



Professional Recognition toolkit for musicians and dancers teaching in higher education

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1. Introduction

1.1 About this toolkit

Many musicians and dancers working in higher education (HE) are employed because of their professional experience in artistic practice and because of their ability to provide training in highly specialised areas. The large majority of these individuals are engaged in high-level creative activity in the development of the disciplines, rather than in more conventional text-based research or scholarly activities. These individuals contribute to the currency of learning, teaching and assessment for students, as well as bringing valuable industry experience. They represent a leading attraction for aspiring artists to study in higher education. This toolkit is aimed at such professionals.

Gaining professional recognition for your teaching is becoming more important to individuals and higher education institutions as the sector develops increased scrutiny of teaching (for example, through the United Kingdom's [Teaching Excellence Framework](#)). However, for musicians and dancers, this often seems distant from the variety of creative and innovative ways in which learning and teaching occurs in our disciplines. This toolkit is a resource for you, as a musician or dancer teaching in higher education, which focuses on how your artistic practice can be used to apply for professional recognition of your experience in teaching. It is intended to promote connections between various expressions of artistic practice that occur in teaching, research and professional creative practices and help you to begin to articulate how these various strands converge and intersect in your practice.

The recognition process provides you with an opportunity to reflect on your approaches to teaching with a view to improving confidence and enhancing practice. While this toolkit focuses on teaching in higher education, it is expected that you will be drawing on a wide range of experiences as a creative practitioner that can then be directly linked to the requirements of the UK Professional Standards Framework (2011) for teaching and supporting learning in higher education.

1.2 The UK Professional Standards Framework

The [UK Professional Standards Framework](#) (UKPSF) is a comprehensive set of professional standards and guidelines for higher education teachers and providers. It can be applied to professional development programmes to improve the quality of and recognise good quality teaching, benchmark success and improve institutional processes. It also enables individuals to seek professional recognition as a [Higher Education Academy \(HEA\) Fellow](#) in four different categories:

- Associate Fellow - Descriptor 1 (D1) of the UKPSF
- Fellow - Descriptor 2 (D2) of the UKPSF
- Senior Fellow - Descriptor 3 (D3) of the UKPSF
- Principal Fellow - Descriptor 4 (D4) of the UKPSF

It is a flexible framework that allows individuals from all disciplines to gain recognition for their commitment to teaching. This toolkit is aimed at those wishing to apply for

This document can be used by:

- Programme leads within higher education institutions (HEIs) who support individuals within the performing arts disciplines.
- As a first step for individuals who wish to embark on the professional recognition process.

recognition as Associate Fellow (D1), Fellow (D2), or Senior Fellow (D3).

1.3 How to use this toolkit

This toolkit is intended to connect with various audiences about the kinds of activities that could be expected at varying different levels of experience and subject expertise within Music and Dance. It aims to:

- Support learning & teaching excellence, through alignment with the UKPSF and through cross-referencing with familiar and expected artistic practices found within the wider Performing Arts sector
- Promote the artistic experiences of teachers in the Music and Dance disciplines to encourage engagement with the expectations of HE, through explicit articulation of the relevance and value of their artistic practice in the context of the wider HE sector

If you are considering how to gain recognition for your teaching then an Associate Fellow (D1), Fellow (D2), or Senior Fellow (D3) may be appropriate for you - depending on your teaching role. This toolkit is a springboard to help you explore how your creative practice and artistic experience underpins your role as an educator in higher education and identify how your artistic profile aligns with the Dimensions of Practice of the UKPSF. The toolkit should be used alongside your institutional guidance and processes for HEA Fellowship or via the HEA's direct applicant guidance (see below).

1.4 How to apply

There are two routes to Fellowship. You can apply for Fellowship either:

- 1) on the basis of having completed an HEA accredited professional development provision within an institution, or
- 2) directly with the HEA on the basis of your professional experience of teaching and/or supporting learning in higher education.

If you have completed an HEA-accredited provision you may be eligible to apply for a HEA Fellowship. To do this you will need to contact the Programme Leader at the institution where you completed the programme and ask them to add you to their list of completers.

If you would like to apply on the basis of your professional experience you should view the details on the [HEA website](#) relating to the category of Fellowship you wish to apply for. Once you have downloaded your guidance pack and worked through the application details, you should log into the HEA's [MyAcademy](#) portal and navigate to [My Recognition](#) where the system will guide you through all the stages of the application: <https://my.heacademy.ac.uk/recognition/my-recognition/>

2. Which category of Fellowship?

2.1 Typical profiles of Fellowship Categories

Category of Fellowship	Profiles
<p>Descriptor 1 (D1): Associate Fellow</p>	<p>Experienced musicians/dancers undertaking teaching in Higher Education for the first time who may do some or all of the following; or a PhD student or Graduate Intern:</p> <ul style="list-style-type: none"> • Coach students; • Deliver one-off teaching sessions; • Design activities for teaching sessions; • Provide feedback to students on their work and progress. <p>Through your teaching activities, you will be able to demonstrate:</p> <ul style="list-style-type: none"> • Knowledge of how subject expertise is disseminated through teaching and informed by an integrated approach to scholarship, research and professional activities; • Creativity in developing learning and teaching activities and an awareness of a variety of learning and teaching styles and methods relevant to the discipline; • Consideration of how you choose and adapt your approaches to learning and teaching to respond to the diversity of learning participants in different teaching contexts; • Awareness of how reflection can inform your learning and teaching practice; • Ability to identify areas for future professional development in the role as a teacher in Higher Education.
<p>Descriptor 2 (D2): Fellow</p>	<p>Experienced musicians/dancers teaching in Higher Education who may do some or all of the following:</p> <ul style="list-style-type: none"> • Design and plan entire modules or strands of departmental activity; • Have a range of approaches to teaching to cater for various student needs; • Propose and develop new curricular content; • Assess student work and providing formal feedback; • Create new assessment designs and feedback processes; • Use an integrated approach to professional creative and artistic practice to inform teaching content. <p>Through your activities, you will be able to demonstrate:</p> <ul style="list-style-type: none"> • Explorations and reflection on examples drawn from your experiences which have a critical depth, are more than just descriptions of your process and effectively communicate your understanding of your professional teaching practice; • Your subject knowledge is actively applied to and developed within Higher

	<p>Education teaching context(s);</p> <ul style="list-style-type: none"> • A significant range of creative and adaptive approaches to learning and teaching activities relevant to the discipline and respond to the diverse needs of learners; • Effective use of reflection and evaluation that informs your learning and teaching practice; • Evidence of significant engagement with broader issues pertaining to teaching in Higher Education; • Your subject knowledge is informed by relevant scholarly, professional and research practices and is integrated within your teaching.
<p>Descriptor 3 (D3): Senior Fellow</p>	<p>Experienced musicians/dancers teaching and leading in Higher Education who may do some or all of the following:</p> <ul style="list-style-type: none"> • Design and plan entire academic programmes or departmental activities/syllabi; • Mentor or coordinate other teachers; • Use an integrated approach to professional creative and artistic practice to inform programme design and your support of other teachers; • Other leadership responsibilities as part of your teaching role. <p>Through your activities, you will be able to demonstrate:</p> <ul style="list-style-type: none"> • Explorations and reflections on examples drawn from your experiences, for example, in the case study, are more than just descriptive; • Your subject knowledge is informed by relevant scholarly, professional and research practices and is actively applied to and developed within Higher Education teaching context(s); • Creative and adaptive approaches to learning and teaching activities relevant to the discipline and the diversity of learners, and you demonstrate how this has influenced other professionals within Higher Education; • Engagement with broader issues pertaining to teaching in Higher Education; • Your experience and expertise to support colleagues and develop an institutional culture supporting Learning and Teaching; • An integrated approach to research, scholarly activity, professional artistic practice and leadership in Learning and Teaching; • A sophisticated understanding of your own professional development needs, those of others you support and how this impacts on a Learning and Teaching culture.

3. Reflecting on teaching

3.1 Starting your reflection on practice

The tables contained in sections 3.2 and 3.3 below are one method of documenting an initial survey of your teaching. The questions and prompts they contain are mapped against the [Dimensions of the Framework](#) (i.e. the Areas of Activity, Core Knowledge and Professional Values). They are designed to help you begin reflecting on your experience of teaching, why you make the choices you do, and what underpins your decision making process. We have translated the different elements of the Dimensions of the Framework

into vocabulary and activities more regularly used in Music and Dance practice. Examples of activity you may wish to consider are drawn from expectations of the disciplines within Higher Education, professional practice routinely engaged within Music and Dance, and practice-based research activity most commonly associated with the subject areas. There is one set of questions with examples for Dance (3.2) and one for Music (3.3). The questions are prompts to start your reflections on practice and to help you understand how your experience aligns with different aspects of the UKPSF. How you demonstrate this is dependent on which category of Fellowship you are applying for and your specific role within Higher Education. You may find that some of your responses use the same examples; you can use one example to demonstrate several aspects of the UKPSF in your final submission (please consider any local requirements in your institution for submission). Once you have worked on mapping your teaching experiences you can start crafting your submission. What this entails will be dependent on whether you are working towards an institutionally-supported scheme/provision or making a direct application to the HEA. We have compiled a list of resources (Section 6, page 36) that you may find helpful in contextualising and reflecting further on what is included in your mapping of your teaching experiences.

3.2 Dance Teaching Practice

This section is the starting point of your reflective process. When we have worked with practitioners we have found it beneficial to identify and map practices as an initial way of understanding what occurs in your teaching, and what influences your approach. In our experience, this works best before linking it to particular Descriptor criteria (e.g. D1.I-D1.VI for Associate Fellow, D2.II-D2.VI for Fellow, and D3.I-D3.VII for Senior Fellow). The Descriptor differentiation boxes below indicate the range and increasing complexity of work that should be evidenced according to which Descriptor you may be working towards.

The following table contains a range of questions and suggested areas for you to consider in relation to your artistic and teaching practices. You will see reference numbers against each topic (e.g. A1, K2, V4, etc.) - these refer to specific Dimensions of the Framework: Areas of Activity (AA); Core Knowledge (CK), and Professional Values (PV). We have combined some of the Dimensions of the Framework when we have found it useful to cover multiple areas together.

You can interpret the Dimensions of the Framework in many different ways - we have given you some starting suggestions as a springboard for your own reflections. Most importantly, you should always be considering how your artistic and creative approaches and influences manifest in your higher education teaching.

Using the Dimensions of the Framework to reflect on Dance Teaching Practice

A1: Design and plan learning activities and/or programmes of study

You should to reflect on: How do you choose and create the activities you use within your teaching?

You may draw upon your experiences of activities, such as teaching, performing, guest workshops, directing rehearsals and other professional practice (within or outside the institution). Depending on your role, you may reflect on activities used within rehearsals, devising processes, choreographic and skills/technique development, performance.

What you need to demonstrate: You should show you are keeping up to date with developments in dance and applying your knowledge of these developments within the way you create/design activities, such as for learning, lessons, modules, and programmes. You will use a range of research, scholarship and teaching methodologies in a continuous reflective process to enhance learning activity development.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Lessons and activities design and delivered within lessons.
- Descriptor 2 (Fellow): Module design and contributing to programme development. Descriptor 3 (Senior Fellow): Leading and supporting colleagues in their design and planning of activities and programmes of study.

A2: Teach and/or support learning

You should to reflect on: Why do you teach and what do you consider to be the important outcome of your teaching activity? How does your practice and/or previous educational experiences inform what you want to achieve through your teaching practice? This will be a combination of your individual and creative approach to teaching and your prior professional practice and/or educational experiences.

Depending on your role, you may reflect on your approach to developing students' abilities in order for them to become individual artists, through the development of their performance (including planned and/or improvisatory vocabularies), physical and spatial skills, working methods (including accommodating change, ambiguity and creative risk taking), interpretative skills, performance making practices, and audience engagement.

What you need to demonstrate: You should link the methods of teaching you employ with why you teach in the way you do. You will need to demonstrate that the way in which you teach and support learning is based upon continued reflection and consideration of how students learn. You will need to show how your teaching is adapted for different levels (i.e. Undergraduate, Taught Postgraduate, and Research Supervision).

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): A general awareness of how you choose methods of teaching for your learning activities.
- Descriptor 2 (Fellow): An informed understanding of how you choose the most effective methods of teaching aligned to the chosen activities that draws on a range of sources of research, scholarship, and evaluative processes.
- Descriptor 3 (Senior Fellow): Leading and supporting colleagues in making choices about methods of teaching and supporting learning.

A3: Assess and give feedback to learners

You should to reflect on: What assessments do you undertake (this could be formal and/or informal)? How do you prepare students for assessment? How do you provide feedback to students on their learning (informal or formal feedback)?

Depending on your role, assessments may be related to performance, technical skills, devising and creative processes. Feedback processes may include dialogue, peer assessment, and written reports.

What you need to demonstrate: You should show that you employ appropriate, subject specific approaches to providing feedback to students. This will include how you ensure students can use feedback provided by you or by others effectively to develop their learning. You will also need to reflect on your approaches to assessment: in its design, where you have a role in this, and how you implement them, and additionally, how you undertake assessment practices and their feedback requirements.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): A demonstration of how assessment and feedback is important for student's learning, and how assessment criteria are used to inform your judgments about student work in both formative and summative learning contexts.
- Descriptor 2 (Fellow): An increased embedding of a variety of techniques used to create effective feedback in teaching contexts, and how this supports the development of independent learning.
- Descriptor 3 (Senior Fellow): Leadership of approaches to assessment and feedback, which may also include departmental policies, programme enhancements and mentoring of staff to improve assessment and feedback practices.

A4: Develop effective learning environments and approaches to student support and guidance

You should to reflect on: In what spatial context do you teach? How do you use spaces within that context? How does your use of space inform and support the students' learning experience, and in particular how you encourage students to use and appreciate the space when performing and making work? How do you ensure that students fully understand and appreciate your use of that space?

Depending on your role, you may reflect on how you organise groups or individuals within the studio space (for example, turning away from the mirror, changing fronts regularly) to develop student's practice-based knowledge and physical engagement in rehearsals, devising processes, skills/technique classes, performances and considering your use of group dynamics to *develop* collective and creative outcomes.

What you need to demonstrate: You should reflect upon how you create the appropriate environments for students to effectively learn and engage with your teaching. You will also need to demonstrate what subject specific guidance supports the creation of a learning environment in your teaching.

You should demonstrate what personal and social skills are required to effectively support students in their learning.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): A general awareness of how you use the space within which you teach and how you approach teaching in different spaces and places.
- Descriptor 2 (Fellow): An informed approach to adapting the space to your teaching underpinned by a clear articulation of how this relates to learning cultures, including virtual and distance platforms for learning.
- Descriptor 3 (Senior Fellow): Approaches to negotiating with colleagues across a range of academic and support departments to ensure the most appropriate development of spaces for learning, aligned with learning cultures and institutional limitations.

A5: Engage in continuing professional development in subjects/disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices

V3: Use evidence-informed approaches and the outcomes from research, scholarship and continuing professional development

A5 and V3 are closely linked together as they relate to how you underpin your practice.

You should to reflect on: What are your experiences of research and professional engagement – practice or theory based? How do you choose research and professional development activities to undertake? How has professional development influenced your teaching? What changes to your teaching have you made as a result of your professional development and/or research?

Depending on your role, you may draw upon recent examples of your experiences in creating new work using the skills and crafts of performance making/writing, contributing to the production of performance, for example, through direction, choreography, stage management, scenography, sound and lighting production or through examples of how you have changed the way in

What you need to demonstrate: You should demonstrate how your engagement with professional development, inquiry processes, and research, both within your subject and in relation to teaching and learning, are an embedded part of your approach to your role as a teacher in Higher Education. You should also demonstrate how you reflect and evaluate the effectiveness of your incorporation of these processes within your practice. You should demonstrate that you value an embedded approach to developing your teaching practice, using a range of approaches drawn from research, professional development and student evaluation mechanisms to form a holistically informed style to your own teaching process.

<p>which you teach a new technique phrase.</p>	
<p>Descriptor Differentiation</p> <ul style="list-style-type: none"> • Descriptor 1 (Associate Fellow): A general awareness of how continuing professional development, research, and evaluation is used to improve teaching and evidence that reflecting on your own development needs and undertaking professional development. • Descriptor 2 (Fellow): Evidence that continuing professional development, research, and evaluation have improved your teaching and approaches to supporting learning and a range of evidence sources are used to inform your decision-making processes in curriculum and teaching design. • Descriptor 3 (Senior Fellow): An integrated utilisation of research, scholarship, evaluation and the results of continuing professional development that inform your approach to teaching, your support of those who teach, and your decision-making processes in leading curriculum design. 	
<p>K1: The subject material</p> <p>You should to reflect on: What is your area of expertise? What does this involve? What is your creative specialism? What do you do to keep up with current practice? You may wish to reflect on your work from a variety of contexts that link to a greater or lesser extent in the performance, creation, design and presentation of performance and/or theoretical, historical, contextual studies.</p> <p>Depending on your role you may reflect upon your own technique and performance skills, creation of new work, integration of existing or emerging technologies, or your approaches to internal and external focuses and stimuli.</p>	<p>What you need to demonstrate: You should demonstrate that your knowledge of the subject material you teach is informed by contemporary understanding of the field, utilising research and professional practice. You will need to show how you use this to inform the way in which you teach and contribute to the development of wider curriculum (where relevant) and session content, including how new developments can impact on traditional ways of understanding your subject.</p>

Descriptor Differentiation

- Descriptors 1 and 2 (Associate Fellow and Fellow): You will explore and define what your subject is and how this informs your approach to teaching, including designing activities, methods chosen for teaching across different levels. Many Musicians and Dancers working across different Descriptors will evidence subject material in similar ways, as many will have extensive experience in professional arts environments where they are contributing to the development of the subject material.
- Descriptor 3: Increased evidence of leadership in recognising and managing the experience and expertise of others to develop and enhance learning and teaching.

K2: Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic programme

K3: How students learn, both generally and within their subject/ disciplinary area(s)

You should to reflect on: What are the main ways in which your discipline is taught generally? What works well? You may wish to reflect on personal strengths and needs and also on personal development. What do you do differently and why? How do you tailor your approach to accommodate the different needs of a variety of learners, at different stages of artistic development? How do you choose the most appropriate method for teaching that subject and how do you know it has been successful?

Depending on your role, you may reflect on your understanding and awareness of a variety of approaches to developing student's ability in working in planned and/or improvisatory ways, skills and technique training, rehearsals, devising processes, skills/technique classes, performances.

What you need to demonstrate: You should demonstrate how you chose your teaching activities in relation to the level at which the student(s) are studying, what prior educational experience they may have, and how you meet the expected learning outcomes of the learning activity or programme. You should demonstrate your understanding of how students learn in your subject area, informed by your own engagement with professional development and/or research.

You should also demonstrate your knowledge of what may impact on a students' successful engagement with your chosen approaches to teaching, including teaching methods, feedback, assessment, learning environments, support.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Demonstrate awareness of different approaches and understanding of why one approach is chosen over another in individual activities and sessions.
- Descriptor 2 (Fellow): Increased awareness of a range of different strategies employed across modules and levels, and how evaluation of strategies improves teaching.
- Descriptor 3 (Senior Fellow): Significant critical development of teaching approaches across programmes or departmental contexts involving teams as well as the individual.

K4: The use and value of appropriate learning technologies

You should to reflect on: What types of technology are relevant to your discipline? How do you use this technology in your teaching? Why do you choose to use it?

Depending on your role, you may reflect upon the use and application of computers, mobile devices (including apps), other digital media and software that contributes to the development of creative work, knowledge and skills. This could include the recording of technique class, performance development and the documentation of the influence of spatial relationships, timing, musicality, correction of movement, and partner work, in contexts such as creation and/or performance, skills and technique training, rehearsals, workshops.

What you need to demonstrate: You should demonstrate how you understand the place of technology in your teaching, how you chose when to use technology, and how it is used, in order to support individual learners and the wider learning cohorts you work with.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Awareness of appropriate technology for the discipline and how technology can enhance learning.
- Descriptor 2 (Fellow): Increased rationale for using specific technology to enhance learning relating to the discipline.
- Descriptor 3 (Senior Fellow): Leadership of projects and initiatives to improve the effectiveness of technology for learning relating to the discipline.

K5: Methods for evaluating the effectiveness of teaching

K6: The implications of quality assurance and quality enhancement for academic and professional practice with a particular focus on teaching

You should to reflect on: How do you evaluate your teaching? How is this linked to the nature of your discipline? How are students involved in that evaluation process? What steps do you take to develop your teaching and the experience of your students? What evaluation? Processes within your institution influence and impact upon your teaching?

What you need to demonstrate: You should show how you systematically consider what has happened in your teaching, what has worked and what hasn't, and how you may use this information to enhance your future teaching and students' learning. You will draw upon a range of informal and formal methods of understanding how effective your teaching is. You should demonstrate how you learn from student feedback and feedback from your peers to enhance your teaching. You should also demonstrate how your teaching meets institutional and sector-wide quality assurance and enhancement requirements.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Awareness of evaluation methods and quality enhancement processes within the institutional context.
- Descriptor 2 (Fellow): Engagement with evaluation and quality enhancement process with evidence of how this has been used to develop modules and approaches to teaching.
- Descriptor 3 (Senior Fellow): Coordination of evaluation and quality enhancement approaches in programme or departmental contexts.

V1: Respect individual learners and diverse learning communities

V2: Promote participation in higher education and equality of opportunity for learners

You should to reflect on: What examples of diverse learners have you encountered in your teaching experience? How do you adapt your teaching to respond to their needs and provide opportunities for diverse performers and creators? How do you ensure the appropriateness of dance-based activities to ensure they are undertaken in safe and supported environments? How do you respond to situational and interpersonal factors within your teaching space? How do you respond to diverse opinions and the social and cultural positions from which they arise?

What you need to demonstrate: You should demonstrate that you have an awareness of the diverse needs of learners within your sessions. You will also need to link this to how your approach to learning and teaching reflects how you consider these needs from a subject-specific perspective. You should demonstrate how your approach to learning and teaching understands the needs of diverse students who may come from a variety of backgrounds with non-traditional educational experiences. You should demonstrate how your teaching is inclusive, and promotes participation in your subject area.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): An awareness of how institutions support diverse learning communities and how equality and diversity can improve the student experience in learning activities and sessions.
- Descriptor 2 (Fellow): Evidence of an active engagement with equality and diversity initiatives to improve inclusive teaching approaches within modules.
- Descriptor 3 (Senior Fellow): Promotion of inclusive teaching approaches across programmes and departments.

V4: Acknowledge the wider context in which higher education operates recognising the implications for professional practice

You should to reflect on: What staff development activities you have attended within your institution or through professional associations? How did these impact on your understanding of higher education and your role as a teacher? Do you attend team, departmental, or programme meetings? How do you engage with these?

What activities do you participate in outside of your main teaching institution? How do they impact on your teaching? Examples of the types of activities may include: performances, commissions, creation of new works, artistic residencies, and teaching at other institutions or in different countries.

What you need to demonstrate: You should show how you comply with institutional quality and enhancement processes. You should also demonstrate how you have adapted your teaching to respond to the changing nature of higher education and how this has informed your approach to professional practice in teaching. You should make links between how any external activities you undertake feed into your teaching and maintain its currency.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Understanding of how development opportunities are used to improve teaching.
- Descriptor 2 (Fellow): Engagement with development opportunities to improve teaching and awareness of wider issues that impact on higher education.
- Descriptor 3 (Senior Fellow): Significant engagement with wider higher education issues, such as sustainability, employability, effective feedback, and a range of development activities are engaged with to enhance role.

3. Music Teaching Practice

This section is the starting point of your reflective process. When we have worked with practitioners we have found it beneficial to identify and map practices as an initial way of understanding what occurs in your teaching and what influences your approach. In our experience, this works best before linking it to particular Descriptor criteria (e.g. D1.I-D1.VI for Associate Fellow, D2.II-D2.VI for Fellow, and D3.I-D3.VII for Senior Fellow). The Descriptor differentiation boxes below each Dimension indicate the range and increasing complexity of work that should be evidenced according to which Descriptor you may be working towards.

The following table contains a range of questions and suggested areas for you to consider in relation to your artistic and teaching practices. You will see reference numbers against each topic (e.g. A1, K2, V4, etc.). These refer to specific Dimensions of the Framework: Areas of Activity (AA); Core Knowledge (CK), and Professional Values (PV). We have combined some of the Dimensions of the Framework when we have found it useful to cover multiple areas together.

You can interpret the Dimensions of the Framework in many different ways - we have given you some starting suggestions as a springboard for your own reflections. Most importantly, you should always be considering how your artistic and creative approaches and influences manifest in your higher education teaching.

Using the Dimensions of the Framework to reflect on Music Teaching Practice

A1: Design and plan learning activities and/or programmes of study

You should to reflect on: How do you choose and create the activities you use within your teaching?

You could draw upon your experiences of activities, such as teaching, performing, guest workshops, and professional practice (within or outside the institution).

What you need to demonstrate: You should show you are keeping-up-to date with developments in music and applying your knowledge of these developments within the way you create/design activities, such as for learning, lessons, modules, and programmes. You will use a range of research, scholarship and teaching methodologies in a continuous reflective process to enhance learning activity development.

<p>Depending on your role, activities may include how you work with students to develop their musicianship skills (such as aural skills, understanding musical organisation, style or genre, using scores, understanding musical context, and unfamiliar sounds and concepts); creative skills; collaborative and communication skills; and understanding the psychological and physiological demands of performance.</p>	
<p>Descriptor Differentiation</p> <ul style="list-style-type: none"> • Descriptor 1: Lessons and activities design delivered within lessons. • Descriptor 2: Module design and contributing to programme development. • Descriptor 3: Leading and supporting colleagues in their design and planning of activities and programmes of study. 	
<p>A2: Teach and/or support learning</p> <p>You should to reflect on: Why do you teach and what do you consider to be the important outcome of your teaching activity? How does your practice and/or previous educational experiences inform what you want to achieve through your teaching practice?</p> <p>Depending on your role, you may wish to consider how you approach the development of students and their individual ability, different performance traditions and how these are taught, individual and group music making. You may also wish to consider how you perceive the connection between creative, analytic and aural skills and the development of students' ability to critique their own and others' work.</p>	<p>What you need to demonstrate: You should link the methods of teaching you employ with why you teach in the way you do. You should demonstrate that the way in which you teach and support learning is based upon continued reflection and consideration of how students learn. You should show how your teaching is adapted for different levels (i.e. Undergraduate, Taught Postgraduate, and Research Supervision).</p>

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): A general awareness of how you choose methods of teaching for your learning activities.
- Descriptor 2 (Fellow): An informed understanding of how you choose the most effective methods of teaching aligned to the chosen activities that draws on a range of sources of research, scholarship, and evaluative processes.
- Descriptor 3 (Senior Fellow): Leading and supporting colleagues in making choices about methods of teaching and supporting learning.

A3: Assess and give feedback to learners

You should to reflect on: What assessments do you undertake (this could be formal or informal)? How do you prepare students for assessment? How do you feedback to students on their learning (informal or formal feedback)?

Depending on your role, examples of formal assessment methods include technical and interpretive skills demonstrated in performance; creative projects including practical collaboration; aural exams; essays and written work

What you need to demonstrate: You should show that you employ appropriate, subject specific approaches to providing feedback to students. This will include how you ensure students can use feedback provided by you or by others effectively to develop their learning. You should reflect on your approaches to assessment: in its design, where you have a role in this, and how you implement them, and additionally, how you undertake assessment practices and their feedback requirements.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): A demonstration of how assessment and feedback is important for students' learning, and how assessment criteria are used to inform your judgments about student work in both formative and summative learning contexts.
- Descriptor 2 (Fellow): An increased embedding of a variety of techniques used to create effective feedback in teaching contexts, and how this supports the development of independent learning
- Descriptor 3 (Senior Fellow): Leadership of approaches to assessment and feedback, which may also include departmental policies, programme enhancements and mentoring of staff to improve assessment and feedback practices

A4: Develop effective learning environments and approaches to student support and guidance

You should to reflect on: In what context do you teach? How do you use spaces within that context? How does your use of space inform and support the students' learning experience? How do you ensure that students fully understand and appreciate your use of that space?

Depending on your role, examples of learning contexts may include one-to-one instrumental and vocal tuition, group instrumental and vocal tuition; include seminars and small group discussions, lectures, preparing for self-directed and independent learning and practice, workshops and masterclasses, ensembles. Within these contexts you should consider the physical attributes of the space and equipment held therein, including technology; how you arrange the space; how you work with students within that space.

What you need to demonstrate: You should reflect upon how you create the appropriate environments for students to effectively learn and engage with your teaching. You will also need to demonstrate what subject specific guidance supports the creation of a learning environment in your teaching.

You should demonstrate what personal and social skills are required to effectively support students in their learning.

Descriptor Differentiation

- Descriptor 1: A general awareness of how you use the space within which you teach and how you approach teaching in different spaces and places.
- Descriptor 2: An informed approach to adapting the space to your teaching underpinned by a clear articulation of how this relates to learning cultures, including virtual and distance platforms for learning.
- Descriptor 3: Approaches to negotiating with colleagues across a range of academic and support departments to ensure the most appropriate development of spaces for learning, aligned with learning cultures and institutional limitations.

A5: Engage in continuing professional development in subjects/disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices

V3: Use evidence-informed approaches and the outcomes from research, scholarship and continuing professional development

A5 and V3 are closely linked together as they relate to how you underpin your practice.

You should reflect on: What are your experiences of research and professional engagement – performance, composition or theory based? How do you choose research and professional development activities to undertake? How has this influenced your teaching? What changes to your teaching have you made as a result of your professional development and/or research?

Depending on your role, you may draw upon recent examples of your experiences of performing new works, re-imagining existing works, composing new work, commissioning work or being commissioned, curating recital repertoire, working in collaboration across disciplines.

What you need to demonstrate: You should demonstrate how your engagement with professional development, inquiry processes, and research (both within your subject and in relation to teaching and learning), are an embedded part of your approach to your role as a teacher in Higher Education. You should also demonstrate how you reflect and evaluate the effectiveness of your incorporation of these processes within your practice. You should demonstrate that you value an embedded approach to developing your teaching practice, using a range of approaches drawn from research, professional development and student evaluation mechanisms to form a holistically informed style to your own teaching process.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): A general awareness of how continuing professional development, research, and evaluation is used to improve teaching and evidence that reflecting on your own development needs and undertaking professional development.
- Descriptor 2 (Fellow): Evidence that continuing professional development, research, and evaluation have improved your teaching and approaches to supporting learning and a range of evidence sources are used to inform your decision making processes in curriculum and teaching design.
- Descriptor 3 (Senior Fellow): An integrated utilisation of research, scholarship, evaluation and the results of continuing professional development that inform your approach to teaching, your support of those who teach, and your decision making processes in leading curriculum design.

K1: The subject material

You should to reflect on: What is your area of expertise? What does this involve? What is your musical specialism? What do you do to keep up with current practice?

Your areas could be focused on particular repertoires, technique, cultural contexts, reception, musical creativity.

What you need to demonstrate: You should demonstrate that your knowledge of the subject material you teach is informed by contemporary understanding of the field, utilising research and professional practice. You should show how you use this to inform the way in which you teach and contribute to the development of wider curriculum (where relevant) and session content, including how new developments can impact on traditional ways of understanding your subject.

Descriptor Differentiation

- Descriptors 1 and 2 (Associate Fellow and Fellow): You will explore and define what your subject is and how this informs your approach to teaching, including designing activities and methods chosen for teaching across different levels. Many Musicians and Dancers working across different descriptors will evidence subject material in similar ways, as many will have extensive experience in professional arts environments where they are contributing to the development of the subject material.
- Descriptor 3: Increased evidence of leadership in recognising and managing the experience and expertise of others to develop and enhance learning and teaching.

K2: Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic programme

K3: How students learn, both generally and within their subject/disciplinary area(s)

You should reflect on: What are the main ways in which your discipline is taught generally? What works well? You may wish to reflect on personal strengths and needs and also on personal development. What do you do differently and why? How do you tailor your approach to accommodate the different needs of a variety of learners, at different stages of artistic development? How do you choose the most appropriate method for teaching that subject and how do you know it has been successful?

Depending on your role, examples you may wish to consider may focus on repertoires, technique, cultural contexts, reception and musical creativity in one-to-one instrumental and vocal tuition, group instrumental and vocal tuition; include seminars and small group discussions, lectures, preparing for self-directed and independent learning and practice, workshops and masterclasses, ensembles.

What you need to demonstrate: You should demonstrate how you chose your teaching activities in relation to the level at which the student(s) are studying, what prior educational experience they may have, and how you meet the expected learning outcomes of the learning activity or programme. You should demonstrate your understanding of how students learn in your subject area, informed by your own engagement with professional development and/or research.

You should demonstrate your knowledge of what may impact on a students' successful engagement with your chosen approaches to teaching, including teaching methods, feedback, assessment, learning environments, support.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Demonstrate awareness of different approaches and understanding of why one approach is chosen over another in individual activities and sessions.
- Descriptor 2 (Fellow): Increased awareness of a range of different strategies employed across modules and levels, and how evaluation of strategies improves teaching.
- Descriptor 3 (Senior Fellow): Significant critical development of teaching approaches across programmes or departmental contexts involving teams as well as the individual.

K4: The use and value of appropriate learning technologies

You should to reflect on: What types of technology are relevant to your discipline? How do you use this technology in your teaching? Why do you choose to use it?

Depending on your role, examples of technology in teaching could include use of mobile devices to capture rehearsal or lesson-based activity, aural training apps, notational software, internet based resources such as filmed performances; as well as technology for composition, music production and performance.

What you need to demonstrate: You should demonstrate how you understand the place of technology in your teaching, how you chose when to use technology, and how it is used, in order to support individual learners and the wider learning cohorts you work with.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Awareness of appropriate technology for the discipline and how technology can enhance learning.
- Descriptor 2 (Fellow): Increased rationale for using specific technology to enhance learning relating to the discipline.
- Descriptor 3 (Senior Fellow): Leadership of projects and initiatives to improve the effectiveness of technology for learning relating to the discipline.

K5: Methods for evaluating the effectiveness of teaching

K6: The implications of quality assurance and quality enhancement for academic and professional practice with a particular focus on teaching

You should to reflect on: How do you evaluate your teaching? How is this linked to the nature of your discipline? How are students involved in that evaluation process? What steps do you take to develop your teaching and the experience of your students? What processes within your institution and working practices influence and impact upon your teaching?

What you need to demonstrate: You should show how you systematically consider what has happened in your teaching, what has worked and what has not, and how you may use this information to enhance your future teaching and students' learning. You will draw upon a range of informal and formal methods of understanding how effective your teaching is. You should demonstrate how you learn from student feedback and feedback from your peers to enhance your teaching. You will also need to demonstrate how your teaching meets institutional and sector wide quality assurance and enhancement requirements.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Awareness of evaluation methods and quality enhancement processes within the institutional context.
- Descriptor 2 (Fellow): Engagement with evaluation and quality enhancement process with evidence of how this has been used to develop modules and approaches to teaching.
- Descriptor 3 (Senior Fellow): Coordination of evaluation and quality enhancement approaches in programme or departmental contexts.

V1: Respect individual learners and diverse learning communities

V2: Promote participation in higher education and equality of opportunity for learners

You should to reflect on: What examples of diverse learners have you encountered in your teaching experience? How do you respond to diverse opinions and the social and cultural positions from which they arise? How do you adapt your teaching to respond to their needs and provide opportunities for diverse performers and creators? How do you ensure the appropriateness of music based activities to ensure they are undertaken in safe and supported environments? How do you respond to interpersonal factors within your teaching space?

What you need to demonstrate: You should demonstrate that you have an awareness of the diverse needs of learners within your sessions. You should also link this to how your approach to learning and teaching reflects how you consider these needs from a subject-specific perspective. You should demonstrate how your approach to learning and teaching understands the needs of diverse students who may come from a variety of backgrounds with non-traditional educational experiences. You should demonstrate how your teaching is inclusive, and promotes participation in your subject area.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): An awareness of how institutions support diverse learning communities and how equality and diversity can improve the student experience in learning activities and sessions.
- Descriptor 2 (Fellow): Evidence of an active engagement with equality and diversity initiatives to improve inclusive teaching approaches within modules.
- Descriptor 3 (Senior Fellow): Promotion of inclusive teaching approaches across programmes and departments.

V4: Acknowledge the wider context in which higher education operates recognising the implications for professional practice

You should to reflect on: What staff development activities you have attended within your institution or with professional associations? How do these impact on your understanding of higher education and improve your role as a teacher? Do you attend team, departmental, or programme meetings? How do you engage with these?

What activities do you participate in outside of your main teaching institution? How do they impact on your teaching? Examples of the types of activities may include: performances, commissions, creation of new works, artistic residencies, teaching at other institutions or in different countries, masterclasses, serving on competition juries.

What you need to demonstrate: You should show how you comply with institutional quality and enhancement processes. You should demonstrate how you have adapted your teaching to respond to the changing nature of higher education and how this has informed your approach to professional practice in teaching. You should make links between how any external activities you undertake feed into your teaching and maintain its currency.

Descriptor Differentiation

- Descriptor 1 (Associate Fellow): Understanding of how development opportunities are used to improve teaching.
- Descriptor 2 (Fellow): Engagement with development opportunities to improve teaching and awareness of wider issues that impact on higher education.
- Descriptor 3 (Senior Fellow): Significant engagement with wider higher education issues, such as sustainability, employability, effective feedback, and a range of development activities are engaged with to enhance role.

4. Fellow Profiles

4.1 Who is a Fellow?

The range of artistic practice amongst those who have gained HEA Fellowship is impressive and varied. These Fellow Profiles are a small selection of individuals who are recognised globally for their music or dance practices, and describe the types of practices they engage with, their teaching role, and how the recognition process impacted upon them at different points in time.

4.2 Why become a Fellow – Alex Walker: Music Tutor (Conducting, Aural and Keyboard Skills)

Since completing my formal education at the St. Petersburg State Conservatory in Russia, I have been working as an orchestral, ballet, opera conductor in the UK and internationally, particularly in Central Europe and Russia, but also in Scandinavia, Turkey and the USA. As well as conducting orchestral concerts and opera and ballet productions in opera houses, I have been active in the recording studio, especially recording music by composers who have been neglected.

After some years of working, I began teaching first for the Junior Department of the Royal Academy of Music and felt that I had reached the point where I had something to pass on to student musicians. At the same time, I dipped my toe into Higher Education teaching at Oxford Brookes University where I conducted the orchestra and did some conducting teaching. My work at Junior Academy led to an appointment at the Royal Academy of Music where I have been working with undergraduate and post-graduate students (conductors and organists) developing their aural and keyboard skills – score reading, transposition, harmonisation and figured bass or whatever they need to fill the gaps.

This academic year, I have begun teaching conducting at Trinity Laban, alongside Jonathan Tilbrook, in two modules; one for third and one for fourth year undergraduates with assessment at the end of each course. I am also teaching a second study conducting option on a one-to-one basis to a number of undergraduates, many of whom are composers.

I completed a 'Preparing to Teach' course alongside my PhD research at Trinity Laban, which provided me with an opportunity to begin the process of reflecting on my teaching practice in a way that has enabled me to hone my skills and begin to understand better what I believe higher education to be for. I am now working towards professional recognition as a logical continuation of this process. I found the mentoring in the Preparing to Teach course thought provoking and it gave me the opportunity to question my approach to teaching and preconceptions about education. It also helped me recognise how my existing teaching experience was more extensive than I had previously acknowledged, which is why I am now pursuing recognition as a Fellow. I hope the process

will aid me in a process of continual development as a teacher. Gaining some kind of formal recognition for my teaching will also be of use to me in terms of employability and as part of my career development.

4.3 Fellow - Ellen van Schuylenburch: Dance Tutor (Contemporary Technique)

I have 50 years of experience of professional dance. My teaching practice is rooted in those who taught me whether formally or as part of a company; at school Lucas Hoving (founder member of the Jose Limon Company); Nederlands Dans Theater, Simon Mottram (Royal Ballet) and Hans Brenner (Bournonville); New York, Merce Cunningham, Maggie Black (Ballet), Melissa Hayden (NYCB), London Richard Glasstone (Cecchetti), Nancy Gilgour (Royal Ballet) amongst others. As performer I have worked extensively across the world including as Assistant to Michael Clark.

I have taught at a variety of organisations. I currently teach across undergraduate levels (4, 5 and 6) as an Academic Tutor, CoLab Mentor and Rehearsal Director for Commissioned Work. Live music is essential to the development of a dancer and my approach focuses on the idea that to be present is to be physical. To be present, one has to breathe. I teach Cunningham based contemporary dance technique, explain the Graham roots, and use Jose Limon's breathe principles. I teach in ways that promote non-preferential, non-critical approaches: the student's body, spirit and mind is unique and will have to develop from this unique basis. This means we approach development as evolving aesthetic notions that change over time rather than fixed ideas of what is good, bad, beautiful, or ugly. Empowerment of the self and self-confidence are the tools needed to become a young dancer, together with a refined physical development.

Applying for recognition was an interesting process. Before this I had never sat down and reflected on how I had absorbed all these experiences during my long career in dance. I became aware that my teaching adapted to each new situation as I respond to the person in front of me, but I also recognised that times had changed and continue to do so! Co-operation, all-inclusivity, adaptability and collaboration are words on my daily radar.

I considered live music as part of my reflection and that some live music played in class is too complicated for some dancers early in their training: for example, there may be too many cross rhythms played too loudly. The musician perhaps thinks that it will energise the student, but the student is overwhelmed by sound so much that they are no longer connected to his or her own breath and body. The spirit of the student has to grow and survive. It is comforting for the student to know where one is in the music and to have a feeling that you and the music are one. Influenced by the Alexander Technique, I now use associated principles to explain alignment to the students. This technique is a quicker route for the student to accept their body, listen and remain stress-free. As a teacher you demonstrate and sometimes assume that the student sees what you show. But their eyes are untrained, and so I now ask the student, what is it that you see and how do you translate this to your own body?

Everything I have learned from my teachers and my own practice and I continue to find

new ways of sharing with my students. The act of reflecting and applying for recognition opened up new ways of thinking and deepened my love and enthusiasm for dance. I manage myself better, have more faith and am eager to try new routes of teaching dance to students.

4.4 Fellow - Gabriella D'all Olio: Head of Harp

I have enjoyed a varied career performing since 1987 at the highest international level, as a soloist, recitalist, chamber musician, and freelance orchestral player with, for example, the Berlin and Vienna Philharmonic Orchestras, Chamber Orchestra of Europe, all London Orchestras and Opera Houses. I have worked with conductors including Abbado, Harnoncourt, Haytink, and Rattle and have produced many recordings of solo, chamber music and concerto performances.

At Trinity Laban I am Head of Harp, a department that is part of the larger Strings department in the Faculty of Music. This role involves me teaching harp students at all UK degree levels (4-8) in a one-to-one and small group context, developing curriculum (including repertoire choices), assessing performances, and working with colleagues to develop other areas of the curriculum. I also deliver lectures based on my areas of expertise in other areas of the Faculty, including on specialist option (elective) modules.

I decided to embark upon attaining Fellowship in 2010 because it seemed interesting and I have always enjoyed thinking about my teaching practice. I am currently working on my Senior Fellowship for similar reasons. I am a naturally curious and reflective person and sometimes thinking aloud- as in this process- makes the experience more valid and efficient. I also like to add my voice to debates! Recognition gives a loudspeaker to an otherwise soft and solitary voice - I play the harp, which is not always recognised as an instrument with stature and importance, and I like to help influence the appreciation and recognition of classical music - and the harp - through new pedagogies and new ways of making.

I often reflect much more on areas where I am least confident because it is those areas that require help, observation, advice and solutions. Many of the areas I considered in my application started with a problem, but solutions were found through the process and have continued to develop subsequently. Nothing is only positive or negative, and nothing in teaching is clear and straightforward.

In my application I especially illustrated problematics and my way of dealing with the issue and finding solutions for that case, which often lead to more reflection and observation. As a result, I created new strategies and embarked on new pathways that would develop mine, and my students', approaches to learning.

4.5 Moving from Fellow to Senior Fellow - Anthony Castro: Lecturer in Musical Theatre

I am a professional Musical Director/Supervisor, Conductor, Composer and coach, with extensive experience in the London's West End, UK regional, and International musical theatre contexts. Recent work includes being Musical Supervisor for the UK tour of The Rocky Horror Show; Music Associate for the RPO "Rodgers and Hammerstein" concerts, and conducting performances of Orlando Gough's "Red Volcano" at Turner Contemporary with the Thanet "Big Sing" Community Choir.

I currently teach a range of Musical Theatre practice topics at undergraduate levels 4, 5, and 6, including Acting Through Song, Repertoire, and being Musical Director for in-house productions and the ShowChoir. I also teach academic classes at undergraduate levels 4, 5 and 6 relating to the development of research and academic writing skills, and am Module Leader for the level 6 "Creative Research Project" module (our version of a typical level 6 dissertation).

Having been a HEA Fellow for many years, I sought to achieve Senior Fellow in part as a validation of my practice in Higher Education, noting in particular how this has changed and developed over time since my Fellow application; in part I also value the process of reflecting on my practice. I have been teaching in HE for some twenty-plus years, and the Senior Fellow process provided me with a useful framework within which I could consider how I go about my own practice, how this has been influenced by others, how it connects with and influences others in turn. Aside from re-discovering some of my successes I had forgotten, many of which happened in the teaching space and are only of any meaning to myself and students, I found that the application process also gave me a renewed sense of forward-momentum and direction in terms of my own future developmental aspirations within HE. Undertaking the Senior Fellow application process and being successful in that played a big part in my subsequent decision to pursue a PhD in Higher Education practice.

Reflecting on my teaching, relative to the Senior Fellow criteria, meant considering aspects of HE practice in which I am less confident (e.g. research outputs) as well as my strengths (e.g. quality of teaching and impact on students). I took the view that the application/reflection process was very much *for me*, so an honest approach was of more value than trying to impress an assessment panel, or meeting institutionally-set appraisal or "performance" criteria. Connecting my professional practice to my teaching was possibly the most rewarding aspect for me, in that I hadn't previously really thought in detail about how the skills I developed and apply when being a professional musician and Musical Director inform and are informed by my experience in supporting and guiding students' learning.

4.6 Senior Fellow - Sam Hayden: Reader in Composition

My professional practice encompasses contemporary music for acoustic instruments and ensembles including commissions for the BBC Symphony Orchestra, Frode Haltli/Oslo Sinfonietta, London Sinfonietta, Mieko Kanno, ensemble mosaik, RepertorioZero, ELISION Ensemble, Christopher Redgate/Cikada and Quatuor Diotima. My works have been performed at new music festivals including Musik im 21. Jahrhundert, Saarbrücken, Huddersfield, MaerzMusik (Berlin), Spitalfields, Tage für Neue Musik Zürich, Ultima (Oslo) and Warsaw Autumn. The BBC Symphony Orchestra premiered my *Substratum* (2006) during the 2007 BBC Proms. A portrait CD, *presence/absence*, was released in 2012 as part of the NMC Debut Discs series (www.samhaydencomposer.com).

I have taught and assessed modules at all levels, ranging from undergraduate Music degrees (BA and BMus), taught Masters degrees in Music and Composition (MA and MMus) and research degrees in Composition (MPhil, PhD and DPhil) to completion, at a variety of HEIs. I have also held two positions as an external examiner.

My primary research interest is contemporary composition, encompassing interactive computer music, computer-assisted composition, live computer performance / improvisation and contemporary music notation. My primary teaching areas directly reflect these research interests, including contemporary composition, ranging from acoustic music, live computer music (involving acoustic instruments and real-time DSP), fixed media electroacoustic music and multi-media. I have also taught various courses in studio skills, creative music technologies, 20th and 21st century compositional techniques, orchestration, acoustics and research skills courses, including advanced computer notation.

The process of applying for HEA recognition was beneficial primarily because it really helped me to reflect upon and clarify how my compositional research was embedded in my teaching at all levels, something that I had not previously articulated in such a focused manner. As a by-product, the process also helped me to define what a music degree should be about: in particular, the placement of contemporary artistic practice as a core part of a music degree, and how that should be embedded in the curriculum.

My application was concerned with how the development of teaching reflects my artistic practice. It was interesting and useful to reflect on the different approaches required to create effective learning environments for composition students at undergraduate, taught postgraduate and research levels. As such, I focused upon areas I was very confident about as a professional composer. However, during the early stages of my academic career, I was (initially) less certain about what aspects of my practice should be embedded in teaching and how this should be done. The process of reflection really helped me to articulate how I have developed and implemented the relationship between artistic practice and teaching. At undergraduate and taught postgraduate levels this generally involved the critical examination of certain historical compositional models and techniques (deciding which

ones are relevant to current practice is an interesting question), and the imparting of skills relevant to current acoustic and digital compositional practices - where the binary separation of acoustic and electronic music is outmoded. At post graduate levels, both taught and research, the emphasis becomes more on encouraging the students' sophisticated individual use of skills in the development and performance of new original work, where reflection on aesthetic matters is inseparable from technique. For doctoral students, it is less about imparting skills per se and more about the creation of a supportive environment where they have the space to develop as individual artists by reflecting critically on the content and contexts of presentation for their work. I found the reflection on effective teaching approaches at research level particularly useful. In both cases, my professional artistic practice clearly interfaced directly with my (research-led) teaching. The process of applying for HEA recognition has made it clear that the development of my teaching and its relationship to my professional practice is an ongoing and evolving process and certainly not one that is (or perhaps can ever be) complete.

5. Frequently Asked Questions

5.1 What are the benefits to me of becoming a Fellow? Why does my institution want me to become a Fellow?

Higher Education Academy Fellowship demonstrates a personal and institutional commitment to professionalism in learning and teaching in higher education. Across four categories, from Associate to Principal, Fellowship provides individuals with recognition of their practice, impact and leadership of teaching and learning. HEA Fellowships are embedded in the UK and have been adopted by increasing numbers of higher education institutions globally, from the Americas to Australasia. There are over 95,000 individuals from across the world who have become Fellows of the HEA (as at October 2017).

Fellowship brings you a range of benefits:

- Consolidates personal development and evidence of professional practice in your higher education career;
- Provides a valuable measure of success and is increasingly recognised by international institutions;
- Demonstrates commitment to teaching, learning and the student experience, through engagement in a practical process that encourages research, reflection and development;
- Fellowship is increasingly sought by employers across the education sector as a condition of appointment and promotion;
- For individuals, to identify their expertise with the entitlement to use post-nominal letters (AFHEA, FHEA, SFHEA, PFHEA);
- Provides institutional assurance that Fellowships are an important indicator that your institution is fully aligned with UKPSF practice and a badge of assured quality throughout your institution.

Further information about the UKPSF and HEA Fellowship is available from www.heacademy.ac.uk.

5.2 Where do I start?

Once you know how your institution supports the recognition process, they will be able to advise you on specific requirements. This toolkit is a supporting set of materials for musicians and dancers to supplement the support provided by your institution where

more subject specific understanding of music and dance practice may not be so readily available. To use this toolkit, we recommend you read it in full, and then begin to work through the questions in the Using the Dimensions of Practice to Reflect on Music/Dance Teaching Practice tables. This resource will help you capture an overview of your teaching, and also help you think about the types of activity you may wish to reflect more deeply upon. If you are applying directly to the HEA, then use this toolkit alongside your online guidance pack for your chosen category of Fellowship.

5.3 What type of reflection is expected within an application?

This depends on the route you take and if applying within your institution, what their submission requirements are, but generally reflections on teaching require you to think about your practice in the following ways:

- What you do and why you choose to do it in this way?
- What is your subject knowledge and what is your knowledge about teaching and learning? How do these combine to provide a rationale for your approach?
- How do you know that your process is successful? What do you do if it is not?
- How do you continue to improve your teaching? What do you learn from experience and what do you draw in from other learning and developmental opportunities, both formal and informal?

5.4 What does it mean to remain in good standing? Why is this important?

The recognition process involves a consideration of your experience and understanding of teaching in higher education up to the point of your application/submission. This reflects the ethos of the UKPSF that requires you to demonstrate how continuing professional development has underpinned your development as a professional working in higher education. Part of this is also about recognising your development as a continual process and as such should continue to develop even after you have been successful in gaining fellowship. Remaining in good standing is demonstrated through your subsequent participation in developing your approach to learning and teaching in higher education.

5.5 What are institutional mechanisms/process for quality enhancement/assurance, and where do I find out about these?

Each programme of study will use a variety of formal quality assurance processes: module and end of year evaluations; other forms of student feedback; periodic programme review; annual programme evaluation; programme committee. You may have been involved in forms of curriculum development at a modular or programme level. You may have been asked to respond to student feedback. If you are not clear on what processes are employed, speak with your programme leader who will be able to help you identify these activities.

6. Useful Resources

1. Ambrosio, N. (2008), *The Excellent Instructor and the Teaching of Dance Techniques*, Dubuque IA: Kendall Hunt.
2. Bramley, I. (2002), *Dance Teaching Essentials*, Dance UK.
3. Buckroyd, J. (2000), *The student dancer: Emotional aspects of the teaching and learning of dance*, Dance Books.
4. Burnard, P and Haddon, E. (Eds.) (2015), *Activating Diverse Musical Creativities*, Bloomsbury.
5. Gaunt, H. (2011), 'Understanding the one-to-one relationship in instrumental/vocal tuition in Higher Education: comparing student and teacher perceptions' in *British Journal of Music Education*, 28: 2, 159-179.
6. Gaunt, H and Westerland, H (Eds.) (2013), *Collaborative Learning in Higher Music Education*, SEMPRE Studies in the Psychology of Music, Ashgate.
7. Kimmerle, M. & Cote-Laurence, P. (2003), *Teaching Dance Skills: A Motor Learning and Development Approach*, Andover, N.J: J. Michael Ryan Pub.
8. Hatton, K. (ed) (2015), *Towards an Inclusive Arts Education*, Trentham Books.
9. Kleiman, P. (2014), "Teaching and Learning in the Disciplines, Dance, Drama and Music", in Fry, H. Ketteridge, S. Marshall, S (Ed) (2014), *A handbook for teaching and learning in higher education: enhancing academic practice*, Routledge.

UK Professional Standards Framework (2011):

<https://www.heacademy.ac.uk/recognition-accreditation/uk-professional-standards-framework-ukpsf>

UKPSF Dimensions of the Framework - "Dimensions of the framework:

music" <https://www.heacademy.ac.uk/recognition-accreditation/fellowships/recognition-resources>

HEA Frameworks:

<https://www.heacademy.ac.uk/frameworks-toolkits/frameworks>

HEA Toolkits

<https://www.heacademy.ac.uk/frameworks-toolkits/welcome-hea-toolkits>

Training and events for higher education learning professionals:

<https://www.heacademy.ac.uk/training-events>

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