

# **Postgraduate Certificate in Performance Teaching**

Programme & module specifications & assessment criteria  
2021/22

Programme details may change in future academic years, please consult the “Gold copy” for the given year. Any programme, module and assessment criteria amendments will be approved following consultation of the student body through the School’s academic governance committee framework and in-line with the requirements of the School’s Academic Regulatory Framework.

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## **1. Programme Title**

Postgraduate Certificate in Performance Teaching

## **2. Programme Accredited by (if applicable)**

Advance HE: Postgraduate Certificate in Performance Teaching (Higher Education) leads to recognition by Advance HE

## **3. Final qualification**

Postgraduate Certificate in Performance Teaching

OR

Postgraduate Certificate in Performance Teaching (Higher Education) – accredited by Advance HE at D2

## **4. Exit awards**

n/a

## **5. Relevant QAA subject benchmarks**

n/a

## **6. SITS code**

PPCERPERTPT1 Part 1

PPCERPERTPT2 Part 2

## **7. Approved for the year of study**

2021/22

## **8. Programme Leader**

Programme Leader for Postgraduate Certificate in Performance Teaching

## **9. Pathway Leader (where relevant)**

n/a

## 10. Aims of the Programme

This programme aims to:

- Support students in developing excellence, criticality and creativity in the teaching of performing arts and related disciplines;
- Equip graduates with the cognitive, practical and transferable skills and expertise required to respond to the developing needs of the performing arts professional landscape, nationally and internationally;
- Support students to specialize in the teaching of performing arts and related disciplines, engaging them with a deep level of critical reflection about their discipline and its theoretical and practical relationship with pedagogy;
- Offer an interdisciplinary perspective on the integration of teaching with performing arts and related disciplines, drawing on theory and practice from a range of diverse contexts;
- Develop students' deep understanding of values in education and a high level of insight in students' personal philosophy of teaching;
- Offer an innovative programme that includes world class teaching, ground-breaking and evidence-led explorations of pedagogy, enabling students to develop a voice as a teaching artist, alongside craft and artistry in their discipline.

For the Postgraduate Certificate in Performance Teaching (Higher Education):

- To address key issues of teaching in higher and professional education;
- To enable students to meet Descriptor 2 of the UKPSF (Fellow of the HEA)

## 11. Criteria for admission to the Programme

### 11.1 Application and selection process

Applicants will be asked as part of their written application to outline their experience as a practitioner and teacher and any specialist areas of interest in the practice or philosophy of teaching that they hope to explore further in the programme. They will need to provide evidence of relevant experience and expertise as well as some awareness of issues and some personal goals in relation to facilitating learning in the performing arts. They will also be required to submit two references with their application.

In order to be eligible for the PGCert, applicants need to have a current teaching practice that will be ongoing for the duration of the course.

In order to be eligible for the PGCert (HE), applicants need to be able to draw on at least 50-60 hours of authentic HE Learning & Teaching practice, during the period of enrolment on the course. This is so that they have sufficient authentic practice

across the UKPSF dimensions of practice and the descriptor statements to be able to evidence D2 (Fellow of the HEA).

Selection will be based on the application which will be considered by the Programme Leader and one other member of the Programme Team.

### **11.2 Standard entry requirements:**

Applicants should normally have obtained an undergraduate degree in music, acting, dance or technical theatre arts or equivalent qualification. An applicant without an undergraduate degree may be eligible for non-standard entry and will be required to supply additional documentation, for example a professional CV and an academic essay.

### **11.3 English Language requirements:**

Applicants who are not native speakers of English should have achieved a minimum overall score of 6.5 in the IELTS Academic Training examination with no individual component score below 6.0 (or equivalent).

### **11.4 Non-standard entry procedure: direct entrants and transfers**

The School's Admissions Policy makes provision for the consideration of non-standard entrants where applicants do not have formal academic qualifications. Applicants will be considered on an individual basis and will be required to submit a professional CV with their application. Additionally, they may be required to confirm by way of an essay or similar, their ability to engage with postgraduate level study.

However, as the PGCert is only a 60 credit programme with the Module 1 worth 40 of those credits, it will not be appropriate to accept advanced standing by transfer or AP(E)L\* as the majority of the modules for an award of the Guildhall School need to be undertaken through the Guildhall School.

\* Accreditation of Prior Experiential Learning

## 12. Programme outcomes

The programme provides opportunities for students to develop and demonstrate the following learning outcomes.

The curriculum map (section 15 below) indicates how modules meet the overall programme learning outcomes.

\* Indicates transferable skill

### **A. Technique and knowledge:**

On successful completion of this programme the student will be able to:

- A1 Demonstrate originality and expertise in professional practice in teaching performing arts or related disciplines;
- A2 Engage in mutual learning with colleagues; \*
- A3 Manage independent learning as required for continuing professional development and reflect critically on individual practice and progression in performance teaching;
- A4 Analyse and critically evaluate relevant complex concepts and ideas in the pedagogy of performing arts or related disciplines and current relevant developments impacting the field;
- A5 Organise, analyse, and synthesise complex pedagogical information and ideas with accuracy, efficiency and appropriate focus;
- A6 Communicate ideas with coherence, clarity and impact to specialist and non-specialist audiences, using advanced verbal and non-verbal skills; \*
- A7 Generate and engage in critical debate. \*
- A8 Respond to complex and unpredictable situations with high level decision making, professionalism, independent thinking and problem-solving skills; \*

### **B. Performance and/or creative output**

On successful completion of this programme the student will have knowledge and understanding of:

- B1 The theoretical relationship between teaching, learning and the performing arts or related disciplines;
- B2 Key concepts in general and discipline-specific theories of teaching and learning;
- B3 The applications of theoretical frameworks and their implications for teaching within specific contexts;
- B4 Approaches to enhancing their own creative pedagogy practice;
- B5 The moral and ethical dimensions of pedagogy in the performing arts or related disciplines;
- B6 Strategies for continually re-assessing professional skills and implementing appropriate action plans in response to feedback from peers, tutors, students and outside organisations. \*

### **C. Communication and artistic values**

On successful completion of this programme the student will have knowledge and understanding of:

- C1 Exemplary standards of self-motivation, discipline, initiative and self-awareness; \*
- C2 The practice and promotion of trust, respect, generosity of spirit and social responsibility; \*
- C3 Reflection, analysis and critical evaluation of professional values and performance practice;
- C4 New avenues of collaboration and partnerships between colleagues, staff and students, within the local community and across a wider network of professional associations;
- C5 Creative practice, excellence in teaching, teaching artistry, leadership, formal curricula and/or community provision specific to their own teaching contexts;
- C6 The value of arts education in society.

### **D. Professional protocols**

On successful completion of this programme the student will have knowledge and understanding of:

- D1 A variety of operational, organisational and cultural frameworks within teaching environments;
- D2 Effective time-management, punctuality, attendance and personal organisation skills; \*
- D3 Appropriate preparation for a variety of professional contexts; \*
- D4 Current concerns and issues in pedagogy, as related to legislation, government agendas, institutional policy, professional codes of practice, curriculum and assessment issues;
- D5 Professional ethical guidelines;
- D6: The UKPSF for teaching and supporting learning in Higher Education and its implications for practice;

## 13. Programme Structure

### 13.1 Programme Duration (years)

1 year part-time or 2 years part-time

### 13.2 Mode of Delivery (full/part-time/other)

Part-time; online learning

### 13.3 Total student learning hours

600

### 13.4 % Split teaching contact hours: self-directed practice & study

19% contact hours

81% self-directed practice & study

### 13.5 Pathways and modules

There are two pathways

PGCert in Performance Teaching

PGCert in Performance Teaching (Higher Education)

Module structure for each pathway is as follows.

Note: students doing the programme over 2 years will take the Module 1 in year 1, and the Module 2 module in year 2.

<b>PGCert in Performance Teaching</b>		
Module	Credits	Level
Fundamental Principles in Performance Pedagogy	40	7
Reflective Practice in Performing Arts Education	20	7
TOTAL	60	

<b>PGCert in Performance Teaching (Higher Education)</b>		
Aligned to Descriptor 2 (FHEA) of the UKPSF (2011)		
Module	Credits	Level
Fundamental Principles in Performance Pedagogy	40	7
Reflective Practice in Performing Arts Education (HE)	20	7
TOTAL	60	

## **14. Teaching & Learning Methodology & Assessment Strategy**

### **14.1 Teaching and Learning**

The programme is flexible and modular in structure, allowing for the possibility of part time study over one or two years. The programme is delivered through a combination of synchronous (live) and asynchronous online activity. Synchronous activity includes whole-day workshops, other shorter live sessions (webinars and study groups), and one-to-one tutorials. Asynchronous activity includes tasks and resources made available through the VLE (virtual learning environment).

The workshop sessions require students to be actively engaged in discussion and reflection on their own and other's work. Aligned with the programme learning outcomes, students are provided with structured opportunities to share with colleagues their understandings, ideas and approaches to learning, teaching and performance.

Typical activities and learning formats include:

- Small-group and pair work: students engage in discussion, specific practical activities such as microteaching, case studies, and problem-solving activities;
- Action Learning for reflection and feedback on students' own practice, including analysis of critical incidents and evaluation of teaching strategies;
- Direct lecturing input from tutors;
- Plenary discussions / question and answer sessions;
- Tutorials: Individual sessions arranged with 121 Tutor;
- Students' self-study;
- Reflection on prepared readings.

### **14.2 Assessment**

Summative assessments are made of written assignments (case studies; critical reflections; written observation reports), teaching and presentations.

The individual summative assessment statements have been designed to reflect the learning objectives and core activities in the programme. For example, critical reflection is at the heart of the concept of the 'reflective practitioner' and underpins the learning objectives and activities across the programme. Presentation skills are similarly central in professional teaching practice. The summative presentation assessments will build on work that is undertaken in the workshops and online activities. Finally, critical reflections on observations of others teaching and facilitating learning, as well as critiques of Examples of the students' own practice in facilitating learning, are at the heart of the professional community of practice that the programme aims to support.

Formative feedback is a core, embedded feature of this programme which aims to support the development of reflective, self-regulated and creative practice in teaching the performing arts or related disciplines. Further detail about the cycle of assessment and feedback is given in the sections below:

### **14.3 Formative Feedback**

- The workshops, other online activities, and one-to-one sessions enable a process of exchange, in which students gain insights about themselves and their work. This empowers and motivates them to develop further and continue learning.
- Students receive informal and formal formative feedback from tutors as well as giving and receiving peer feedback;
- Students will receive timely and constructive feedback at draft stages of all assessments;
- Tutors evaluate students' work in progress, providing information to enable them to modify and develop their work, both generally in relation to their teaching, and specifically in relation to the summative assessment tasks.
- Students receive formative feedback on practical work (e.g. facilitating learning), both during workshops and via tutorial contact with 121 Tutors;

### **14.4 Summative Assessment**

- The summative assessment tasks (as outlined in the module specifications) provide a means to evaluate, at a particular point in time, the degree to which the specified learning outcomes have been achieved in relation to the assessment criteria.
- Students are set clear and focused tasks (as outlined in the programme handbook) with firm deadlines as stated in the handbook, and with transparent criteria for assessment;
- The assessment tasks overall focus on a variety of skills, including practical, critical reflection and interpersonal, to allow students to demonstrate their strengths and to reflect the wide range of learning outcomes developed by the programme;
- The assessment tasks for the pathway 'PGCert in Performance Teaching (Higher Education)' enable students to demonstrate that they meet the UKPSF descriptor for D2 (Fellow of the HEA)

### **14.5 Summative Feedback**

- Students receive prompt written feedback about summative assessment tasks (within two weeks of written submission or the completion of the relevant component).

- This feedback sheds light on the level that has been achieved, recognising positive aspects of their work and providing constructive criticism on how improvements could be made in the future.

## 15. Curriculum map relating programme learning outcomes to modules (and assessments)

Module Title	A1	A2	A3	A4	A5	A6	A7	A8	B1	B2	B3	B4	B5	B6	C1	C2	C3	C4	C5	C6	D1	D2	D3	D4	D5	D6
Fundamental Principles in Performance Pedagogy	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Individual Presentation			✓			✓	✓			✓			✓				✓			✓		✓	✓			
Group workshop & Presentation	✓	✓			✓	✓		✓	✓	✓	✓	✓				✓		✓				✓	✓		✓	
Case Studies			✓	✓	✓				✓	✓	✓			✓	✓		✓		✓		✓			✓	✓	
Reflective Practice in Performing Arts Education & Portfolio	✓		✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	
Reflective Practice in Performing Arts Education (HE) & Portfolio	✓		✓	✓	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓

<b>15.1 PGCert Performance Teaching (Higher Education) - Mapping of Modules to UKPSF Dimensions of Practice</b>				
Areas of activity	Module 1: Fundamental Principles in Performance Pedagogy		Module 2 Module: Reflective Practice in Performing Arts Education (HE)	
	Learning Outcomes	Assessment	Learning Outcomes	Assessment
A1 Design and plan learning activities and/or programmes of study	A1, A2 B1, B3, B5 C3, C5, C6 D1, D3, D5	Group workshop- presentation	A1, A2 B1, B2, B3, B5 C3, C5, C6 D1, D3, D5	Portfolio part 1 Portfolio part 2
A2 Teach and/or support learning	A1, A2, A6, A7, A8 B1, B2, B3, B5 C1, C2, C5, C6 D2, D5	Individual presentation Group workshop- presentation Case Studies	A1, A2, A6, A7, A8 B1, B2, B3, B5 C1, C2, C5, C6 D2, D5	Portfolio part 2
A3 Assess and give feedback to learners	A1, A6 B2, B3, B5 C2, C6 D5	Group workshop- presentation Case Studies	A1, A6 B2, B3, B5 C2, C6 D5	Portfolio part 2
A4 Develop effective learning environments and approaches to student support and guidance	A2 B1, B2, B3, B5 C2, C3, C5, C6, C7 D1, D3, D5	Individual presentation	A2 B1, B2, B3, B5 C2, C3, C5, C6, C7 D1, D3, D5	Portfolio part 1 Portfolio part 2
A5 Engage in continuing professional development in subjects/disciplines and	A2, A3, A4, A5, A7 B1, B2, B4, B5, B6 C1, C3, C4, C7 D1, D3, D4, D5	Individual presentation Group workshop- presentation Case Studies	A2, A3, A4, A5, A7 B1, B2, B4, B5, B6 C1, C3, C4, C7 D1, D3, D4, D5, D6-8	Portfolio part 1 Portfolio part 2

<b>15.1 PGCert Performance Teaching (Higher Education) - Mapping of Modules to UKPSF Dimensions of Practice</b>				
their pedagogy, incorporating research, scholarship and the evaluation of professional practices				
Core knowledge	Module 1: Fundamental Principles in Performance Pedagogy		Module 2 Module: Reflective Practice in Performing Arts Education (HE)	
	Learning Outcomes	Assessment	Learning Outcomes	Assessment
K1 The subject material	A1, A2, A3, A5, A6, A7, A8 B1, B2, B5 C3, C4, C6 D1, D3	Group workshop- presentation Case Studies	A1, A2, A3, A5, A6, A7, A8 B1, B2, B5 C3, C4, C6 D1, D3, D6-8	Portfolio part 1 Portfolio part 2
K2 Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic programme	A1, A2, A3, A4, A5, A6, A7, A8 B1, B2, B3, B5 C2, C3, C4, C6 D1, D3, D4, D5	Group workshop- presentation Case Studies	A1, A2, A3, A4, A5, A6, A7, A8 B1, B2, B3, B5 C2, C3, C4, C6 D1, D3, D4, D5, D6-8	Portfolio part 1 Portfolio part 2
K3 How students learn, both generally and within their subject/disciplinary area(s)	A1, A2, A3, A4, A5, A6, A7, A8 B1, B2, B3, B5 C2, C3, C4, C6, C7 D3	Group workshop- presentation Case Studies	A1, A2, A3, A4, A5, A6, A7, A8 B1, B2, B3, B5 C2, C3, C4, C6, C7 D3, D6-8	Portfolio part 1 Portfolio part 2

<b>15.1 PGCert Performance Teaching (Higher Education) - Mapping of Modules to UKPSF Dimensions of Practice</b>				
K4 The use and value of appropriate learning technologies	A1, A2, A3, A5, A6, A7 B1, B5 C2, C3, C4, C6, C7 D1, D2, D3, D5	Group workshop- presentation	A1, A2, A3, A5, A6, A7 B1, B2, B5 C2, C3, C4, C6, C7 D1, D2, D3, D5, D6-8	Portfolio part 1 Portfolio part 2
K5 Methods for evaluating the effectiveness of teaching	A2, A3, A5, A6, A7, A8 B1, B2, B4, B5, B6 C1, C2, C3, C4, C5, C6 D1, D2, D3, D4, D5	Individual presentation Group workshop- presentation Case Studies	A2, A3, A5, A6, A7, A8 B1, B2, B4, B5, B6 C1, C2, C3, C4, C5, C6 D1, D2, D3, D4, D5, D6-8	Portfolio part 1 Portfolio part 2
K6 The implications of quality assurance and quality enhancement for academic and professional practice with a particular focus on teaching	A3, A5, A6, A7 B1, B2, B5 C2, C3, C4, C7 D1, D3, D4, D5	Individual presentation Case Studies	A3, A5, A6, A7 B1, B2, B5 C2, C3, C4, C7 D1, D3, D4, D5, D6-8	Portfolio part 1 Portfolio part 2
Professional values	Module 1: Fundamental Principles in Performance Pedagogy		Module 2 Module: Reflective Practice in Performing Arts Education (HE)	
	Learning Outcomes	Assessment	Learning Outcomes	Assessment
V1 Respect individual learners and diverse learning communities	A1, A2, A3, A5, A6, A7, A8 B1, B2, B5 C1, C2, C3, C4, C7 D2, D3, D5	Individual presentation Group workshop- presentation Case Studies	A1, A2, A3, A5, A6, A7, A8 B1, B2, B5 C1, C2, C3, C4, C7 D2, D3, D5, D6-8	Portfolio part 1 Portfolio part 2
V2 Promote participation in higher education and	A2, A3, A5, A6, A7, A8 B1, B2, B5	Individual presentation Case Studies	A2, A3, A5, A6, A7, A8 B1, B2, B5	Portfolio part 1 Portfolio part 2

## 15.1 PGCert Performance Teaching (Higher Education) - Mapping of Modules to UKPSF Dimensions of Practice

equality of opportunity for learners	C2, C3, C4, C5, C7 D1, D3, D4, D5		C2, C3, C4, C5, C7 D1, D3, D4, D5, D6-8	
V3 Use evidence-informed approaches and the outcomes from research, scholarship and continuing professional development	A1, A2, A3, A4, A5, A6, A7 B1, B2, B3, B4, B5, B6 C3, C4, C6, C7 D3, D4	Individual presentation Group workshop- presentation Case Studies	A1, A2, A3, A4, A5, A6, A7 B1, B2, B3, B4, B5, B6 C3, C4, C6, C7 D3, D4, D6-8	Portfolio part 1 Portfolio part 2
V4 Acknowledge the wider context in which higher education operates recognising the implications for professional practice	A2, A3, A5, A6, A7 B1, B2, B5 C1, C2, C3, C4, C5, C6, C7 D1, D3, D4, D5	Individual presentation Case Studies	A2, A3, A5, A6, A7 B1, B2, B5 C1, C2, C3, C4, C5, C6, C7 D1, D3, D4, D5, D6-8	Portfolio part 1 Portfolio part 2

## **16. Assessment Regulations**

These regulations are in addition to the general assessment regulations for taught programmes in the *Academic regulatory framework* covering Board membership, attendance at examinations and submission of coursework (including late penalties), extenuating circumstances, external examiners and academic misconduct.

### **16.1 Requirements to pass a module**

In order to pass a module and acquire the associated credit, a student must complete all the assessment components of the module and achieve an aggregate weighted mark of no less than 50%. The module specification will indicate whether a pass, or minimum mark, is required for a specific component. Where not stated compensation across components will be assumed.

Additionally, a pass grade for a module requires a minimum workshop attendance of 80%.

### **16.2 Resit Provisions**

- a) Where a student does not meet the overall weighted aggregate and/or fails to meet the minimum achievement required in a module component, the School Board of Examiners may offer a resit of the failed assessment component (or an equivalent task).
- b) A module component may be resat only once.
- c) The School Board of Examiners may, at its discretion, permit a student to resit during the course of the following year, with or without attendance.
- d) A resit fee will be payable (resit fees are published on the School's website).
- e) A student who successfully completes a resit will be awarded the minimum pass mark for the failed component and this capped mark will be used for the aggregate mark of the module. The only exception to this is for an academic misconduct failure (e.g. plagiarism, collusion) where, even though the module component must be resat and passed, the failed mark may be carried forward to the overall module aggregate mark.
- f) Where a student fails to meet the requirements of the programme after all valid resit attempts, the School Board of Examiners will require the student to withdraw from the programme.

### **16.3 Progression to Year 2**

For student on the two-year programme, successful completion and passing of the Module 1 at the end of year one is the pre-requisite for enrolment onto year two.

## 16.4 Award regulations

### Classification

A student who, at the end of the programme completes Module 1 and Module 2 for a total of 60 credits will be considered for the award of the 'PGCert in Performance Teaching' or 'PGCert in Performance Teaching (Higher Education)'.

The overall result will be calculated on the basis of the aggregate of the module marks weighted according to their credit value.

The classification shall be determined as follows:

Classification	Minimum %
With Distinction	70%
With Merit	60%
Pass	50%

### Compensation at module level after second attempt

There is no compensation at module level.

### Lower Level Qualification (if applicable)

No lower level qualification is available for this programme.

### Fail Withdraw

Where a student fails to meet the requirements for the award, the School Board of Examiners will require the student to withdraw from the programme.

## 16.5 Period of registration

The maximum period of study including any repeat years and/or periods of deferral or interruption will be 3 years.

## 16.6 Scheduling of Assessment

The assessment schedule for all modules will be published in the Programme Handbook and distributed to student at the beginning of the academic year.

## 17. Module Specifications

### 17.1 Fundamental Principles in Performance Pedagogy

<b>1. Module Title</b>	Fundamental Principles in Performance Pedagogy
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	40
<b>4. SITS module code</b>	PED4001
<b>5. Location of Delivery</b>	Online
<b>6a. Module Type</b>	Teacher led, whole group learning
<b>6b. Applicable in the year of study</b>	Year 1
<b>7. Module Leader</b>	Programme Leader
<b>8. Department</b>	Music

#### 9. Aims of the Module

This module is aligned to Descriptor 2 (FHEA) of the UKPSF (2011)

This module aims to:

- Develop students' expertise and knowledge in principles of pedagogy;
- Develop students' awareness of their own values in education and philosophy of teaching;
- Develop students' critical understanding of the relationship between pedagogical theory and practice;
- Develop students' critical understanding of inclusion and inclusive professional practice;
- Equip students with interdisciplinary understandings of the concept of professionalism and its applications within their own discipline-specific contexts;
- Develop students' in-depth understanding of institutional, national and international frameworks for professional practice;
- Provide students with frameworks for developing their personal professional practice in creative and innovative ways.

For students taking this module as part of the PGCert (HE), the content of the module enables them to begin to evidence UKPSF Descriptor 2 (FHEA), demonstrating "a broad understanding of effective approaches to teaching and

learning support as key contributions to high quality student learning". The indicative content below is mapped against UKPSF Dimensions and Descriptor D2

Indicative content:

Descriptor statements D2.i, D2.ii, D2.iii, D2.iv, D2.v, D2.vi with particular reference to A2 and A3

Introduction to pedagogy A5, K2, K3, V3

Students will be introduced to definitions of pedagogy. They will analyse, evaluate and critique the underlying assumptions and objectives that align with approaches to facilitating learning.

Values in education A4, K2, V1, V2, V3, V4

Students will be facilitated in interrogating their own personal values in education generally and performing arts education more specifically. Competing discourses, such as economic justifications and social justice rationales will be debated. Particular focus will be given to exploring the notion of 'The Artist in Society'.

Inclusion A1, K3, K4, V2

Students will be introduced to the concept of inclusion and its application within their performing arts practice. They will consider what it means to be inclusive, to challenge inequality and be able to establish underlying principles of diversity and inclusive practice.

Theories of learning and motivation A1, A2, A3, K2, K3, V1, V3

Students will be facilitated in analysing, evaluating and synthesising the underpinning principles of a range of major psychological and sociological theories of learning, including behaviourist, constructivist, social constructivist, communities of practice and critical pedagogy perspectives. A similar approach will examine theories of motivation including expectancy-value, attribution, social-cognitive, goal orientation, self-determination and possible selves. Students will consider the application of these theoretical frameworks in relation to their own experiences of learning and teaching in the performing arts.

Facilitating learning A2, K2, K3, K4, V1, V3

Students will consider the roles and responsibilities of the teacher or facilitator in one-to-one and group performing arts contexts. A range of facilitator approaches will be analysed and discussed, including hierarchical, co-operative, and autonomous approaches. Students will be introduced to the basic principles that distinguish teaching, facilitating, mentoring and coaching approaches.

Working with groups A2, K2, K3, V1, V2

Various approaches to understanding and responding to group dynamics will be introduced. Students will be facilitated in applying these to interpreting their own experiences in performing arts education and performance contexts. Similarly, students will explore approaches to facilitating collaborative learning, and co-teaching.

Reflective practice A5, K5, V3

The concept of reflective practice will be introduced. Models of critical reflection and reflective practice, drawing for example on Kolb, Brookfield and Schön, will be interrogated. Students will have the opportunity to use tools such as MBTI to gain greater insight into themselves, applying this to their teaching practice.

Curriculum design A1, K1, K2, K3, K4, V3, V4

Students will be introduced to the concepts of constructive alignment and the spiral curriculum and will be facilitated in considering the application of these concepts in performing arts contexts. They will also explore creativity and pedagogical improvisation, reconciling this with paradigms revolving around a Learning Outcomes based approach to curriculum design.

Assessment and feedback A3, K2, K3, K4, K5, V1, V2, V3

Key assessment and feedback terminology will be deconstructed and students will consider the purpose and consequences of diverse approaches to assessment in performing arts contexts. Various approaches to giving and receiving feedback will be examined and practiced, for example within the context of micro-teaching exercises.

Discipline-specific approaches A1, A2, A3, K1, K2, K3, V3, V4

Students will consider the underpinning philosophy and principles that relate to their specific disciplines and teaching contexts. Students will be supported to develop their 'pedagogical content knowledge', through combining their own discipline-specific content knowledge with the principles of general pedagogical knowledge learned through the module.

Models of professionalism and professional codes of practice A5, K5, K6, V3, V4

Students will consider what it means to be a 'professional' in the world of performance pedagogy. Definitions of professionalism will be interrogated. Relevant professional codes of practice will be analysed and evaluated. Students will consider the implications of 'professionalism' for their practice as performers and teachers in the performing arts.

## **10. Teaching & Assessment Methodology**

### **Teaching:**

Face-to-face workshops followed by interactive online activities.

## Assessment:

The assessments below are mapped against Descriptor D2 of the UKPSF and against programme learning outcomes. Please refer to the detailed individual assessment briefs on Moodle for further details on the below assessments.

### 1. Individual presentation

Learning Outcomes: A3, A6, A7, B2, B5, C3, C6, D2, D3

UKPSF A2, A4, A5, K5, K6, V1, V2, V3, V4

Descriptor statements D2.i, D2.ii, D2.iii, D2.iv, D2.v, D2.vi with particular reference to A2 & A4

- Reflection on personal principles and values in performing arts education, with particular reference to the following two areas of activity of the student's practice:
  - Teach and/or support learning (A2)
  - Develop effective learning environments and approaches to student support and guidance (A4)
- The presentation should incorporate a 'student profile' – critical analysis of a student cohort that you teach/support, reflecting on diversity of learning needs, and implications of these for their learning and your practice.
  - Supporting document = student profile
- The individual presentation will take place in the first term of study
- Students will have the opportunity to receive 1 hour of tutorial support from their 121 Tutor relating to this assessment, including formative feedback on draft material

### 2. Group workshop-presentation

Learning Outcomes: A1, A2, A5, A6, A8, B1, B3, B4, C2, C4, D2, D3, D5

UKPSF A1, A2, A3, A5, K1, K2, K3, K4, K5, V1, V3

Descriptor statements D2i, D2.ii, D2.iii, D2.iv, D2.v, D2.vi with particular reference to A1 & A2

- Practical workshop and presentation demonstrating skills and knowledge of working with groups;
- The group workshop-presentation will take place in the second term of study
- Students will have the opportunity to receive 1 hour of tutorial support from their 121 Tutor relating to this assessment, including formative feedback on draft material

### 3. Case Studies (3000 words)

Learning Outcomes: A3, A4, A5, B1, B2, B3, B6, C1, C3, C5, D1, D4, D5

UKPSF A2, A3, A5, K1, K2, K3, K5, K6, V1, V2, V3, V4

Descriptor statements D2i, D2.ii, D2.iii, D2.iv, D2.v, D2.vi with particular reference to A2 & A3

Case studies and critical reflection relating to the following two areas of activity of the student's practice:

- Teach and/or support learning (A2)
  - Case study of teaching activity or technique used, relating to student cohort profiled in the Individual Presentation above (1000 words)
  - Critical reflection on this teaching (500 words)
- Assess and give feedback to learners (A3)
  - Case study of one assessment approach, or feedback technique used, in relation to above student cohort or other students the student works with (1000 words)
  - Critical reflection on this assessment or feedback approach (500 words)
- Supporting documents:
  - Evaluation feedback from student's own students;
  - First observation of student's practice – pro forma from 121 Tutor, including action plan by student
  - First observation of 121 Tutor (or another Experienced Educator) – pro forma;
- This links to the first 'authentication of practice' (observation and feedback by 121 Tutor)
- Submission dates for the individual elements of the Case Studies are spread out over the first module – details in the assessment brief in the student-facing handbook.
- Students will have the opportunity to receive 2.5 hours support from their 121 Tutor relating to this assessment, including formative feedback on draft material, and observation and feedback on student's practice.

**11. Learning outcomes:** On successful completion of the module, students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below.  
Note: for mapping of Learning Outcomes to D2 / UKPSF please refer to section 15a of the Programme Specification

A1, A2, A3, A4, A5, A6, A7, A8  
B1, B2, B3, B4, B5  
C1, C2, C3, C4, C6  
D1, D2, D3, D4, D5

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type				Contact Hours
Workshops				54
Interactive online activities				18.5
One-to-one tutorials and feedback				4.5
b) Assessment				
KIS Assessment Component*	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Presentation	Individual presentation on personal principles and values in performing arts education	KPE	25	50
Practical Work / Presentation	Group workshop-presentation demonstrating skills and knowledge of working with groups	KPE	37	50
Written assignment	Case Studies (3000 words)	KCW	38	50
c) Independent Study hours				Notional Hours
Personal study				323
d) Total student learning hours for module				400

### 13. Reading and Resources

There is one single resource list for the whole programme, rather than different lists for each module, due to the interconnected and holistic nature of the programme. The core list is regularly updated, with additional specific signposting linked to individual workshops, and tailored to each cohort of students. The most up-to-date and complete list of readings and resources is within the Moodle VLE, and the majority of these resources are provided as digitised files. An indicative partial selection of these readings is shown below.

Biggs, J. "Aligning teaching for constructing learning." HEA.

Carless, D. and D. Boud (2018). "The development of student feedback literacy: enabling uptake of feedback." *Assessment & Evaluation in Higher Education*.

Cook & Artino (2016) "Motivation to learn: an overview of contemporary theories." *Medical Education* **50**: 997-1014.

Heron (1999) "Dimensions and modes of facilitation." In *The Complete Facilitator's Handbook* (pp. 1-18). London, Kogan Page.

Hughes, G. (2009). "Talking to oneself: using autobiographical internal dialogue to critique everyday and professional practice." *Reflective Practice* **10**(4).

Husbands & Pearce (2012) What makes great pedagogy? Nine claims from research, National College for School Leadership.

Jaques, D. (2007) "Studies of group behaviour". In *Learning in groups: A handbook for face-to-face and online environments* (pp. 22-49). London, Kogan Page

Jones (2005) *Gatekeepers, Midwives and Fellow Travellers*. London, Mary Ward Centre.

Rogers, J. (2012) "Defining Coaching." In *Coaching Skills – A Handbook* (pp. 5-24). Open University Press.

Tusting & Barton (2003) "Models of Learning: A Literature Review." National research and development centre for adult literacy and numeracy.

## 17.2 Reflective Practice in Performing Arts Education

<b>1. Module Title</b>	Reflective Practice in Performing Arts Education
<b>2. HE Level</b>	7
<b>3. Credit Value</b>	20
<b>4. SITS module code</b>	PED4003
<b>5. Location of Delivery</b>	Online
<b>6a. Module Type</b>	Teacher led, whole group learning
<b>6b. Applicable in the year of study</b>	Year 1 or Year 2
<b>7. Module Leader</b>	Programme Leader
<b>8. Department</b>	Music

### 9. Aims of the Module

This module aims to:

- Develop students' sophisticated understanding of the social and artistic values that characterise performing arts education contexts;
- Develop students' skills in advanced questioning, reflective and analytic approach to the understanding of major issues in leadership, teaching and learning, coaching and mentoring underpinning within performing arts education contexts;
- Develop students' critical understanding of theoretical frameworks and models for teaching and learning and their application or implications for performing arts education contexts;
- Develop students' sophisticated understanding of the roles and responsibilities of being a professional and effective leader with regard to performing arts education contexts;

Indicative content:

This module will build on the theoretical framework from the module 'Fundamental Principles in Performance Pedagogy', extending and deepening this knowledge, applying it further to students' own current teaching contexts, and enabling students to make greater connections between theory and practice. The content links to a Professional Standards Framework, originally developed by the Higher Education Academy, but equally useful as a guide for supporting teaching and learning in a wider range of contexts.

During the workshops and online activities, students will explore the content below, engaging in peer dialogue to deepen the learning from the teaching observations, and from 'critical moments' in their teaching practice. Throughout the workshops, students will be supported in assembling the evidence for the Performing Arts Education Portfolio (see section 10. Below).

Areas of activity undertaken by teachers and support staff in performing arts education contexts

- Curriculum planning and design; Individual and small group learning plans
  - Linked to Module 1 topics 'Curriculum design' and 'Working with groups'
- Teaching, facilitating, coaching and supporting learning
  - Linked to Module 1 topics 'Theories of learning and motivation' and 'Facilitating learning'
- Assessment, including approaches to performance assessment, group assessment, assessment of creativity, ongoing formative feedback and supporting self-regulation
  - Linked to Module 1 topic 'Assessment and feedback'
- Student support, including developing peer support networks; social pedagogy
  - Linked to Module 1 topics 'Inclusion', 'Facilitating learning' and 'Models of professionalism and professional codes of practice'
- Design and develop effective learning environments
  - Linked to Module 1 topics 'Inclusion', 'Theories of learning and motivation' and 'Curriculum design'
- Continuing professional reflective practice, linking scholarship/artistic excellence with pedagogy
  - Linked to Module 1 topic 'Reflective practice'

Knowledge needed to carry out those activities at the appropriate level

- Discipline-specific expertise
  - Linked to Module 1 topic 'Discipline-specific approaches'
- Appropriate pedagogy; e.g. peer learning and teaching, social pedagogy, the spiral curriculum, differentiation, discipline-specific pedagogy
  - Linked to Module 1 topics 'Theories of learning and motivation', 'Curriculum design', 'Assessment and feedback' and 'Facilitating learning'
- Discipline-specific and interdisciplinary pedagogies
  - Linked to Module 1 topic 'Discipline-specific approaches'
- Learning technologies, encouraging exploration and innovative use of new technologies.
  - Linked to Module 1 topics 'Inclusion' and 'Facilitating learning'
- Methods for evaluating learning and teaching
  - Linked to Module 1 topics 'Reflective practice' and 'Assessment and feedback'
- Quality assurance, quality enhancement and partnership working

- Linked to Module 1 topics 'Assessment and feedback' and 'Models of professionalism and professional codes of practice'

Professional values that individuals performing these activities should exemplify

- Respect for individual learners and diverse learning communities
  - Linked to Module 1 topics 'Values in education', 'Inclusion' and 'Working with groups'
- Promoting participation: equality of opportunity and regard, widening participation
  - Linked to Module 1 topics 'Values in education', 'Inclusion' and 'Theories of learning and motivation'
- Using evidence-informed approaches in learning and teaching
  - Linked to Module 1 topics 'Values in education', 'Reflective practice' and 'Discipline-specific approaches'
- Understanding of the wider landscape within which performing arts education is positioned, including international contexts
  - Linked to Module 1 topics 'Values in education', 'Inclusion' and 'Models of professionalism and professional codes of practice'

## 10. Teaching & Assessment Methodology

### Teaching

Face-to-face workshops followed by interactive online activities

### Assessment:

The assessment below is mapped against programme learning outcomes. Please refer to the detailed individual assessment briefs on Moodle for further details on the below assessment.

### PERFORMING ARTS EDUCATION PORTFOLIO:

Part 1: Case studies and critical reflection relating to the following two areas of activity of the student's practice (3000 words)

Learning Outcomes: A1, A3, A4, A5, A6, B1, B2, B3, B4, B5, B6, C1, C2, C3, C4, C5, D2, D3, D4, D5, D6

- Design and plan learning activities and/or programmes of study
  - Case study on designing / planning a learning activity (1000 words) This might include the following:
    - Design or redesign curricula, courses and programmes of study;
    - Identifying and planning different kinds of interaction with learners in various contexts, whether for single sessions or larger programmes;

- Contributing to the creation of learning resource packs and computer-based or open learning materials or the development of virtual learning environments.
  - Critical reflection on the above (500 words)
- Develop effective learning environments and approaches to student support and guidance
  - Case study of professional educational activities involving preparing for engagement with learners (1000 words). This might include how the student:
    - Makes effective use of both the formal and informal learning environment to facilitate learning, and how they seek to meet the needs of their learners for educational support and guidance. This includes how the student:
    - Utilises and manages the full range of physical or virtual learning environments so that they are appropriate to their learners' needs;
    - Works with learners and service providers to ensure that their learners can access and use a broad range of learning opportunities.
  - Critical reflection on the above (500 words)

Part 2: Overall critical self-reflection on student's practice (1500 words)

Learning Outcomes: A1, A3, A4, A5, A6, B1, B2, B3, B4, B6, C1, C3, C5, D1, D4, D6

- Reflection and observation of student's engagement with development as an educator throughout the duration of the course;
- This should also include the student's ongoing plans for CPD, and reflection on the final summative practice observation completed by the 121 Tutor.

Supporting documents

- Second evaluation feedback from student's own students;
- Second observation of student's practice – pro forma from 121 Tutor including action plan by student
- Second observation of 121 Tutor (or another Experienced Educator) – pro forma;
- Sample lesson plan

Submission dates for the individual elements of the portfolio are spread out over the second module – details in the assessment brief in the student-facing handbook.

Students will have the opportunity to receive 3.5 hours support from their 121 Tutor relating to this assessment, including formative feedback on draft material, and observation of student's practice.

Additionally, a pass grade for the module requires a minimum attendance of 80%.

**11. Learning outcomes:** On successful completion of the module, students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below:

A1, A3, A4, A5, A6  
 B1, B2, B3, B4, B5, B6  
 C1, C2, C3, C4, C5  
 D1, D2, D3 D4, D5

## 12. Module Pattern

### a) Scheduled Teaching & Learning hours

KIS Type	Contact Hours
Workshops	24
Interactive online activities	8.5
One-to-one tutorials and feedback	3.5

### b) Assessment

KIS Assessment Component*	Detail (e.g. component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Portfolio	Performing Arts Education Portfolio	KCW	100	50

### c) Independent Study hours

	Notional Hours
Personal study	164
d) Total student learning hours for module	200

## 13. Reading and Resources

There is one single resource list for the whole programme, rather than different lists for each module, due to the interconnected and holistic nature of the programme. The core list is regularly updated, with additional specific signposting linked to individual workshops, and tailored to each cohort of students. The most up-to-date and complete list of readings and resources is within the Moodle VLE, and the majority of these resources are provided as digitised files. An indicative partial selection of these readings is shown below.

Biggs, J. "Aligning teaching for constructing learning." HEA.

Carless, D. and D. Boud (2018). "The development of student feedback literacy: enabling uptake of feedback." *Assessment & Evaluation in Higher Education*.

Cook & Artino (2016) "Motivation to learn: an overview of contemporary theories." *Medical Education* **50**: 997-1014.

Heron (1999) "Dimensions and modes of facilitation." In *The Complete Facilitator's Handbook* (pp. 1-18). London, Kogan Page.

Hughes, G. (2009). "Talking to oneself: using autobiographical internal dialogue to critique everyday and professional practice." *Reflective Practice* **10**(4).

Husbands & Pearce (2012) What makes great pedagogy? Nine claims from research, National College for School Leadership.

Jaques, D. (2007) "Studies of group behaviour". In *Learning in groups: A handbook for face-to-face and online environments* (pp. 22-49). London, Kogan Page

Jones (2005) Gatekeepers, Midwives and Fellow Travellers. London, Mary Ward Centre.

Rogers, J. (2012) "Defining Coaching." In *Coaching Skills – A Handbook* (pp. 5-24). Open University Press.

Tusting & Barton (2003) "Models of Learning: A Literature Review." National research and development centre for adult literacy and numeracy.

## 17.3 Reflective Practice in Performing Arts Education (HE)

1. <b>Module Title</b>	Reflective Practice in Performing Arts Education (HE)
2. <b>HE Level</b>	7
3. <b>Credit Value</b>	20
4. <b>SITS module code</b>	PED4002
5. <b>Location of Delivery</b>	Online
6a. <b>Module Type</b>	Teacher led, whole group learning
6b. <b>Applicable in the year of study</b>	Year 1 or Year 2
7. <b>Module Leader</b>	Programme Leader
8. <b>Department</b>	Music

### 9. Aims of the Module

This module is aligned to Descriptor 2 (FHEA) of the UKPSF (2011)

This module aims to:

- Develop students' sophisticated understanding of Higher Education performing arts contexts;
- Develop students' advanced questioning, reflective and analytic approach to the understanding of major issues in third-level performing arts teaching and learning, coaching and mentoring;
- Develop students' critical understanding of theoretical frameworks and models for teaching and learning in Higher Education and their application or implications in the performing arts;
- Support students in aligning their practice (including activities, knowledge and professional values) with the Higher Education Academy UK Professional Standards Framework;
- Develop students' sophisticated understanding of the roles and responsibilities of being a skilled professional teacher, mentor or coach in Higher Education;
- Enable students to meet the HEA UKPSF Descriptor 2.

Indicative content:

The content of the module is structured around enabling students to evidence UKPSF Descriptor 2 (FHEA), demonstrating "a broad understanding of effective approaches to teaching and learning support as key contributions to high quality

student learning". It will build on the theoretical framework from the module 'Fundamental Principles in Performance Pedagogy', extending and deepening this knowledge, applying it further to students' own current HE teaching contexts and enabling students to make greater connections between the theory, their practice and the UKPSF. Throughout the workshops, students will be supported in assembling this evidence for the Higher Education Portfolio (see section 10. Below). The indicative content below is mapped against UKPSF Dimensions and Descriptor D2.

## I. Successful engagement across all five Areas of Activity

The following topics are linked to the UKPSF dimensions, with wording interpreted for Performing Arts HE contexts.

- Curriculum planning and design; Individual and small group learning plans (UKPSF A1)
  - Linked to Module 1 topics 'Curriculum design' and 'Working with groups'
- Teaching, facilitating, coaching and supporting learning (UKPSF A2)
  - Linked to Module 1 topics 'Theories of learning and motivation' and 'Facilitating learning'
- Assessment, including approaches to performance assessment, group assessment, assessment of creativity, ongoing formative feedback and supporting self-regulation. (UKPSF A3)
  - Linked to Module 1 topic 'Assessment and feedback'
- Student support, including developing peer support networks and guiding students in transitions from HE to profession (UKPSF A4)
  - Linked to Module 1 topics 'Inclusion', 'Facilitating learning' and 'Models of professionalism and professional codes of practice'
- Design and develop effective learning environments (UKPSF A4)
  - Linked to Module 1 topics 'Inclusion', 'Theories of learning and motivation' and 'Curriculum design'
- Continuing professional reflective practice, linking scholarship/artistic excellence with pedagogy (UKPSF A5)
  - Linked to Module 1 topic 'Reflective practice'

## II. Appropriate knowledge and understanding across all aspects of Core Knowledge

The following topics are linked to the UKPSF dimensions, with wording interpreted for Performing Arts HE contexts.

- Discipline-specific expertise (UKPSF K1)
  - Linked to Module 1 topic 'Discipline-specific approaches'
- Appropriate pedagogy for Higher Education (UKPSF K2; K3)
  - Linked to Module 1 topics 'Theories of learning and motivation', 'Curriculum design', 'Assessment and feedback' and 'Facilitating learning'
- Discipline-specific and interdisciplinary pedagogies (UKPSF K2; K3)

- Linked to Module 1 topic 'Discipline-specific approaches'
- Learning technologies, encouraging exploration and innovative use of new technologies. (UKPSF K4)
  - Linked to Module 1 topics 'Inclusion' and 'Facilitating learning'
- Methods for evaluating learning and teaching (UKPSF K5)
  - Linked to Module 1 topics 'Reflective practice' and 'Assessment and feedback'
- Quality assurance and quality enhancement (UKPSF K6)
  - Linked to Module 1 topics 'Assessment and feedback' and 'Models of professionalism and professional codes of practice'

### III. A commitment to all the Professional Values

The following topics are linked to the UKPSF dimensions, with wording interpreted for Performing Arts HE contexts.

- Respect for individual learners and diverse learning communities (UKPSF V1)
  - Linked to Module 1 topics 'Values in education', 'Inclusion' and 'Working with groups'
- Promote participation in Higher Education: equality, equity, widening participation (UKPSF V2)
  - Linked to Module 1 topics 'Values in education', 'Inclusion' and 'Theories of learning and motivation'
- Use evidence-informed approaches in learning and teaching, drawing on research, scholarship and professional, creative and artistic practice. (UKPSF V3)
  - Linked to Module 1 topics 'Values in education', 'Reflective practice' and 'Discipline-specific approaches'
- Understand the wider landscape within which Higher Education is positioned, including international contexts, recognizing implications for professional practice. (UKPSF V4)
  - Linked to Module 1 topics 'Values in education', 'Inclusion' and 'Models of professionalism and professional codes of practice'

### IV. Successful engagement in appropriate teaching practices related to the Areas of Activity

- A key part of the learning here will be the observation of students' own work-based HE practice by their 121 Tutor. Documentation of this element forms a part of the portfolio.
- During face-to-face workshops, students will unpack the observations and feedback received, engaging in peer dialogue and critique, and making connections with the pedagogical theory from the Module 1 to enable a deeper engagement with practice.

V. Successful incorporation of subject and pedagogic research and/ or scholarship within the above activities, as part of an integrated approach to academic practice

- Content here will focus on deepening the links between theory and practice from the Module 1;
- In particular, it will build on the 'Written Critical Reflection' on students' own practice from the Module 1;
- This will lay the ground work for the case studies linked to A1 and A4 below, as well as the final overall critical reflection of the portfolio.

VI. Successful engagement in continuing professional development in relation to teaching, learning, assessment and, where appropriate, related professional practices

- Peer observation, together with feedback received on students' current teaching practice, will form the basis for a dialogic approach to developing students' teaching practice;
- Action plans in relation to feedback will be developed, and students will be encouraged to revisit key learning from the Module 1 assessments;
- In particular, students will examine the extent to which their practice, principles and values have evolved since starting the course.

## **10. Teaching & Assessment Methodology**

### **Assessment:**

The assessment below is mapped against Descriptor D2 of the UKPSF and against programme learning outcomes. Please refer to the detailed individual assessment briefs on Moodle for further details on the below assessment.

### HIGHER EDUCATION PORTFOLIO:

Part 1: Case studies and critical reflection relating to the following two areas of activity of the student's practice (3000 words)

Learning Outcomes: A1, A3, A4, A5, A6, B1, B2, B3, B4, B5, B6, C1, C2, C3, C4, C5, D2, D3, D4, D5, D6

UKPSF A1, A4, A5, K1, K2, K3, K4, K5, K6, V1, V2, V3, V4

Descriptor statements D2.i, D2.ii, D2.iii, D2.iv, D2.v, D2.vi with particular reference to A1 & A4

- A1 (Design and plan learning activities and/or programmes of study)
  - Case study on designing / planning a learning activity (1000 words) This might include the following:
    - Design or redesign curricula, courses and programmes of study;

- Identifying and planning different kinds of interaction with learners in various contexts, whether for single sessions or larger programmes;
    - Participating in validation panels;
    - Contributing to the creation of learning resource packs and computer-based or open learning materials or the development of virtual learning environments.
  - Critical reflection on the above (500 words)
- A4 (Develop effective learning environments and approaches to student support and guidance)
  - Case study of professional educational activities involving preparing for engagement with learners (1000 words). This might include how the student
    - Makes effective use of both the formal and informal learning environment to facilitate learning, and how they seek to meet the needs of their learners for educational support and guidance.
    - Utilises and manages the full range of physical or virtual learning environments so that they are appropriate to their learners' needs;
    - Works with learners and service providers to ensure that their learners can access and use a broad range of learning opportunities.
  - Critical reflection on the above (500 words)

Part 2: Overall critical self-reflection on student's HE practice (1500 words)

Learning Outcomes: A1, A3, A4, A5, A6, B1, B2, B3, B4, B6, C1, C3, C5, D1, D4, D6

UKPSF A1, A2, A3, A4, A5, K1, K2, K3, K4, K5, K6, V1, V2, V3, V4

Descriptor statements D2.i, D2.ii, D2.iii, D2.iv, D2.v, D2.vi with particular reference to A2, A3, A5

- Reflection and observation of student's engagement with development as an educator throughout the duration of the course, aligned to the UKPSF requirements for FHEA;
- This should also include the student's ongoing plans for CPD. This must include reflection on the final summative practice observation completed by the 121 Tutor and the UKPSF self-assessment maintained over the duration of the course.

Supporting documents

- Second evaluation feedback from student's own students;
- Second observation of student's practice – pro forma from 121 Tutor including action plan by student
- Second observation of 121 Tutor (or another Experienced Educator) – pro forma;
- Sample lesson plan

- UKPSF Self-Assessment Tool – Mapping document showing how the evidence in the portfolio, together with the learning from the Module 1, aligns with the UKPSF descriptor D2;

Submission dates for the individual elements of the portfolio are spread out over the second module – details in the assessment brief in the student-facing handbook.

Students will have the opportunity to receive 3.5 hours support from their 121 Tutor relating to this assessment, including formative feedback on draft material, and observation of student’s practice.

Additionally, a pass grade for the module requires a minimum attendance of 80%.

<p><b>11. Learning outcomes:</b> On successful completion of the module students will have achieved various skills and abilities. Please refer to the Programme Specification for descriptions of the skills codes listed below.          Note: for mapping of Learning Outcomes to D2 / UKPSF please refer to section 15a of the Programme</p>
<p>A1, A3, A4, A5, A6          B1, B2, B3, B4, B5, B6          C1, C2, C3, C4, C5          D1, D2, D3, D4, D5, D6</p>

<b>12. Module Pattern</b>				
a) Scheduled Teaching & Learning hours				
KIS Type				Contact Hours
Workshops				24
Interactive online activities				8.5
One-to-one tutorials and feedback				3.5
b) Assessment				
KIS Assessment Component*	Detail (eg component parts, length in time or words)	KIS code	% Weighting	% Pass Mark
Portfolio	Higher Education Portfolio	KCW	100	50
c) Independent Study hours				Notional Hours
Personal study				164
d) Total student learning hours for module				200

### 13. Reading and Resources

There is one single resource list for the whole programme, rather than different lists for each module, due to the interconnected and holistic nature of the programme. The core list is regularly updated, with additional specific signposting linked to

individual workshops, and tailored to each cohort of students. The most up-to-date and complete list of readings and resources is within the Moodle VLE, and the majority of these resources are provided as digitised files. An indicative partial selection of these readings is shown below.

Biggs, J. "Aligning teaching for constructing learning." HEA.

Carless, D. and D. Boud (2018). "The development of student feedback literacy: enabling uptake of feedback." *Assessment & Evaluation in Higher Education*.

Cook & Artino (2016) "Motivation to learn: an overview of contemporary theories." *Medical Education* **50**: 997-1014.

Heron (1999) "Dimensions and modes of facilitation." In *The Complete Facilitator's Handbook* (pp. 1-18). London, Kogan Page.

Hughes, G. (2009). "Talking to oneself: using autobiographical internal dialogue to critique everyday and professional practice." *Reflective Practice* **10**(4).

Husbands & Pearce (2012) What makes great pedagogy? Nine claims from research, National College for School Leadership.

Jaques, D. (2007) "Studies of group behaviour". In *Learning in groups: A handbook for face-to-face and online environments* (pp. 22-49). London, Kogan Page

Jones (2005) *Gatekeepers, Midwives and Fellow Travellers*. London, Mary Ward Centre.

Rogers, J. (2012) "Defining Coaching." In *Coaching Skills – A Handbook* (pp. 5-24). Open University Press.

Tusting & Barton (2003) "Models of Learning: A Literature Review." National research and development centre for adult literacy and numeracy.

## 18. Assessment Criteria

		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
Dist.	90+	Work displaying genuine mastery and integration of artistic and pedagogical insight, command of complex ideas, innovative practice, leadership, and outstanding communicative conviction			
	80-89	Innovation, originality, expertise and flair in performance teaching Consistently insightful and meaningful evaluation and critical reflection on individual practice and progression Exceptional insight into current relevant developments impacting the field of performance pedagogy Fully integrated and original appraisal of relevant literature, evaluating theory and practice of performance pedagogy.	Fully integrated technical, intellectual, creative and emotional approaches to performance pedagogy. Exceptionally original and compelling evaluation of a comprehensive range of ideas; detailed critical reflection, analysis and synthesis of imaginatively sourced material	Complete commitment to artistic exploration in a teaching context; Independence, vision and rigorous developmental self-critique Resilience and initiative in the face of unpredictable events and critical incidents; courage to take risks, improvise and problem solve with imagination and vision Exceptional level of openness and empathy in working with students and peers, connecting with an inspiring level of presence	Fully integrated ethical standards with regards to equality, inclusion and diversity Fully integrated professional protocols with respect to time management, organisation and preparation, across a range of contexts Fully integrated application of a variety of operational, organisational and cultural frameworks within teaching environments Inspiring leadership qualities of communication, initiative and vision – a role model
	70-79	Originality, expertise and flair in performance teaching Insightful evaluation and critical reflection on individual practice and progression Excellent insight into current relevant developments impacting the field of performance pedagogy Excellent appraisal of relevant literature, evaluating theory and practice of performance pedagogy.	Embedded application of technical, intellectual, creative and emotional approaches to performance pedagogy. Excellent evaluation of a wide range of ideas; detailed critical reflection, analysis and synthesis of material	Excellent commitment to artistic exploration in a teaching context; Independence, vision and developmental self-critique Resilience and initiative in the face of unpredictable events and critical incidents; courage to take risks, improvise and problem solve Excellent level of openness and empathy in working with students and peers, connecting with presence	Embedded application of ethical standards with regards to equality, inclusion and diversity Embedded application of professional protocols with respect to time management, organisation and preparation, across a range of contexts Embedded application of a variety of operational, organisational and cultural frameworks within teaching environments Excellent leadership qualities of communication, initiative and vision
Merit	60-69	A convincing level of performance teaching with some elements of originality and expertise Critical reflection on individual practice and progression Good level of insight into current relevant developments impacting the field of performance pedagogy Clear appraisal of relevant literature, evaluating theory and practice of performance pedagogy.	Knowledge and application of technical, intellectual, creative and emotional approaches to performance pedagogy. Good evaluation of a range of ideas; critical reflection, analysis and synthesis of material	Clear commitment to artistic exploration in a teaching context; Independence and developmental self-critique Resilience in the face of unpredictable events and critical incidents; courage to improvise and problem solve Good level of openness and empathy in working with students and peers, connecting with some presence	Knowledge and application of ethical standards with regards to equality, inclusion and diversity Knowledge and application of professional protocols with respect to time management, organisation and preparation, across different contexts Knowledge and application of some operational, organisational and cultural frameworks within teaching environments Good leadership qualities, including communication and initiative
Pass	50-59	A competent level of performance teaching Reflection on individual practice and progression Insight into current relevant developments impacting the field of performance pedagogy Appraisal of relevant literature, evaluating theory and practice of performance pedagogy.	Knowledge and application of technical and intellectual approaches to performance pedagogy. Critical reflection, analysis and synthesis of ideas.	A commitment to artistic exploration in a teaching context; developmental self-critique Resilience in the face of unpredictable events and critical incidents; some willingness to improvise and problem solve Openness and empathy in working with students and peers	Awareness of ethical standards with regards to equality, inclusion and diversity Knowledge and application of professional protocols with respect to time management, organisation and preparation within a single context Awareness of operational, organisational and cultural frameworks within teaching environments Some leadership qualities

		<b>Technique and knowledge</b>	<b>Performance and/or creative output</b>	<b>Communication and artistic values</b>	<b>Professional protocols</b>
Fail	40-49	An unreliable level of performance teaching Limited reflection on individual practice and progression Little insight into current relevant developments impacting the field of performance pedagogy Limited appraisal of relevant literature	Insufficient knowledge and application of approaches to performance pedagogy. Little critical reflection, analysis or synthesis of ideas.	Little evidence of artistic exploration in a teaching context Little resilience in the face of unpredictable events and critical incidents; limited willingness to take risks, improvise and problem solve Little openness or empathy in working with students and peers	Limited awareness of ethical standards with regards to equality, inclusion and diversity Insufficient knowledge and application of professional protocols with respect to time management, organisation and preparation Limited awareness of operational, organisational and cultural frameworks within teaching environments Limited leadership qualities
	0-39	An unsatisfactory level of performance teaching Absence of reflection on individual practice and progression No insight into current relevant developments impacting the field of performance pedagogy Unsatisfactory appraisal of relevant literature	Unsatisfactory knowledge and application of approaches to performance pedagogy. Absence of critical reflection, analysis or synthesis of ideas.	Absence of artistic exploration in a teaching context No resilience in the face of unpredictable events and critical incidents; absence of risk-taking, improvising or problem-solving Absence of openness or empathy in working with students and peers	Unsatisfactory awareness ethical standards with regards to equality, inclusion and diversity Unsatisfactory knowledge and application of professional protocols with respect to time management, organisation and preparation Unsatisfactory awareness of operational, organisational and cultural frameworks within teaching environments No leadership qualities