> Good	Your work demonstrates a good understanding of the context of the subject discussed.	There is generally good evidence of an ability to research, select and analyse information from a range of relevant sources appropriate to the task, although there is room still for a broader, more advanced and/or more varied range of sources.	The essay identifies a range of clear and relevant arguments in relation to the topic although the scope of the ideas needs development in places. While a clear structure may be evident, there are sometimes shortcomings in its effectiveness. Evidence is used to support arguments, though not always to its full potential.	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.
<b>PASS</b> Satisfactory	Your work demonstrates a satisfactory understanding of the context of subject discussed.	There is satisfactory evidence an ability to research, select and analyse information in relation to the task, but the range of material is limited. There may areas where further research/analysis is obviously needed.	The essay identifies some clear arguments, although there may be material that lacks obvious relevance and occasional factual errors. There is an attempt to structure arguments clearly, but points do not always follow in a logical order. There is some appropriate but limited use of evidence to support arguments.	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.
<b>FAIL</b> Inadequate/Fail	There is limited or no understanding of the context of the subject discussed.	There is limited or no evidence of an ability research, select and analyse information appropriate to the task. Resources are very	The essay 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	Expression often or consistently interferes with the meaning, and there are frequent and obvious mistakes in spelling, punctuation and/or grammar.

		limited and not always relevant.	and unclear manner. Ideas are mostly unsubstantiated, anecdotal and/or over-generalized. Evidence is irrelevant or omitted when obviously required.	There is little or no attempt to reference sources. The essay demonstrates a very limited understanding of good academic practice.
--	--	----------------------------------	---	--

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

<b>Assessment 4 Assessment criteria:</b>	Security and emerging fluency in a range of musicianship skills at the piano	Technical security and musical expressiveness in piano accompaniment
<b>PASS</b> Outstanding work at this level	You have demonstrated in class and in your E-Journal, security, fluency and expressive qualities through a range of keyboard musicianship exercises.	You have demonstrated in class and in your E-Journal breadth and depth in terms of technical security and musical expressiveness in your playing, that is sometimes deployed with flair.
<b>PASS</b> Excellent	You have demonstrated in class and in your E-Journal, security, fluency and some expressive qualities through a range of keyboard musicianship exercises.	You have demonstrated in class and in your E-Journal breadth and depth in terms of technical security and musical expressiveness
<b>PASS</b> Very good	You have demonstrated in class and in your E-Journal, security and fluency through a range of keyboard musicianship exercises.	You have demonstrated in class and in your E-Journal some breadth and depth in terms of technical security and musical understanding.
<b>PASS</b> Good	You have demonstrated in class and in your E-Journal, security and emerging fluency through a range of keyboard musicianship exercises.	You have demonstrated in class and in your E-Journal evidence of technical security and musical expressiveness.
<b>PASS</b> Satisfactory	You have demonstrated in class and in your E-Journal, some security and emerging fluency in places through a range of keyboard musicianship exercises.	You have demonstrated in class and in your E-Journal some evidence of technical competency and musical expressiveness.
<b>FAIL</b> Inadequate/Fail	You have not demonstrated sufficient security in keyboard musicianship.	You have not demonstrated sufficient technical security in piano accompaniment.

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

Module Title	BEd Creative Music Studies - Level 3 (20)		
SCQF Level	9		
Credit Rating	20		
Total notional student effort hours	200		
Status	Core on BEd (Music), year three.		
Pre-requisites	BEd Integrated Music Studies - Level 2 (60)		
Co-requisites	None		
Anti-Requisites	None		
Module overview	<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>		
Learning Modes	Hours (Actual and Notional)		
Lectures / seminars	44		
Supervised Groupwork	10		
Independent Study	146		
Learning Outcomes			
LO1	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>	

<b>Assessment 1 Criteria</b>	<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>
------------------------------	--

<b>Resources</b>	
<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>• 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>	Your folio submission will be staggered during the year so that feedback from one part submission can inform future work.
<b>Next Steps</b>	BEd Creative Music Studies - Level 4 (20)

	A critical approach to composition demonstrating an understanding of musical style and genre including approaches to structure and musical material	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.	An understanding of mood, pacing and synchronisation when composing for film	An ability to create sound design demonstrating an understanding of the core components including dialogue, foley, synchronised effects and atmos.	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.
<b>A1-A2</b> Outstanding work at this level.	<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>
<b>A3-5</b> Excellent	At this level the musical structures will be well paced, engaging and	You will be able to make recordings of excellent quality with a strong sense of how to shape the sound through mic choice and	Your scene will have excellent pacing, that both supports the on-screen action and	Your sound design will fully translate the world of the film into sound.	You will be able to contextualise the concepts you choose to explore, and offer interesting, achievable

	<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>placement. The 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>draws the 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 atmosphere 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>
<b>B1-3</b> Very good	The musical material will be engaging and	Your mic technique will be appropriate for the genre,	You sync sounds will be very well	Your sound design will very effectively	You will be able to contextualise the



	<p>demonstrate an ability to develop musical ideas.</p>	<p>and demonstrate an ability to make detailed recordings where the sound of the original material can be used to create a very good product.</p> <p>Your edited recordings will create very good performances, demonstrating a technique that disguises the editing techniques very well.</p> <p>Your mixes will be technically very good, and there will be elements of creativity that support the structure of the music.</p>	<p>handled, contributing to a very effective sense of pace that matches the on-screen action well.</p>	<p>translate the world of the film into sound.</p> <p>The continuity and structuring of the sound in the scene will be well handled with some minor issues.</p> <p>At this level you will explore perspective, layering and structuring to create a dynamic sound design that supports the scene.</p>	<p>concepts you choose to explore, and offer interesting, achievable solutions for the teaching of music technology topics.</p> <p>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.</p> <p>In planning individual lessons you will be able to plan specific lessons/learning resources that will communicate the concepts involved clearly through interesting activities.</p>
<p><b>C1-3</b> Good</p>	<p>At this level the structure of the music will conform to the stylistic traits of the genre. There may be some attempt to push the boundaries of the genre, but these may</p>	<p>You will be able to place microphones, using appropriate techniques for the style and genre recorded.</p> <p>You will be able to edit recordings to create effective performances, but</p>	<p>All of your synchronised sounds will be convincingly sync'd with on-screen actions.</p> <p>You may have missed</p>	<p>Your various sound design elements will effectively translate the world of the film into sound.</p> <p>There may be issues in the continuity and structuring of the sound</p>	<p>Your work will be able to contextualise the learning and offer practical, achievable solutions for the teaching of music technology topics.</p>

	<p>not 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>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>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>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>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>
<b>D1-3</b> Satisfactory	<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 the musical style/genre of the material.</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 in ways that are unclear, or have mistakes.</p>

<p><b>E1-2</b> Inadequate/ Fail</p>	<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>
---	--	--	--	---	---

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

## 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>	<p>Assessors will look 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, effective and thorough approaches to long-term lesson planning.</li> </ul>
----------------------------------	--

<b>Resources</b>	
<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>	
Other Information	None
Next Steps	Masters level study in composition.

<b>Assessment 1 Assessment criteria:</b>	Clear and precise documentation of your studio design including the live room and control acoustics and cabling plan.	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.
<b>A1-A2</b> Outstanding work at this level.	<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>
<b>A3-5</b> Excellent	<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>	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>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 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>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>Your wiring schematic will use appropriate connection types for live 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>	
<b>D1-3</b> Satisfactory	<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>	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.
<b>E1-2</b> Inadequate/ Fail	<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>	At this level your resources will be substantially incomplete. There will be no differentiation and an unsatisfactory understanding of how to communicate technical details.

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

<b>Assessment 2 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.	At this level your work will be flawless, with a highly musical approach to balance and orchestration of sound design and music.  At this level your material will be very well shaped with highly creative application of mixing techniques to create an imaginative final mix.	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.	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.  The music you create will go beyond the technical means, drawing the listener into the world of your music.	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.
<b>A3-5</b> Excellent	Your composition and sound design will be excellent.  The final mix will be excellent, with balance and clarity between the music and sound design.	Your ability to compose and create sound design for screen will be excellent. You will demonstrate excellent composition and sound design technique.  The mood and meaning of your scene(s) will be articulated very clearly with highly appropriate and creative responses in the music and sound design.	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.	You will demonstrate an excellent understanding of schools curricula in music technology and composition.  Your long and short-term planning will be highly organised, and creative with engaging classroom activities supported by well thought through static resources.

<p><b>B1-3</b> Very good</p>	<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 learn 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>
<p><b>C1-3</b> Good</p>	<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 not be effectively balanced throughout. You may not have considered the combination of the two elements in terms of orchestration (spectra), dynamics and space.</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 portray the mood and meaning of a scene.</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 may not be producing resources that supplement the live classes.</p>

<b>D1-3</b> Satisfactory	<p>At this level the integration of sound design and music will be satisfactory. There may some gaps in the sound design or music.</p> <p>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.</p>	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.	<p>You will demonstrate a satisfactory understanding of school curricula in music technology and composition.</p> <p>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.</p> <p>At this level it is likely that your planned classroom activities</p>
<b>E1-2</b> Inadequate/ Fail	At this level your 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 of no attempt to shape the MIDI data to create a musical 'performance'.	<p>Your understanding of school curricula in music technology and composition will be unsatisfactory.</p> <p>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.</p>

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

## BEd Electives (alphabetical order)

Module Title	Accompaniment Studies - Level 3 (10)	
SCQF Level	9	
Credit Rating	10 SCQF credits / 5 ECTS credits	
Total notional student effort hours	100 hours	
Status	Elective on BEd (Music), years 3 and 4	
Pre-requisites	BEd Integrated Music Studies - Level 2 (60)	
Co-requisites	None	
Anti-Requisites	None	
Module overview and relationship to programme aims (programme) or rationale for module (options)	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.	
Learning Modes		Hours (Actual and Notional)
Group Lessons		22
Independent Study		78
Learning Outcomes		
On completion of this module, you will be able to:		
LO1	Securely and supportively perform a range of contrasting piano accompaniments	
Assessment		
You will be assessed through:		
Assessment 1, Type, scope and Weighting	<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 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</b> <b>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.**



Module Title	Accompaniment Studies - Level 4 (10)	
SCQF Level	10	
Credit Rating	10 SCQF credits / 5 ECTS credits	
Total notional student effort hours	100 hours	
Status	Elective on BEd (Music), year 4	
Pre-requisites	Accompaniment Studies - Level 3 (10)	
Co-requisites	None	
Anti-Requisites	Accompaniment Studies - Level 4 (20)	
Module overview and relationship to programme aims (programme) or rationale for module (options)	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.	
Learning Modes		Hours (Actual and Notional)
Group Lessons		22
Independent Study		78
Learning Outcomes		
On completion of this module, you will be able to:		
LO1	Perform advanced accompaniments securely and fluently with a supportive connection to your soloist(s)	
Assessment		
You will be assessed through:		
Assessment 1, Type, scope and Weighting	<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>	

Group Lessons: one hour per week for 20 weeks (Mondays) Independent Study: <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	Assessment 1: Performance Assessed LOs: LO1  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.
<b>Feedback methods</b>	Formative Feedback and goals to be captured by your tutor online using Microsoft Class Notebook. A Summative Feedback Report and Grade will be provided by two internal examiners.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <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>	
Other Information	None
Next Steps	

<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 perosnality.	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.**

Module Title	Accompaniment Studies - Level 4 (20)	
SCQF Level	10	
Credit Rating	20 SCQF credits / 10 ECTS credits	
Total notional student effort hours	200 hours	
Status	Elective on BEd (Music), year 4	
Pre-requisites	Accompaniment Studies - Level 3 (10)	
Co-requisites	None	
Anti-Requisites	Accompaniment Studies - Level 4 (10)	
Module overview and relationship to programme aims (programme) or rationale for module (options)	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.	
Learning Modes		Hours (Actual and Notional)
1:1 lessons		11
Independent Study		189
Learning Outcomes		
On completion of this module, you will be able to:		
LO1	Perform advanced accompaniments securely and fluently with a supportive connection to your soloist(s)	
Assessment		
You will be assessed through:		
Assessment 1, Type, scope and Weighting	<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>	

30 minutes of 1:1 lessons for twenty weeks. Independent Study: <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	Assessment 1: Performance Assessed LOs: LO1  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.
<b>Feedback methods</b>	Formative Feedback and goals to be captured by your tutor online using Microsoft Class Notebook. A Summative Feedback Report and Grade will be provided by two internal examiners.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <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>	
Other Information	None
Next Steps	

<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 Support for Learning - Level 3 (10)</b>
<b>SCQF Level</b>	9
<b>Credit Rating</b>	10 SCQF Credits / 10 ECTS Credits
<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 3 (20)
<b>Co-requisites</b>	BEd Professional Studies - Level 3 (20) if not previously taken.
<b>Anti-Requisites</b>	None
<b>Module overview</b>	<p>In this module you will explore the concept of inclusion and inclusive practice via interactive, discussion-based workshops and activities. The content will allow you to develop a greater understanding of inclusion and will be closely linked to your classroom practice.</p> <p>This module will explore the wide variety of factors that 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>The module aims to:</p> <ul style="list-style-type: none"> <li>• Explore the concept of inclusion and the forms which it takes within the classroom;</li> <li>• Developing an understanding of some factors which can influence a child's learning including, socio-economic issues, disability and high ability;</li> <li>• Promote the development of a critical understanding of the literature and policies around inclusion and inclusive practice and relate this to the classroom context.</li> </ul>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>

<b>Lectures/seminars</b>	1 hour per week (10 hours)
<b>Placement (optional)</b>	Up to 5 days of placement (c.35 hours)
<b>Independent study</b>	90 hours (55 hours if placement option is taken)
<b>Learning Outcomes</b>	
<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 of 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</b>	
<b>Assessment 1, Type, scope and Weighting</b>	<ul style="list-style-type: none"> <li>• Type: Essay</li> <li>• Scope: 2000 words</li> <li>• Weighting: 100%</li> </ul>

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr Lio Moscardini</b>
<b>Module schedule</b>	
<p><b>BEd 3</b>  Term 1 – 5 weeks, 1 hour per week (October-November)  Term 2 – 5 weeks, 1 hour per week (January-February)  Placement – post Easter (up to 5 days) - in arrangement with the school.</p> <p><b>BEd 4</b>  Term 1 – 10 weeks, 1 hour per week (October-November)  Placement – November-Christmas (up to 5 days) - in arrangement with the school.</p>	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	<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>



<b>Summative assessment</b> Description	Assessment 1: <b>Essay (2000 words) 100% weighting</b> Assessed LOs: LO1, LO2, LO3
<b>Feedback methods</b>	Assessment 1: written feedback on final submission from tutor(s).
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Identification of issues/problems/challenges linked to inclusive education/additional support needs;</li> <li>• Critical engagement with the wider research educational literature and policies related to inclusive education and how these relate to the classroom context;</li> <li>• Compliance with the conventions of academic writing with respect to presentation and standard of written English with adherence to the Harvard System for academic referencing.</li> </ul>

<b>Resources</b>	
<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>All communication for this module will be via Teams.</p>	
<b>Recommended</b>	
<b>Other Information</b>	
<b>Next Steps</b>	Additional Support for Learning - Level 4 (10)

<b>Assessment 1 Assessment criteria:</b>	<i>Identification of issues/problems/challenges linked to inclusive education/additional support needs;</i>	<i>Critical engagement with the wider research educational literature and policies related to inclusive education and how these relate to the classroom context.</i>	<i>Compliance with the conventions of academic writing with respect to presentation and standard of written English with adherence to the Harvard System for academic referencing.</i>
<b>A1-5</b> Excellent	Work that demonstrates a very high level of critical understanding of a range of concepts, key ideas and theories related to additional support needs of pupils in Scotland. Sought substantial range of sources and has demonstrated critical engagement with the texts.	Work that demonstrates a substantial range of current, relevant sources in a variety of media and which has been critically analysed in order to provide a sustained, informed view across the assignment. Examines opposing views in depth. Identifies key influences and attempts to link sources. Excellent connection(s) to personal viewpoint and placement	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 clear understanding of a range of concepts, key ideas and theories related to additional support needs of pupils and the teacher's professional role(s) and responsibilities for the pupils in Scotland. Read and evaluated a very satisfactory range of sources and has demonstrated engagement with the texts.	Work that demonstrates engagement with a very satisfactory range of sources including journals and official current publications. Sources selected compatible to topic and quoted to good effect. Connection(s) to personal viewpoint and placement.	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 clear understanding of some of the concepts, key ideas and theories related to additional support needs of pupils and the teacher's professional role(s) and responsibilities for the pupils in Scotland. Read and evaluated a good range of sources.	Work that demonstrates engagement with a good range of sources including books, newspapers, national documents. Identifies opposing views and chooses one/few influences. Adequate range of sources within references/quotations. Some connection(s) to personal viewpoint and placement.	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.

<b>D1-3</b> Satisfactory	Work that demonstrates a basic understanding of some of the concepts, key ideas and theories related to additional support needs of pupils and the teacher's professional role(s) and responsibilities for the pupils in Scotland. Superficial recitation of sources.	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/placement but generally unsubstantiated.	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 demonstrates insufficient understanding of the concepts, key ideas and theories that underpin additional support needs of pupils and the teacher's professional role(s) and responsibilities for the pupils in Scotland.	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 or placement.	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.

<b>Module Title</b>	<b>Additional Support for Learning - Level 4 (10)</b>
<b>SCQF Level</b>	10
<b>Credit Rating</b>	10 SCQF Credits / 10 ECTS Credits
<b>Total notional student effort hours</b>	100
<b>Status</b>	Elective on BEd 4
<b>Pre-requisites</b>	BEd Professional Studies - Level 3 (20) Additional Support for Learning - Level 3 (10)
<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>In this module you will continue to explore and critique the concept of inclusion and inclusive practice via interactive, discussion-based workshops and activities. Building on Additional Support for Learning 1 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 reflective on pedagogy and adaptations to practice which can make Music education accessible for all learners.</li> </ul> <p>The Additional Support for Learning 2 module will support you to engage actively and critically with current issues, the literature, policy and debates around inclusion. Specifically you 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 support particular pupils benefit all pupils in the Music classroom?</li> </ul>
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
<b>Lectures/seminars</b>	1 hour per week (10 hours)
<b>Placement (optional)</b>	Up to 5 days of placement (c.35 hours)

Independent study		90 hours (55 hours if placement option is taken)
Learning Outcomes		
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.	
Assessment		
Assessment 1, Type, scope and Weighting		<p>You will be assessed through:</p> <ul style="list-style-type: none"><li>• Presentation (15 mins)</li><li>• Weighting: 100%</li><li>• LOs: LO1, LO2, LO3, LO4</li><li>• Grade: Graded.</li></ul>

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr Lio Moscardini</b>
<b>Module schedule</b>	
<b>BEd 4</b> Term 1 – 10 weeks, 1 hour per week (October-November) Placement – November-Christmas (up to 5 days) - in arrangement with the school.	
<b>Assessment Outline</b>	
<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: <b>Presentation (100%)</b> Assessed LOs: LO1, LO2, LO3, LO4.
<b>Feedback methods</b>	Assessment 1: written feedback on final submission from tutor(s).
<b>Assessment Criteria and Rubric</b>	

<b>Assessment 1 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Identify and explore features of pedagogy that contribute to an inclusive professional context.</li> <li>• Analysis of 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>• Academic writing conventions, including the use of the Harvard referencing system.</li> </ul>
------------------------------	---

<b>Resources</b>	
<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>All communication for this module will be via Teams.</p>	
<b>Recommended</b>	
<b>Other Information</b>	
<b>Next Steps</b>	Masters in Education.

<b>Assessment 1 Assessment criteria:</b>	Identify and explore features of pedagogy that contribute to an inclusive professional context	Analysis of evidence gathered (both literature-based and classroom/practice-based where appropriate).	A clear understanding of the professional values and ethics guiding the practice.	Academic writing conventions, including the use of the Harvard referencing system.
<b>A1-5</b> Excellent	Work that is consistently excellent and which demonstrates very high levels of critical reflection upon how the local and global dimensions of education impact on issues of diversity, equality, health and wellbeing and social justice and is able to relate and articulate these thoughts in terms of their own developing identity as a teacher of Music.	Appropriately chosen and justified issue related to inclusive education. Great clarity of purpose evident in identification in relation to professional practice. Has prepared an eminently suitable plan to allow coherent investigation of the topic. Has interpreted with extremely clear understanding available data on topic.	Work that demonstrates a strong working knowledge (informed by placement and literature) of inclusive practice and pedagogy. Examines opposing views in depth. Identifies key influences and attempts to link sources. Excellent connection(s) to personal viewpoint and/or placement.	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 is very good and which demonstrates high levels of reflection upon the local and global dimensions of education impact on issues of diversity, equality, health and wellbeing and social justice and is able to relate these to their developing identity as a teacher of Music successfully.	Important/topical focus of issue chosen. Clear articulation of purpose in identifying most suitable for study. Clarity in planning and structuring of investigation. Has interpreted with very clear understanding available data on topic.	Work that demonstrates knowledge (informed by placement and literature) of inclusive practice and pedagogy. Connection(s) to personal viewpoint and/or placement.	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 is good and which demonstrates some levels of reflection upon the local and global dimensions of education impact on issues of diversity, equality, health and wellbeing and social justice	Appropriate focus chosen. Capable articulation of purpose in identifying relevant data for issue. Careful consideration of planning and structuring investigation. Has	Work that demonstrates some knowledge (informed by placement and literature) of inclusive practice and pedagogy. Some connection(s) to personal viewpoint and/or placement.	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

	and is able to use these to describe their developing identity as a teacher of Music.	discussed effectively available data on topic.		satisfactory. Quotations identified with appropriate and consistent system of citation.
<b>D1-3</b> Satisfactory	Work that demonstrates some levels of understanding of the local and global dimensions of education impact on issues of diversity, equality, health and wellbeing and social justice and is able to describe their developing identity as a teacher of Music but at a surface level.	Suitable focus 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.	Work that demonstrates limited knowledge (informed by placement and literature) of inclusive practice and pedagogy. Limited connection to personal viewpoint and/or links to placement but generally unsubstantiated.	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 reflection or understanding of the local and global dimensions of education impact on issues of diversity, equality, health and wellbeing and social justice and which is unable to describe/relate the ideas to their own developing identity as a teacher of Music.	Unable to define a clear focus or selected an unsuitable one. Lack of articulation of purpose. Suggested data for study unclear or ill considered. No evidence or understanding of planned or structured approach to study. Data not discussed effectively.	Work that demonstrates no knowledge (informed by placement and literature) of inclusive practice and pedagogy. No connection to personal viewpoint and/or placement.	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.



Module Title	BEd Additional Performance Study - Level 1A (10)	
SCQF Level	7	
Credit Rating	10 SCQF Credits / 5 ECTS Credits	
Total notional student effort hours	100 hours	
Status	Elective on BEd (Music), Years 3 and 4	
Pre-requisites	By audition (around ABRSM Grade 7 standard)	
Co-requisites	None	
Anti-Requisites	None	
Module overview and relationship to programme aims (programme) or rationale for module (options)	In this module you will develop your technique on a second performance instrument or voice through evaluation, consolidation and rethinking of previously learning.	
Learning Modes		Hours (Actual and Notional)
1:1 lessons		10
Independent study		90
Learning Outcomes		
On completion of this module you will be able to:		
LO1	Demonstrate technical competency on a second study instrument or voice	
LO2	Reflect upon your own performance practice and personal development	
Assessment		
Assessment 1, Type, scope and Weighting	Type: Documentation Project Scope: Around 1500 words with supporting video evidence Weighting: 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr John Gormley</b>
<b>Module schedule</b>	
Typically a 30 minute 1:1 lesson for 20 weeks of the year.	

Assessment Outline	
<b>Formative feedback</b> Description and timeline	Ongoing weekly verbal feedback from your tutor.
<b>Summative assessment</b> Description	<p>Assessment 1: Documentation Project Assessed LOs: 1&amp;2</p> <p>You will create a Documentation Project during the course of the year. Your project should consist of a series of reflections on a small number of carefully selected video recordings of your playing. You should also link your reflections to the formative feedback that you have received from your tutor during the course of the year.</p>
<b>Feedback methods</b>	<p>Ongoing formative feedback from your tutor to be captured electronically using Microsoft Class Notebook.</p> <p>One summative written report on your Documentation Project.</p>
Assessment Criteria and Rubric	
<b>Assessment 1 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Evidence of building a considered and broad technical foundation for future development</li> <li>• Critical reflection on your learning with goal setting</li> <li>• Clarity and focus in your documentation.</li> </ul>

Resources
<b>Essential</b>
<p><b>Recommended</b></p> <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>

Other Information	<p>You will be expected to work on between five and ten minutes of repertoire/exercises/studies during the course of the year.</p> <p>Assessed by two internal examiners, one of who will normally be your tutor.</p>
Next Steps	BEd Secondary Performance Study - Level 1B (10)

<b>Assessment 1 Assessment criteria:</b>	Evidence of building a considered and broad technical foundation for future development	Critical reflection on your learning with goal setting	Clarity and focus in your documentation.
<b>A1-A2</b> Outstanding work at this level.	There is evidence of technical security and fluency throughout with some more advanced techniques evident in a few places	There is consistent evidence of critical reflection and goal setting in your Documentation Project.	Your writing is at all times sophisticated with your video evidence very effectively synthesized into your project
<b>A3-5</b> Excellent	There is evidence of technical security and fluency throughout.	There is considerable evidence of critical reflection and goal setting in your Documentation Project.	Throughout your Documentation project, your writing is consistently clear and focused, and synthesizes your video evidence into your project effectively.
<b>B1-3</b> Very good	There is evidence of technical security in most places.	There is evidence of thoughtful reflection and goal setting having taken place that at times shows some criticality.	Throughout your Documentation project, your writing is clear and focused and makes good use of your video evidence.
<b>C1-3</b> Good	There is clear evidence of a technical foundation having been established.	There is evidence of thoughtful reflection and goal setting having taken place.	Your writing is mostly clear, your Documentation Project has focus and you make some attempt to draw upon your video evidence.
<b>D1-3</b> Satisfactory	There is some evidence in places of a technical foundation.	There is some evidence of reflection and goal setting having taken place but this often lacks in depth and criticality.	Your writing is clear in places but your Documentation Project lacks cohesion and clarity as a whole with your video evidence only referred to loosely.
<b>E1-2</b> Inadequate/ Fail	There is insufficient evidence of a technical foundation having been established.	Inadequate reflection and goal setting is evidenced by your Documentation Project.	Your writing lacks sufficient clarity.

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

Module Title	BEd Additional Performance Study - Level 1B (10)	
SCQF Level	7	
Credit Rating	10	
Total notional student effort hours	100	
Status	Elective on BEd (Music), Years 4	
Pre-requisites	BEd Secondary Performance Study - Level 1A (10)	
Co-requisites	None	
Anti-Requisites	None	
Module overview and relationship to programme aims (programme) or rationale for module (options)	In this module, building on BEd Secondary Performance Study - Level 1A (10), you will develop your performance ability on a secondary performance instrument or voice. Whilst you will continue to develop technical aspects of your playing, the focus on this module will be aspects of interpretation and style.	
Learning Modes		Hours (Actual and Notional)
1:1 lessons		10
Independent study		90
Learning Outcomes		
On completion of this module you will be able to:		
LO1	Demonstrate technical security on a second study instrument or voice.	
LO2	Communicate musical understanding of repertoire through performance on a second study instrument or voice.	
Assessment		
Assessment 1, Type, scope and Weighting	Type: Non-public performance Scope: A programme of music around 10 minutes in duration Weighting: 100%	

## Section 2: Delivery and Assessment

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

<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Ongoing weekly verbal feedback from your tutor.
<b>Summative assessment</b> Description	Assessment 1: Non-public performance Assessed LOs: 1 & 2  You will perform a Programme of around ten minutes of music in a non-public setting.
<b>Feedback methods</b>	Ongoing formative feedback from your tutor to be captured electronically using Microsoft Class Notebook.  One summative written report on your Documentation Project.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• Evidence of a broad and secure technical foundation</li> <li>• Musical understanding and stylistic awareness in performance</li> </ul>

<b>Resources</b>	
<b>Essential</b>	
<b>Recommended</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 Information</b>	You may draw upon some repertoire study previously as part of BEd Secondary Performance Study - Level 1A (10).  You will be assessed by two internal examiners, one of whom will be a departmental specialist.
<b>Next Steps</b>	None.

<b>Assessment 1 Assessment criteria:</b>	Evidence of a broad and secure technical foundation	Musical understanding and stylistic awareness in performance
<b>A1-A2</b> Outstanding work at this level.	There is evidence of a broad, secure and fluent technical foundation having been established with some more advanced techniques evident in a few places	An imaginative performance with demonstrates critical stylistic understanding.
<b>A3-5</b> Excellent	There is evidence of a broad, secure and fluent technical foundation having been established with some more advanced techniques evident in a few places	There is evidence of musical imagination and stylistic understanding in throughout your performance.
<b>B1-3</b> Very good	There is evidence of a broad and secure technical foundation having been established which is largely fluent.	There is evidence of musical imagination and stylistic understanding in many places.
<b>C1-3</b> Good	There is evidence of a broad and secure technical foundation having been established with only a few technical lapses.	Musical understanding and stylistic awareness is evident in most places.
<b>D1-3</b> Satisfactory	There is evidence of a broad and secure technical foundation in a number of places but the performance is marred by many technical slips.	There is some evidence of musical understanding and the stylistic implications of the music but this limited to only a few places.
<b>E1-2</b> Inadequate/ Fail	There is insufficient evidence of a broad and secure technical foundation having been established.	There is insufficient evidence of musical and stylistic understanding of the music.

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

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

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	Lawrence Gill
---------------------------	---------------



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 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>	
<b>Other Information</b>	Ensembles will be created at the first session. Ensemble repertoire will be agreed and developed during the rehearsal process.
<b>Next Steps</b>	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.**

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

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	Lawrence Gill
---------------------------	---------------

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>	
<b>Other Information</b>	Ensembles will be created at the first session. Ensemble repertoire will be agreed and developed during the rehearsal process.
<b>Next Steps</b>	BEd Ensemble Level 4 (10)

<b>Assessment 1 Assessment criteria:</b>	<i>Confident musical engagement and leadership with others during rehearsals and in performance.</i>	<i>Consistent 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 intentions were 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 well-developed musical intentions were evident throughout the year.	
<b>B1-3</b> Very good	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>C1-3</b> Good	Consistent musical engagement and leadership throughout the year.	
<b>D1-3</b> Satisfactory	Some evidence of confident musical engagement and leadership was evident during the course of the year.	You consistently displayed professional standards throughout 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.

<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</li> </ul>

	professional learning as a music instructor.
<b>Learning Modes</b>	<b>Hours (Actual and Notional)</b>
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
<b>Learning Outcomes</b>	
<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.
<b>Assessment</b>	
<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

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

Term 2 week 1 Whole group class Term 2 week 2 Specialist group class plus placement day Term 2 week 3 Whole group class plus placement day Term 2 week 4 Specialist group class plus placement day Term 2 week 5 Whole group class	Term 1 week 6 Whole group class Term 1 week 7 Specialist group class plus placement day Term 1 week 8 Whole group class plus placement day Term 1 week 9 Specialist group class plus placement day 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 Criteria</b>	Assessors will look for: <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> <li>• Links to experiences on placement which are informed by literature and policy.</li> </ul>
<b>Assessment 2 Criteria</b>	Assessors will look for: <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>

<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.  All communication for this module will be via Teams.	
<b>Recommended</b>	
<b>Other Information</b>	
<b>Next Steps</b>	

<b>Assessment 1 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 Excellent</b>	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 Very good</b>	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 Good</b>	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	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.

	your own 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.

<b>Assessment 2 Assessment criteria:</b>	Clear and coherent lesson plans/logs which detail the aims/purpose of the lesson and current and next steps for the pupils/teacher;	Evidence of reflection – including engagement with literature – to unpack experiences working as an instructor in school.	Academic writing conventions, including the use of the Harvard referencing system
<b>A1-5</b> Excellent	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.	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.	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 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.	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.	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 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.	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.	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.

<b>D1-3</b> Satisfactory	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.	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.	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 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	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.	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.

Module Title	Rehearsing and Conducting - Level 1 (10)		
SCQF Level	7		
Credit Rating	10 SCQF Credits / 5 ECTS Credits		
Total notional student effort hours	100		
Status	Elective on BEd (Music)		
Pre-requisites	None		
Co-requisites	None		
Anti-Requisites	None		
Module overview and relationship to programme aims (programme) or rationale for module (options)	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 rpcoess.		
Learning Modes		Hours (Actual and Notional)	
Seminar / Workshop		20	
Independent Study		80	
Learning Outcomes			
LO1	Demonstrate, through gesture, fundamental conducting technique with expressive qualities.		
LO2	Demonstrate musical understanding through rehearsing and directing a small ensemble.		
Assessment			
Assessment 1, Type, scope and Weighting	Type: Rehearsal and Performance Scope: Rehearsal and performance of one short piece Weighting: 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 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 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.**

Module Title	Free Composition - Level 3 (10)	
SCQF Level	9	
Credit Rating	10 SQCF credits / 5 ECTS credits	
Total notional student effort hours	100	
Status	Elective on BEd (Music)	
Pre-requisites	BEd Integrated Music Studies - Level 2 (60)	
Co-requisites	None	
Anti-Requisites	None	
Module overview and relationship to programme aims (programme) or rationale for module (options)	<p>This module will afford you the opportunity to deepen your compositional practice with respect to writing for acoustic instruments. Building on the broad approach taken in years one and two, you will address some current compositional questions of our own time, e.g. questions of positionality, reception and audience, compositional process, theories of music, etc.</p> <p>This module complements work that will be undertaken in Creative Music Studies - Levels 3 and 4.</p>	
Learning Modes		Hours (Actual and Notional)
Group Seminars		6
1:1 Supervision		5
Independent Study		89
Learning Outcomes		
On completion of this module, you will be able to:		
LO1	Interrogate through original composition a range of conceptual and contextual issues related contemporary compositional practice.	
LO2	Compose original music that is coherent and clearly positioned within a cultural and stylistic context.	
LO3	Present music in score format with a high degree of clarity.	
Assessment		
Assessment 1, Type, scope and Weighting	<b>Type:</b> Portfolio <b>Scope:</b> A folio of music (between six and eight minutes in total duration). Typically two or three short pieces or one extended composition, with supporting documentation	

	<b>Weighting:</b> 100%
--	------------------------

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr John Gormley</b>
<b>Module schedule</b>	
<p>Group Seminars: Three one-hour seminars in Term 1 and in Term 2.          1:1 Supervision: ten half-hour sessions spread across the year. Times arranged to suit your requirements and schedule.</p>	
<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: 1-3
<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 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Evidence of engaging with contemporary compositional questions.</li> <li>• Emerging originality, stylistic and cultural coherence and idiomatic writing within your compositions</li> <li>• Knowledge and understanding of context demonstrated through your documentation.</li> <li>• Clearly presented scores (Attention to detail with dynamics, articulation, performance directions, etc.)</li> </ul>

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

<b>Recommended</b>	
<ul style="list-style-type: none"> <li>• Adler, Samuel (1989) <i>The Study of Orchestration</i> 2nd edn (New York: Norton).</li> <li>• Boulez, Pierre (1998) <i>Orientations</i> (London: Faber and Faber)</li> <li>• Gould, Elaine (2011) <i>Behind Bars: The Definitive Guide to Music Notation</i> (London: Faber Music; 2011)</li> <li>• Harvey, Jonathan (1999) <i>Music and Inspiration</i> (London: Faber and Faber)</li> <li>• MacMillan, James &amp; J Martin (2021) <i>Creative Composition for the Classroom</i> (London: Trinity College London Press)</li> <li>• Persichetti, Vincent (1961) <i>Twentieth-Century Harmony: Creative Aspects and Practice</i> 4<sup>th</sup> edn (New York: W W Norton &amp; Company)</li> <li>• Vella, Richard (2003) <i>Sounds in Space: Projects in Listening, Improvising and Composing</i> (London: Boosey &amp; Hawkes Music)</li> </ul>	
Other Information	
Next Steps	Free Composition - level 4 (10)

<b>Assessment 1</b> <b>Assessment criteria:</b>	<i>Evidence of engaging with contemporary compositional questions.</i>	<i>Emerging originality, stylistic and cultural coherence and idiomatic writing within your compositions</i>	<i>Knowledge and understanding of context demonstrated through your documentation.</i>	<i>Clearly presented scores (Attention to detail with dynamics, articulation, performance directions, etc.)</i>
<b>A1-A2</b> Outstanding work at this level.	Your work is clearly contextualised and positioned with a range of compositional issues being interrogated in depth	There is clear evidence in your work of you developing your own compositional <i>persona</i> .	Your documentation demonstrates breadth and depth of contextual knowledge and you are able to clearly position your work within that context.	Your musical intentions are clearly communicated through imaginative and nuanced use of performance directions that complement your compositional decisions.
<b>A3-5</b> Excellent	Your work is clearly contextualised and positioned. A good range of compositional issues are interrogated.	There is evidence in your work of you developing your own compositional <i>persona</i> .	Your documentation demonstrates breadth and depth of contextual knowledge and you are able to position your work within that context.	Your musical intentions are clear throughout with careful, thoughtful and nuanced use of performance directions.
<b>B1-3</b> Very good	Your work is clearly contextualised and addresses a good range of current issues in composition.	There is clear evidence that you are developing your own compositional voice.	Your documentation demonstrates a breadth and some depth of contextual knowledge and understanding. You are able to reflect, at times critically, on your own work in relation to this.	Your musical intentions are made clear throughout through careful and thoughtful use of performance directions.
<b>C1-3</b> Good	There is evidence in your work of a number of compositional questions having been addressed.	There is evidence that you are developing your own compositional voice.	Your documentation demonstrates a range of contextual knowledge and you are able to reflect on your own work in relation to this.	Your musical intentions are made clear in most places through careful and thoughtful use of performance directions.

<b>D1-3</b> Satisfactory	There is some evidence within your work that you have considered some current compositional questions but only to a limited extent.	There is some limited evidence of your own compositional voice emerging.	Your documentation demonstrates some reflective understanding of context and how your work relates to context.	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	Very little evidence of having engaged with current compositional questions.	There is little evidence of your own compositional voice in your work.	Little understanding of context is evident in your written documentation.	Your score presentation is extremely unclear.

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

Module Title	Free Composition - Level 4 (10)	
SCQF Level	10	
Credit Rating	10 SQCF credits / 5 ECTS credits	
Total notional student effort hours	100	
Status	Elective on BEd (Music)	
Pre-requisites	Free Composition - Level 3 (10)	
Co-requisites	None	
Anti-Requisites	None	
Module overview and relationship to programme aims (programme) or rationale for module (options)	<p>This module will afford you the opportunity to deepen your compositional practice with respect to writing for acoustic instruments. Building work undertaken in Free Composition - Level 3 (10), you will write one extended composition for acoustic instruments where you focus on one or two current compositional questions of our own time that have a particular resonance with you.</p> <p>This module complements work undertaken in Creative Music Studies - Levels 3 and 4.</p>	
Learning Modes		Hours (Actual and Notional)
1:1 Supervision		10
Independent Study		90
Learning Outcomes		
On completion of this module, you will be able to:		
LO1	critically interrogate and synthesise through original composition conceptual and contextual issues related contemporary compositional practice.	
LO2	Compose original music with a high degree of technical assurance and coherence that is clearly positioned within a cultural and stylistic context.	
LO3	Present scores and supporting documentation to a professional standard.	
Assessment		
Assessment 1, Type, scope and Weighting	<b>Type:</b> Composition <b>Scope:</b> One extended composition (between eight and ten minutes in duration) <b>Weighting:</b> 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr John Gormley</b>
<b>Module schedule</b>	
1:1 Supervision: ten half-hour sessions spread across the year. Times arranged to suit your requirements and schedule.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Ongoing oral feedback and discussion. One summative report and grade.
<b>Summative assessment</b> Description	Assessment 1: Composition with supporting documentation Assessed LOs: 1-3
<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 Criteria</b>	<p>Assessors will look for:</p> <ul style="list-style-type: none"> <li>• Evidence of critical engagement with contemporary compositional questions.</li> <li>• Originality, stylistic and cultural coherence and idiomatic writing within your compositions</li> <li>• Critical understanding of the context of your work demonstrated through your documentation.</li> <li>• Professionally presented scores (Attention to detail with dynamics, articulation, performance directions, etc.)</li> </ul>

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



<b>Recommended</b>	
<ul style="list-style-type: none"> <li>• Adler, Samuel (1989) <i>The Study of Orchestration</i> 2nd edn (New York: Norton).</li> <li>• Boulez, Pierre (1998) <i>Orientations</i> (London: Faber and Faber)</li> <li>• Gould, Elaine (2011) <i>Behind Bars: The Definitive Guide to Music Notation</i> (London: Faber Music; 2011)</li> <li>• Harvey, Jonathan (1999) <i>Music and Inspiration</i> (London: Faber and Faber)</li> <li>• MacMillan, James &amp; J Martin (2021) <i>Creative Composition for the Classroom</i> (London: Trinity College London Press)</li> <li>• Persichetti, Vincent (1961) <i>Twentieth-Century Harmony: Creative Aspects and Practice</i> 4<sup>th</sup> edn (New York: W W Norton &amp; Company)</li> <li>• Vella, Richard (2003) <i>Sounds in Space: Projects in Listening, Improvising and Composing</i> (London: Boosey &amp; Hawkes Music)</li> </ul>	
Other Information	
Next Steps	Masters study in Composition

<b>Assessment 1 Assessment criteria:</b>	<i>Evidence of critical engagement with contemporary compositional questions.</i>	<i>Originality, stylistic and cultural coherence and idiomatic writing within your compositions</i>	<i>Critical understanding of the context of your work demonstrated through your documentation.</i>	<i>Professionally presented scores (Attention to detail with dynamics, articulation, performance directions, etc.)</i>
<b>A1-A2</b> Outstanding work at this level.	There is extensive evidence in your work of critical engagement with a range compositional questions.	Your work possesses a strong personal voice through work that is coherent, idiomatic and that sits within a stylistic context.	Your documentation demonstrates critical contextual knowledge and understanding that you are able to position clearly.	
<b>A3-5</b> Excellent	There is clear evidence in your work of critical engagement with a range compositional questions.	There is clear evidence in your work of you your own compositional <i>persona</i> that is coherent, idiomatic and that sits within a stylistic context.	Your documentation demonstrates breadth and depth of contextual knowledge and you are able to clearly position your work within that context.	Your musical intentions are clearly communicated through imaginative and nuanced use of performance directions that complement your compositional decisions.
<b>B1-3</b> Very good	There is evidence in your work of critical engagement with a range compositional questions.	There is evidence in your work of an emerging compositional <i>persona</i> . Your work is mostly coherent within an appropriate idiomatic and stylistic context.	Your documentation demonstrates breadth and depth of contextual knowledge and you are able to position your work within that context.	Your musical intentions are clear throughout with careful, thoughtful and nuanced use of performance directions.
<b>C1-3</b> Good	There is evidence in your work of critical engagement with a some compositional questions.	There is evidence that you are developing your own compositional voice and your work is mostly coherent and clearly relates to a stylistic context.	Your documentation demonstrates a breadth and some depth of contextual knowledge and understanding. You are able to reflect, at times critically, on your own work in relation to this.	Your musical intentions are made clear throughout through careful and thoughtful use of performance directions.

<b>D1-3</b> Satisfactory	There is evidence in your work of some critical engagement with one or two compositional questions.	There is some evidence that you are developing your own compositional voice through work which is often but not always coherent.	Your documentation demonstrates a range of contextual knowledge and you are able to reflect on your own work in relation to this.	Your musical intentions are made clear in most places through careful and thoughtful use of performance directions.
<b>E1-2</b> Inadequate/ Fail	There is limited evidence in your work of critical engagement with compositional questions.	There is little evidence in your work of your own original voice. Your work lacks coherence and is not clearly positioned within a cultural or stylistic context.		

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

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

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>John Pitcathley</b>
---------------------------	------------------------

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	<p>Assessment 1: Documentation Project Assessed LOs: 1 &amp; 2</p> <p>During the course of the year, you will video record, critically evaluate and set goals for your progress in this area of study.</p>
<b>Feedback methods</b>	<p>Formative feedback to be incorporated into your Documentation Project as part of your target setting during the year.</p> <p>Summative: One written report and grade for your Documentation Project</p>
Assessment Criteria and Rubric	
<b>Assessment 1 Criteria</b>	<p>Assessors will look for:</p> <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>	
<b>Other Information</b>	None

Next Steps	None
------------	------

<b>Assessment 1 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 of chords utilised is too narrow. There is little stylistic evidence evidenced.	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.
---------------------------------	---	---	---

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



Module Title	Musicology - Level 3 (10)	
SCQF Level	9	
Credit Rating	10 SCQF Credits / 5 ECTS Credits	
Total notional student effort hours	100	
Status	Elective on BEd (Music)	
Pre-requisites	BEd Integrated Music Studies - Level 2 (60)	
Co-requisites	None	
Anti-Requisites	None	
Module overview and relationship to programme aims (programme) or rationale for module (options)	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. The specific topics to be interrogated will be agreed between you and your lecturer at the beginning of the year.	
Learning Modes		Hours (Actual and Notional)
Seminar		20
Independent Study		80
Learning Outcomes		
On completion of this module, you will be able to:		
LO1	Construct your own position, through analysis and evaluation, of an area of specialization and convey it to an informed audience with focus and clarity.	
Assessment		
Assessment 1, Type, scope and Weighting	Type: Essay Scope: An essay of 2500 words. Weighting: 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Dr Brianna Robertson-Kirkland</b>
<b>Module schedule</b>	

Ten seminars of two hours during Term One, typically on Monday afternoons.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Oral feedback from lecturer during seminar discussions
<b>Summative assessment</b> Description	<p>Assessment 1: Essay Assessed LOs: 1</p> <p>You will submit an essay of 2,500 words 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>Summative: One written report with Grade on your essay.</p>
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 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 areas of interest.</p>	

## Recommended

Beard, D & Gloag, K (2016). *Musicology : the key concepts*, London : Routledge.

Bergeron, Katherine & Bohlman, Philip V. (1992). *Disciplining Music: Musicology and Its Canons*. Chicago University of Chicago Press.

Chávez, L. and R. P. Skelpchy (2019), Decolonization for Ethnomusicology and Music Studies in Higher Education, Action, Criticism, and Theory for Music Education, Volume 18 (3): 115–43: <https://doi.org/10.22176/act18.3.115>

Citron, Marcia J.,(2000), *Gender and the Musical Canon*, First published 1993. University of Illinois Press.

Citron, M. (2007). Women and the Western Art Canon: Where Are We Now? *Notes*, 64(2), 209-215. Retrieved October 21, 2020, from <http://www.jstor.org/stable/30163078>.

Cook, Nicholas (1990). *Music, Imagination, and Culture*. Oxford: Oxford University Press.

Reading: Scott, Derek (2003), *From erotic to demonic: on critical musicology*, Oxford: OUP

Other Information	None
Next Steps	Musicology Research Project - Level 4 (20)

<b>Assessment 1 Assessment criteria:</b>	<i>Deep knowledge and critical understanding of the context of the research topic</i>	<i>the ability to critically evaluate evidence</i>	<i>a coherent and focused argument that synthesizes and analyses a range of ideas and concepts</i>	<i>the ability to professionally present your work</i>
<b>A1-A2</b> Outstanding work at this level.	The essay demonstrates an impressive knowledge and critical understanding of the context of the research topic.	The essay demonstrates an impressive ability to gather and critically evaluate evidence, which is used to support and explore points in a mature and sophisticated manner.	The essay 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.	The essay demonstrates an outstanding command of written language. All sources are fully and accurately referenced, and presentation is polished overall.
<b>A3-5</b> Excellent	The essay demonstrates an excellent knowledge and critical understanding of the context of the research topic.	The essay demonstrates an excellent ability to gather and critically evaluate evidence, which is used to support and develop points in a mature and confident manner.	The essay 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	The essay demonstrates a very good knowledge and critical understanding of the context of the research topic.	The essay demonstrates a very good ability to gather and critically evaluate evidence, which is used to support and develop points.	The essay 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.	The essay 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.
<b>C1-3</b> Good	In general, the essay demonstrates knowledge and critical understanding of the context of the research topic,	The essay demonstrates a good ability to gather and critically evaluate evidence, which is used to support	The essay identifies a range of clear and relevant arguments in relation to the topic although the scope of	The clarity with which ideas are expressed is acceptable, although there is room for improvement with proof-

	although there is room still for deeper and more critical insights.	arguments, though not always to its full potential.	the ideas needs development in places.	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.
<b>D1-3</b> Satisfactory	There is satisfactory evidence the essay 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.	The essay demonstrates a satisfactory ability to gather appropriate evidence, but there could be more criticality applied when using the it to support the discussion.	The essay 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.	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.
<b>E1-2</b> Inadequate/ Fail	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.	The evidence gathered is irrelevant or omitted when obviously required.	The essay 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.	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. The essay demonstrates a very limited understanding of good academic practice.

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

Module Title	Musicology Research Project - Level 4 (20)	
SCQF Level	10	
Credit Rating	20 SCQF Credits / 10 ECTS Credits	
Total notional student effort hours	200	
Status	Elective on BEd (Music)	
Pre-requisites	Musicology - Level 3 (10)	
Co-requisites	None	
Anti-Requisites	None	
Module overview and relationship to programme aims (programme) or rationale for module (options)	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.	
Learning Modes		Hours (Actual and Notional)
1:1 Supervision		10
Seminar		2
Independent Study		188
Learning Outcomes		
On completion of this module, you will be able to:		
LO1	Develop a focused argument by drawing upon, analyzing and synthesizing scholarly sources appropriate to your chosen research project.	
LO2	Convey your research to a specialist audience in a concise, critical and focused way, and in accordance with academic writing conventions.	
Assessment		
Assessment 1, Type, scope and Weighting	<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>	
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.	
<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	Assessment 1: Assessed LOs: 1 & 2  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.
<b>Feedback methods</b>	Formative: you are required to construct your own notes from class discussions using a tool of your choosing (e.g. typed notes, audio recording, ...) Written feedback on your formative presentation. Summative: One written report with Grade for your Project.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <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>
<b>Essential</b>  Determined at the start of the year on the basis of your area of specialisation.

**Recommended**

Beard, D & Gloag, K (2016). *Musicology : the key concepts*, London : Routledge.

Bergeron, Katherine & Bohlman, Philip V. (1992). *Disciplining Music: Musicology and Its Canons*. Chicago University of Chicago Press.

Chávez, L. and R. P. Skelpchy (2019), Decolonization for Ethnomusicology and Music Studies in Higher Education, Action, Criticism, and Theory for Music Education, Volume 18 (3): 115–43: <https://doi.org/10.22176/act18.3.115>

Citron, Marcia J.,(2000), *Gender and the Musical Canon*, First published 1993. University of Illinois Press.

Citron, M. (2007). Women and the Western Art Canon: Where Are We Now? *Notes*, 64(2), 209-215. Retrieved October 21, 2020, from <http://www.jstor.org/stable/30163078>.

Cook, Nicholas (1990). *Music, Imagination, and Culture*. Oxford: Oxford University Press.

Reading: Scott, Derek (2003), *From erotic to demonic: on critical musicology*, Oxford: OUP

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.
<b>C1-3</b> Good	In general, your Research Project demonstrates	Your Research Project demonstrates a good ability to	Your Research Project identifies a range of clear and	The clarity with which ideas are expressed is acceptable,

	knowledge and critical understanding of the context of the research topic, although there is room still for deeper and more critical insights.	gather and critically evaluate evidence, which is used to support arguments, though not always to its full potential.	relevant arguments in relation to the topic although the scope of the ideas needs development in places.	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.
<b>D1-3</b> Satisfactory	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.	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.	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.	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.
<b>E1-2</b> Inadequate/ Fail	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.	The evidence gathered is irrelevant or omitted when obviously required.	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.	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.

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

Module Title	Orchestration and Arranging for Schools - Level 3 (10)		
SCQF Level	9		
Credit Rating	10 SCQF Credits / 5 ECTS Credits		
Total notional student effort hours	100		
Status	Elective on BEd (Music)		
Pre-requisites	BEd Integrated Music Studies - Level 2 (60)		
Co-requisites	None		
Anti-Requisites	None		
Module overview and relationship to programme aims (programme) or rationale for module (options)	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.		
Learning Modes		Hours (Actual and Notional)	
Seminars		10	
Independent Study		90	
Learning Outcomes			
LO1	Idiomatically arrange and orchestrate music at an appropriate level for school aged learners.		
LO2	Present scores and supporting documentation with a high degree of clarity.		
Assessment			
Assessment 1, Type, scope and Weighting	Type: Portfolio Scope: A folio between six and eight minutes in total duration. Typically two or three pieces. Weighting: 100%		

## Section 2: Delivery and Assessment

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

Module schedule	
Typically ten one hour seminars every two weeks.	
Assessment Outline	
<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.
Assessment Criteria and Rubric	
<b>Assessment 1 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>

Resources
<b>Essential</b>
<b>Recommended</b> <ul style="list-style-type: none"> <li>• Adler, Samuel <i>The Study of Orchestration</i> (New York &amp; London: Norton)</li> <li>• Blatter, Alfred <i>Instrumentation/Orchestration</i> (Schirmer)</li> <li>• Jacob, Gordon <i>Orchestral Technique: A Manual for Students</i> (Oxford: OUP)</li> <li>• Adey, Christopher <i>Orchestral Performance: A Guide for Conductors and Players</i> (London: Faber &amp; Faber)</li> </ul>

Other Information	None
Next Steps	None

<b>Assessment 1 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.**

Module Title	Primary Music - Level 3 (10)		
SCQF Level	9		
Credit Rating	10 SCQF Credits / 5 ECTS Credits		
Total notional student effort hours	100		
Status	Elective on BEd (Music)		
Pre-requisites	BEd School Experience - Level 2 (30)		
Co-requisites	None		
Anti-Requisites	None		
Module overview	This module, building on your studies in years one and two, is designed to 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.		
Learning Modes		Hours (Actual and Notional)	
Placement		20	
Seminars / Workshops		10	
Independent Study		70	
Learning Outcomes			
On completion of this module you will be able to:			
LO1	Plan and create resources that draw upon a range of pedagogies to allow you to lead learning and engage learners in the Primary music classroom.		
LO2	Reflect, with some criticality, upon your professional practice in leading learning and engaging learners.		
LO3	Demonstrate professional development as exemplified in the <i>Standard for Provisional Registration</i> (GTCS 2021)		
Assessment			
Assessment 1, Type, scope and Weighting	Type: Portfolio Scope: Lessons and resources for each lesson taught on placement Weighting: 100%		



## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Mairi Warren</b>
<b>Module schedule</b>	
Seminars/ Workshops: two hours per week over five weeks (Typically at the start of Term One) Placement: four hours per week over five weeks (Typically Term Two, weeks 1-5)	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Oral feedback from tutors and peers in seminars/workshops Oral feedback from school placement staff on lessons. Written feedback on your workshop (micro-teaching) from your RCS lecturer.
<b>Summative assessment</b> Description	Assessment 1: Portfolio Assessed LOs: 1-3  You will submit a Teaching File of lesson plans and resources for each lesson taught on placement.
<b>Feedback methods</b>	Formative oral: to be recorded by you. Summative: Written report and grade
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• successfully planned music lessons with resources 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, with due consideration of national and/or school priorities e.g. GIRFEC, EAL, etc.</li> <li>• Professional responsibility and commitment as exemplified in <i>The Standard for Provisional Registration</i> (GTCS 2021)</li> </ul>
<b>Resources</b>	

<b>Essential</b> <p>The Standard for Provisional Registration – (GTCS 2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</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>	
<b>Recommended</b> <p>Mills, Janet (2009) <i>Music in the Primary School</i>, 3<sup>rd</sup> edition (Oxford: Oxford University Press)</p>	
Other Information	
Next Steps	Primary Music - Level 4 (10)

<b>Assessment 1</b> <b>Assessment criteria:</b>	Successfully planned music lessons with resources at an appropriate level for the age and stage of classes	Considered lesson evaluations which can be justified in relation to module and wider personal reading, with due consideration of national and/or school priorities e.g. GIRFEC, EAL, etc.	Professional responsibility and commitment as exemplified in <i>The Standard for Provisional Registration</i> (GTCS 2021)
<b>A1-A2</b> Outstanding work at this level.	Demonstrates very strong knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Consistently excellent work that demonstrates very high levels of critical reflection and engagement with a substantial range of current, relevant sources.	Highly convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>A3-5</b> Excellent	Demonstrates strong knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Excellent work that demonstrates very high levels of critical reflection and engagement with a very broad range of current, relevant sources.	Convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>B1-3</b> Very good	Demonstrates very good knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Work that demonstrates very good levels of critical reflection and engagement with a broad range of current, relevant sources.	High levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>C1-3</b> Good	Demonstrates good knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Work that demonstrates good levels of reflection and engagement with an adequate range of relevant sources, but core texts in the main.	Some levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>D1-3</b> Satisfactory	Demonstrates adequate knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Work that demonstrates satisfactory levels of reflection, though mainly descriptive rather than analytical, and engagement with core texts.	Adequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>E1-2</b> Inadequate/ Fail	Does not demonstrate enough knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Work that does not demonstrate much ability to reflect and little engagement with course reading.	Inadequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers

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

Module Title	Primary Music - Level 4 (10)		
SCQF Level	10		
Credit Rating	10 SCQF Credits / 5 ECTS Credits		
Total notional student effort hours	100		
Status	Elective on BEd (Music)		
Pre-requisites	Primary Music - Level 3 (10)		
Co-requisites	None		
Anti-Requisites	None		
Module overview	This module, building on your studies in years one and two, is designed to 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.		
Learning Modes		Hours (Actual and Notional)	
Placement		20	
Seminars / Workshops		10	
Independent Study		70	
Learning Outcomes			
On completion of this module you will be able to:			
LO1	Plan and create resources that extensively draw upon a range of pedagogies to allow you to lead learning and engage learners in the Primary music classroom.		
LO2	Critically reflect upon your professional practice in leading learning and engaging learners.		
LO3	Demonstrate professionalism, within the context of a primary music classroom, as exemplified in the <i>Standard for Provisional Registration</i> (GTCS 2021)		
Assessment			
Assessment 1, Type, scope and Weighting	Type: Presentation Scope: A 20 minute presentation. Weighting: 100%		

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	<b>Mairi Warren</b>
<b>Module schedule</b>	
Seminars/ Workshops: two hours per week over five weeks (Typically at the start of Term One) Placement: four hours per week over five weeks (Typically Term One, weeks 6-11)	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Oral feedback from tutors and peers in seminars/workshops Oral feedback from school placement staff on lessons. Written feedback on your workshop (micro-teaching) from your RCS lecturer.
<b>Summative assessment</b> Description	Assessment 1: Presentation Assessed LOs: 1-3  Drawing upon your e-portfolio of lessons & resources, you must present an evaluation of teaching methodologies and critical incidents from placement. You should include videos of your teaching.
<b>Feedback methods</b>	Formative oral: to be recorded by you. Summative: Written report and grade
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>• a coherent and critically insightful presentation that draws effectively on your e-portfolio and video clips of your teaching and which links to relevant research.</li> <li>• coherently planned music lessons with resources at an appropriate level for the age and stage of classes which take account of national and/or school priorities e.g. GIRFEC, EAL, etc.</li> <li>• Adherence to the Harvard System for academic referencing.</li> <li>• Professional responsibility and commitment as exemplified in the <i>Standard for Provisional Registration</i> (GTCS 2021)</li> </ul>

<b>Resources</b>
------------------

<p><b>Essential</b></p> <p>The Standard for Provisional Registration – (GTCS 2021). Available online <a href="#">here</a> and as a pdf <a href="#">here</a>.</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><b>Recommended</b></p> <p>Mills, Janet (2009) <i>Music in the Primary School</i>, 3<sup>rd</sup> edition (Oxford: Oxford University Press)</p>	
Other Information	
Next Steps	Primary Music - Level 4 (10)

<b>Assessment 1 Assessment criteria:</b>	<i>a coherent and critically insightful presentation that draws effectively on your e-portfolio and video clips of your teaching and which links to relevant research.</i>	<i>coherently planned music lessons with resources at an appropriate level for the age and stage of classes which take account of national and/or school priorities e.g. GIRFEC, EAL, etc.</i>	<i>Adherence to the Harvard System for academic referencing.</i>	<i>Professional responsibility and commitment as exemplified in The Standard for Provisional Registration (GTCS 2021)</i>
<b>A1-A2</b> Outstanding work at this level.	Consistently excellent work that demonstrates very high levels of critical reflection and engagement with a substantial range of current, relevant sources.	Demonstrates very strong knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Faultless and highly convincing command of suitable language in terms of vocabulary, spelling, grammar etc. References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.	Highly convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>A3-5</b> Excellent	Excellent work that demonstrates very high levels of critical reflection and engagement with a very broad range of current, relevant sources.	Demonstrates strong knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Faultless and convincing command of suitable language in terms of vocabulary, spelling, grammar etc. References listed throughout to conform to Harvard system. Quotations identified and cited consistently and appropriately.	Convincing levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>B1-3</b> Very good	Work that demonstrates very good levels of critical reflection and engagement with a broad range of current, relevant sources.	Demonstrates very good knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Very effective command of suitable language in terms of vocabulary, spelling, grammar etc. References listed appropriately to conform to	High levels of knowledge and understanding shown of the professional roles and responsibilities of teachers

			Harvard system. Quotations obvious and cited systematically and appropriately.	
<b>C1-3</b> Good	Work that demonstrates good levels of reflection and engagement with an adequate range of relevant sources, but core texts in the main.	Demonstrates good knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Appropriate command of suitable language in terms of vocabulary, spelling, grammar etc References listed to conform to Harvard system satisfactory. Quotations identified with appropriate and consistent system of citation	Some levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>D1-3</b> Satisfactory	Work that demonstrates satisfactory levels of reflection, though mainly descriptive rather than analytical, and engagement with core texts.	Demonstrates adequate knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Satisfactory command of suitable language in terms of vocabulary, spelling, grammar etc. References and citations employ inconsistent use of Harvard system.	Adequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers
<b>E1-2</b> Inadequate/ Fail	Work that does not demonstrate much ability to reflect and little engagement with course reading.	Does not demonstrate enough knowledge, understanding and skills related to learning and teaching approaches in the Primary music classroom.	Unsatisfactory use of language in one or more aspects of vocabulary, spelling, grammar, etc. Usually failure to conform to Harvard referencing in reference list and/or citations.	Inadequate levels of knowledge and understanding shown of the professional roles and responsibilities of teachers

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



Module Title	BEd Principal Performance Study - Level 3 (20)		
SCQF Level	9		
Credit Rating	20		
Total notional student effort hours	200		
Status	Elective on BEd (Music)		
Pre-requisites	A "good" pass in BEd Integrated Music Studies - Level 2 (60), Assessment 1		
Co-requisites	None		
Anti-Requisites	None		
Module overview	This module is designed to allow you to further develop your performance ability on your principal study, building on the foundation that has been established during years one and two of the Programme. Through the study of a programme of music, that you will mutually agree with your tutor, you will broaden and deepen your awareness of different aspects and issues relating to performance.		
Learning Modes		Hours (Actual and Notional)	
1:1 Lessons		20.25	
Performance Classes		4	
Independent Study		175.75	
Learning Outcomes			
LO1	Demonstrate emerging technical and musical breadth and depth in instrumental/vocal performance.		
LO2	Demonstrate the ability to reflect on your performing with reference to some context, concepts and theories.		
Assessment			
Assessment 1, Type, scope and Weighting	Type: Performance viva Scope: One end-of year 15 minute non-public recital with 10 minute viva Weighting: 100%		

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	
<b>Module schedule</b>	
Typically a 45 minute 1:1 lesson each week for 27 weeks. Two performance classes, normally one in Term Two and one in Term Three.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Regular oral feedback from 1:1 tutor and performance class tutor.
<b>Summative assessment</b> Description	Assessment 1: Performance viva Assessed LOs: 1  One end-of-year performance of around 12 minutes plus five minute <i>viva voce</i> . You should select a Programme of music that demonstrates you technical and musical development during the course of the year. You should be prepared to discuss issues relating to technique, style and interpretation during the <i>viva voce</i> .
<b>Feedback methods</b>	Summative: One recital report with grade. Formative: Ongoing collection of feedback in lessons using an online tool, such as Microsoft Class Notebook.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>Breadth and depth in terms of technical security and musical understanding.</li> <li>Understanding of contextual issues relating to a range of concepts, theories and context.</li> </ul>

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

Other Information	
Next Steps	BEd Principal Performance Study (Recital) - Level 4 (20) BEd Principal Performance Study (Extended Recital) - Level 4 (30) BEd Principal Performance Study (Project) - Level 4 (30)

<b>Assessment 1</b> <b>Assessment</b> <b>Criteria:</b>	Breadth and depth in terms of technical security and musical understanding.	Understanding of contextual issues relating to a range of concepts, theories and context.
<b>A1-2</b> Outstanding work at this level	A performance that shows consistent evidence of <i>praxis</i> , that has moments of creativity and imagination, and that is often deployed with expertise and flair.	Reflection that demonstrates critical, contextual and conceptual understanding that is informed by the your <i>praxis</i>
<b>A3-5</b> Excellent	A performance that shows evidence of <i>praxis</i> in many places and that is deployed with control and moments of expertise and flair.	Reflection that demonstrates critical, contextual and conceptual understanding that is in part informed by your performance.
<b>B1-3</b> Very good	A performance that shows some evidence of <i>praxis</i> , that is pre-dominantly deployed with control and that exhibits moments of flair.	Reflection that demonstrates some critical, contextual and conceptual understanding that is informed in part by your performance.
<b>C1-3</b> Good	A performance that shows clear evidence of breadth and depth in terms of technical security and musical understanding, and that is often deployed with control and moments of flair.	Reflection that demonstrates clear understanding of a wide range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>D1-3</b> Satisfactory	A performance that shows some evidence of breadth and depth in terms of technical security and musical understanding.	Reflection that demonstrates some understanding of a range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>FAIL</b> Inadequate/Fail	Insufficient evidence of a broad technical foundation having been developed.	Reflection that demonstrates insufficient understanding of context, concepts, key ideas and theories.

--	--	--

Module Title	BEd Principal Performance Study (Recital) - Level 4 (20)	
SCQF Level	10	
Credit Rating	20	
Total notional student effort hours	200	
Status	Elective	
Pre-requisites	BEd Principal Performance Study - Level 3 (20)	
Co-requisites	None	
Anti-Requisites	None	
Module overview	This module is designed to allow you to deepen your performance ability on your principal study. Through the study of your chosen repertoire, your will expand your awareness of different aspects of performance and the wider context of your performance decisions.	
Learning Modes		Hours (Actual and Notional)
1:1 Lessons		20.25
Performance Classes		4
Independent Study		175.75
Learning Outcomes		
On completion of this module you will be able to:		
LO1	Demonstrate technical and musical breadth and depth in instrumental/vocal performance.	
LO2	Demonstrate the ability to reflect in depth on your performance with reference to a range of contexts, concepts and theories.	
Assessment		
Assessment 1, Type, scope and Weighting	Type: Performance viva Scope: One end-of year 20 minute public recital with 10 minute viva Weighting: 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	Dr John Gormley
<b>Module schedule</b>	
Typically a 45 minute 1:1 lesson each week for 27 weeks. Two performance classes, normally one in Term One and one in Term Three.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Regular oral feedback from 1:1 tutor and performance class tutor.
<b>Summative assessment</b> Description	Assessment 1: Assessed LOs: 1 & 2  One public performance at the end of Term 3. You will perform a negotiated programme of music of around twenty minutes duration. This will be followed by a ten minute viva where you will discuss your performance, the context of your Programme and your performance decisions.
<b>Feedback methods</b>	Summative: One recital report with grade. Formative: Ongoing collection of feedback in lessons using an online tool, such as Microsoft Class Notebook.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>evidence of breadth, depth, technical security and musical understanding.</li> <li>understanding of a range of contexts, concepts, key ideas and theories</li> </ul>

<b>Resources</b>
<b>Essential</b> <ul style="list-style-type: none"> <li>Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP)</li> </ul>
<b>Recommended</b> <p>Cook, Nicholas (2018) <i>Music as Creative Practice</i> (Oxford: OUP)  Rink, Jonathan &amp; Gaunt H., Williamon A. <i>Musicians in the Making</i> (Oxford: OUP)</p>

Other Information	None.
Next Steps	Masters level study.



<b>Assessment 1</b> <b>Assessment criteria:</b>	Evidence of breadth, depth, technical security and musical understanding.	Understanding of a range of contexts, concepts, key ideas and theories
<b>A1-2</b> Outstanding work at this level	A performance that shows consistent evidence of <i>praxis</i> , that has moments of creativity and imagination, and that is often deployed with expertise and flair.	Reflection that demonstrates critical, contextual and conceptual understanding that is informed by the your <i>praxis</i>
<b>A3-5</b> Excellent	A performance that shows evidence of <i>praxis</i> in many places and that is deployed with control and moments of expertise and flair.	Reflection that demonstrates critical, contextual and conceptual understanding that is in part informed by your performance.
<b>PASS</b> Very good	A performance that shows some evidence of <i>praxis</i> , that is predominantly deployed with control and that exhibits moments of flair.	Reflection that demonstrates some critical, contextual and conceptual understanding that is informed in part by your performance.
<b>PASS</b> Good	A performance that shows clear evidence of breadth and depth in terms of technical and musical understanding, and that is often deployed with control and moments of flair.	Reflection that demonstrates clear understanding of a wide range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Satisfactory	A performance that shows some evidence of breadth and depth in terms of technical and musical understanding.	Reflection that demonstrates some understanding of a range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>FAIL</b> Inadequate/Fail	Insufficient evidence of a breadth and depth in terms of technical and musical understanding.	Reflection that demonstrates insufficient understanding of context, concepts, key ideas and theories that underpin the discipline

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

Module Title	BEd Principal Performance Study (Extended Recital) - Level 4 (30)		
SCQF Level	10		
Credit Rating	30		
Total notional student effort hours	300		
Status	Elective		
Pre-requisites	BEd Principal Performance Study - Level 3 (20)		
Co-requisites	None		
Anti-Requisites	None		
Module overview	This module is designed to allow you to deepen your performance ability on your principal study. Through the study of your chosen repertoire, your will expand your awareness of different aspects of performance and the wider context of your performance decisions.		
Learning Modes		Hours (Actual and Notional)	
1:1 Lessons		27	
Performance Classes		4	
Independent Study		269	
Learning Outcomes			
On completion of this module you will be able to:			
LO1	Demonstrate technical and musical breadth and depth in instrumental/vocal performance.		
LO2	Demonstrate the ability to reflect in depth on your performance with reference to a range of contexts, concepts and theories.		
Assessment			
Assessment 1, Type, scope and Weighting	Type: Performance viva Scope: One end-of year 30 minute public recital with 10 minute viva Weighting: 100%		

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	Dr John Gormley
<b>Module schedule</b>	
Typically a one hour 1:1 lesson each week for 27 weeks. Two performance classes, normally one in Term One and one in Term Three.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Regular oral feedback from 1:1 tutor and performance class tutor.
<b>Summative assessment</b> Description	Assessment 1: Assessed LOs: 1 & 2  One public performance at the end of Term 3. You will perform a negotiated programme of music of around twenty minutes duration. This will be followed by a ten minute viva where you will discuss your performance, the context of your Programme and your performance decisions.
<b>Feedback methods</b>	Summative: One recital report with grade. Formative: Ongoing collection of feedback in lessons using an online tool, such as Microsoft Class Notebook.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>evidence of breadth, depth, technical security and musical understanding.</li> <li>understanding of a range of contexts, concepts, key ideas and theories</li> </ul>

<b>Resources</b>	
<b>Essential</b>	
<ul style="list-style-type: none"> <li>Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP)</li> </ul>	

**Recommended**

Cook, Nicholas (2018) *Music as Creative Practice* (Oxford: OUP)  
Rink, Jonathan & Gaunt H., Williamon A. *Musicians in the Making* (Oxford: OUP)

**Other Information**

None.

**Next Steps**

Masters level study.

<b>Assessment 1 Assessment criteria:</b>	Evidence of breadth, depth, technical security and musical understanding.	Understanding of a range of contexts, concepts, key ideas and theories
<b>PASS</b> Outstanding work at this level	A performance that shows consistent evidence of <i>praxis</i> , that has moments of creativity and imagination, and that is often deployed with expertise and flair.	Reflection that demonstrates critical, contextual and conceptual understanding that is informed by the your <i>praxis</i>
<b>PASS</b> Excellent	A performance that shows evidence of <i>praxis</i> in many places and that is deployed with control and moments of expertise and flair.	Reflection that demonstrates critical, contextual and conceptual understanding that is in part informed by your performance.
<b>PASS</b> Very good	A performance that shows some evidence of <i>praxis</i> , that is predominantly deployed with control and that exhibits moments of flair.	Reflection that demonstrates some critical, contextual and conceptual understanding that is informed in part by your performance.
<b>PASS</b> Good	A performance that shows clear evidence of breadth and depth in terms of technical and musical understanding, and that is often deployed with control and moments of flair.	Reflection that demonstrates clear understanding of a wide range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Satisfactory	A performance that shows some evidence of breadth and depth in terms of technical and musical understanding.	Reflection that demonstrates some understanding of a range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>FAIL</b> Inadequate/Fail	Insufficient evidence of a breadth and depth in terms of technical and musical understanding.	Reflection that demonstrates insufficient understanding of context, concepts, key ideas and theories that underpin the discipline

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



Module Title	BEd Principal Performance Study (Project) - Level 4 (30)	
SCQF Level	10	
Credit Rating	30	
Total notional student effort hours	300	
Status	Elective	
Pre-requisites	BEd Principal Performance Study - Level 3 (20)	
Co-requisites	None	
Anti-Requisites	None	
Module overview	This module is designed to allow you to deepen your performance ability on your principal study. Through the study of your chosen repertoire, your will expand your awareness of different aspects of performance and the wider context of your performance decisions.	
Learning Modes		Hours (Actual and Notional)
1:1 Lessons		20.25
Performance Classes		4
Group Tutorials		5
Independent Study		270.75
Learning Outcomes		
On completion of this module you will be able to:		
LO1	Demonstrate technical and musical breadth and depth in instrumental/vocal performance.	
LO2	Demonstrate the ability to critically articulate a range of performance issues associated with your chosen repertoire and your performance.	
Assessment		
Assessment 1, Type, scope and Weighting	Type: Performance viva Scope: Negotiated Performance Project of total duration 30 minutes with between of 15 and 20 minutes of music to be performed Weighting: 100%	

## Section 2: Delivery and Assessment

<b>Module Coordinator</b>	Dr John Gormley
<b>Module schedule</b>	
Typically a 45 minute 1:1 lesson each week for 27 weeks. Up to five hours of group tutorial support for your project. Two performance classes, normally one in Term One and one in Term Three.	
<b>Assessment Outline</b>	
<b>Formative feedback</b> Description and timeline	Regular oral feedback from 1:1 tutor and performance class tutor.
<b>Summative assessment</b> Description	Assessment 1: Assessed LOs: 1 & 2  You will negotiate a performance output during term one, e.g. <ul style="list-style-type: none"> <li>lecture recital (15 minutes of music and 13 minutes of presenting <u>or</u> 20 minutes of music and with 10 minutes of presenting). The lecture recital can be in a live or digital format</li> <li>recording plus critical essay (20 minutes of music plus a 2000 word essay)</li> </ul>
<b>Feedback methods</b>	Summative: One r report with grade. Formative: Ongoing collection of feedback in lessons and tutorial using an online tool, such as Microsoft Class Notebook.
<b>Assessment Criteria and Rubric</b>	
<b>Assessment 1 Criteria</b>	Assessors will look for: <ul style="list-style-type: none"> <li>evidence of breadth, depth, technical security and musical understanding.</li> <li>critical understanding of a range of contexts, concepts, key ideas and theories</li> </ul>

<b>Resources</b>
------------------



<b>Essential</b>	
<ul style="list-style-type: none"> <li>Rink, Jonathan, ed. (2002) <i>Musical Performance: A Guide to Understanding</i> (Cambridge: CUP)</li> </ul>	
<b>Recommended</b>	
<ul style="list-style-type: none"> <li>Cook, Nicholas (2018) <i>Music as Creative Practice</i> (Oxford: OUP)</li> <li>Rink, Jonathan &amp; Gaunt H., Williamon A. <i>Musicians in the Making</i> (Oxford: OUP)</li> <li>Cook, Nicholas, ed. (2002) <i>Rethinking Music</i> (Oxford: OUP)</li> <li>Cook, N. (2000) <i>Music: A very short introduction</i>. Oxford: Oxford University Press, USA.</li> <li>Day Trevor. (2013). <i>Success in Academic Writing</i>. Basingstoke : Palgrave Macmillan.</li> <li>Herbert, T. (2012) <i>Music in words: A guide to researching and writing about music</i>. 2nd edn. London: Associated Board of the Royal Schools of Music.</li> </ul>	
Other Information	None.
Next Steps	Masters level study.

<b>Assessment 1 Assessment criteria:</b>	Evidence of breadth, depth, technical security and musical understanding.	Critical Understanding of a range of contexts, concepts, key ideas and theories
<b>PASS</b> Outstanding work at this level	A performance that shows consistent evidence of <i>praxis</i> , that has moments of creativity and imagination, and that is often deployed with expertise and flair.	Evidence of critical understanding and sophisticated insights into a wide range of contexts, concepts, key ideas and theories, that are partly informed by your performance.
<b>PASS</b> Excellent	A performance that shows evidence of <i>praxis</i> in many places and that is deployed with control and moments of expertise and flair.	Evidence of critical understanding and insights into a wide range of contexts, concepts, key ideas and theories, that are partly informed by your performance.
<b>PASS</b> Very good	A performance that shows some evidence of <i>praxis</i> , that is predominantly deployed with control and that exhibits moments of flair.	Evidence of critical understanding and insights into wide range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Good	A performance that shows clear evidence of breadth and depth in terms of technical and musical understanding, and that is often deployed with control and moments of flair.	Evidence of critical understanding of a wide range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>PASS</b> Satisfactory	A performance that shows some evidence of breadth and depth in terms of technical and musical understanding.	Evidence of some critical understanding of a range of contexts, concepts, key ideas and theories, that are partly informed by your practical experience.
<b>FAIL</b> Inadequate/Fail	Insufficient evidence of a breadth and depth in terms of technical and musical understanding.	Critical thinking that demonstrates insufficient grasp of context, concepts, key ideas and theories.

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

# Appendix 1