



Enhancing practice

# Research-Teaching Linkages: enhancing graduate attributes

Creative and Cultural Practice

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# Research-Teaching Linkages: enhancing graduate attributes

Creative and Cultural Practice

Dr Ken Neil  
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# Preface

The approach to quality and standards in higher education (HE) in Scotland is enhancement led and learner centred. It was developed through a partnership of the Scottish Funding Council (SFC), Universities Scotland, the National Union of Students in Scotland (NUS Scotland) and the Quality Assurance Agency for Higher Education (QAA) Scotland. The Higher Education Academy has also joined that partnership. The Enhancement Themes are a key element of a five-part framework, which has been designed to provide an integrated approach to quality assurance and enhancement. The Enhancement Themes support learners and staff at all levels in further improving higher education in Scotland; they draw on developing innovative practice within the UK and internationally. The five elements of the framework are:

- a comprehensive programme of subject-level reviews undertaken by higher education institutions (HEIs) themselves; guidance is published by the SFC ([www.sfc.ac.uk](http://www.sfc.ac.uk))
- enhancement-led institutional review (ELIR), run by QAA Scotland ([www.qaa.ac.uk/reviews/ELIR](http://www.qaa.ac.uk/reviews/ELIR))
- improved forms of public information about quality; guidance is provided by the SFC ([www.sfc.ac.uk](http://www.sfc.ac.uk))
- a greater voice for students in institutional quality systems, supported by a national development service - student participation in quality scotland (sparqs) ([www.sparqs.org.uk](http://www.sparqs.org.uk))
- a national programme of Enhancement Themes aimed at developing and sharing good practice to enhance the student learning experience, facilitated by QAA Scotland ([www.enhancementthemes.ac.uk](http://www.enhancementthemes.ac.uk)).

The topics for the Enhancement Themes are identified through consultation with the sector and implemented by steering committees whose members are drawn from the sector and the student body. The steering committees have the task of establishing a programme of development activities, which draw on national and international good practice. Publications emerging from each Theme are intended to provide important reference points for HEIs in the ongoing strategic enhancement of their teaching and learning provision. Full details of each Theme, its steering committee, the range of research and development activities as well as the outcomes are published on the Enhancement Themes website ([www.enhancementthemes.ac.uk](http://www.enhancementthemes.ac.uk)).

To further support the implementation and embedding of a quality enhancement culture within the sector - including taking forward the outcomes of the Enhancement Themes - an overarching committee, the Scottish Higher Education Enhancement Committee (SHEEC), chaired until June 2009 by Professor Kenneth Miller, Vice-Principal, University of Strathclyde and now by Professor Andrea Nolan, Senior Vice-Principal and Deputy Vice-Chancellor, University of Glasgow, has the important dual role of supporting the overall approach of the Enhancement Themes, including the five-year rolling plan, as well as institutional enhancement strategies and management of quality. SHEEC, working with the individual topic-based Enhancement Themes' steering committees, will continue to provide a powerful vehicle for progressing the enhancement-led approach to quality and standards in Scottish higher education.



**Dr Bill Harvey**  
Director, QAA Scotland



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# Foreword

This Enhancement Themes project - Research-Teaching Linkages: enhancing graduate attributes - has over the last two years asked institutions, departments, faculties, disciplines, staff and students to reflect on the intended outcomes of HE, and has examined how links between research and teaching can help develop 'research-type' graduate attributes. The 'attributes' in question are the high-level generic attributes that are necessary to allow our graduates to contribute to and thrive in a super-complex and uncertain future where the ability to question, collate, present and make judgements, quite often with limited or unknown information, is increasingly important; key attributes, it is argued, that are necessary for our graduates to contribute effectively to Scotland's civic, cultural and economic future prosperity.

The Enhancement Theme adopted a broad, inclusive definition of research to embrace practice/consultancy-led research; research of local economic significance; contributions to the work of associated research institutes or other universities; and various types of practice-based and applied research including performances, creative works and industrial or professional secondments.

The Enhancement Themes comprise one sector-wide project and nine disciplinary projects: Physical sciences; Information and mathematical sciences; Arts, humanities and social sciences; Health and social care; Business and management; Life sciences; Creative and cultural practice; Medicine, dentistry and veterinary medicine; and Engineering and the built environment. The aim of the projects was to identify, share and build on good and innovative practice in utilising research-teaching linkages to enhance the achievement of graduate attributes at the subject level. The sector-wide project comprised an ongoing discussion within and between Higher Education Institutions, involving staff and students reflecting on and exploring research-teaching linkages, how they can be structured and developed to achieve 'research-type' attributes, and how students are made aware of the nature and purpose of these in order to fully articulate and understand their achievements as graduates.

Research-Teaching Linkages: enhancing graduate attributes has provided the sector with a focus for reflection on the nature and outcomes of HE - along with the opportunity to develop a rich array of resources and supportive networks to add to the student learning experience and enable our graduates to contribute effectively to Scotland's future.

**Professor Andrea Nolan**

Chair, Research-Teaching Linkages: enhancing graduate attributes  
Senior Vice-Principal and Deputy Vice-Chancellor, University of Glasgow

## | Executive summary

This project for Creative and Cultural Practice disciplines (CCP) for the Enhancement Theme, Research-Teaching Linkages: enhancing graduate attributes has involved many institutions and many colleagues from subject domains in music, dance, drama and performance, art and design, film and television studies, and media and cultural studies.

It is clear from this report that a wide and representative diversity of creative practice is evidenced by way of the nine case studies. It is also clear that that diversity belies a strong commonality that this project has seen fit to highlight and underline. The reflective and flexible learner called to mind through both the Research-Teaching Linkages Enhancement Theme (and now Graduates for the 21st Century) is readily found in all CCP disciplines.

As the report elaborates, the CCP student is a creative, reflective learner who develops apposite, in-demand attributes founded on critical self-awareness, one who can employ interdisciplinary approaches to study, and one who can accommodate different theories or paradigms of knowledge: these elements are not fortuitous by-products, but intrinsic to the structured degree programmes in CCP domains.

Summary observations and recommendations from the project are:

- the principal common issue across CCP disciplines is the centrality of reflective practice and reflective learning
- reflective learning is seen as a key characteristic of study in CCP subject areas, and something which, colleagues agreed, could be better described and displayed to our collective advantage, internally and externally
- the nature of research through practice in CCP informs the design and delivery of creative studio-based projects, and the skills that we seek to inculcate in our students **through making** are precisely those reflective skills advocated by both the Research-Teaching Linkages and Graduates for the 21st Century Enhancement Themes
- where we know these skills are effectively taught and encouraged in our programmes, we should ensure that our students are fully aware of that aspect of their structured learning
- good practice in respect of the tutoring of research skills based on reflective learning should be seen at all levels of undergraduate and postgraduate study
- many research skills tutored in the higher education institution (HEI) are mirrored for the student by industry placements and work-related learning. Again, the connection of the two domains can be made clearer in curricula
- a greater sense of commonality among CCP disciplines might lead to more effective sharing of good practice with other cognate areas in HE and elsewhere. Central to this is productive and innovative dissemination of the creative products of students and staff in CCP.

## 2 Background

This report continues the work on behalf of CCP disciplines for the Research-Teaching Linkages Enhancement Theme. It follows the sector event held in the Royal Scottish Academy of Music and Drama (RSAMD), Glasgow on 2 November 2009. The report incorporates elements of the event primer document that preceded the RSAMD discussions and was published through the Enhancement Themes website in October 2009. The event primer connected the central tenets of the Research-Teaching Linkages Enhancement Theme to lines of common thinking in the subject benchmarking documents relevant to CCP in HE: art and design; dance, drama and performance; and music. As heralded in the event primer, and as is indicated in the summary analysis that follows, the theme of **reflective learning** is unquestionably a very important common element of learning, teaching and research in CCP.

Delegates at the sector event heard nine case studies from CCP subject domains, including music, drama, dance, product design, cultural studies, film and TV studies, three-dimensional design and fine art. 18 higher education institutions were represented on the day, and some fifty delegates were in attendance following over sixty initial registrations.

Introductory remarks were delivered by Professor Allan Walker, The Glasgow School of Art. Keynote points were given by Professor Andrea Nolan, University of Glasgow. Summary analysis was offered by Professor Alan Jenkins, Professor Emeritus, Oxford Brookes University and a panel discussion to close the day was convened by Professor Ian Pirie, Edinburgh College of Art.

Presentations, questions and discussions addressed the connections between staff research and the undergraduate and postgraduate curriculum, as well as the inculcation of research-like skills through studio-based projects.

### 3 Context for sector event

As a general foreword to the Research-Teaching Linkages Enhancement Theme, with the new Enhancement Theme - graduate attributes for the twenty-first century in mind, Andrea Nolan describes the scope of the Research-Teaching Enhancement Theme and its focus in this way:

This Enhancement Themes project - Research-Teaching Linkages: enhancing graduate attributes - has over the last two years asked institutions, departments, faculties, disciplines, staff and students to reflect on the intended outcomes of HE, and has examined how links between research and teaching can help develop 'research-type' graduate attributes. The 'attributes' in question are the high-level generic attributes that are necessary to allow our graduates to contribute to and thrive in a super-complex and uncertain future where the ability to question, collate, present and make judgements, quite often with limited or unknown information, is increasingly important. These key attributes, it is argued, are necessary for our graduates to contribute effectively to Scotland's civic, cultural and economic future (Nolan, A (2008)).

Colleagues in CCP disciplines have contributed to discussions in that timeframe at institutional level quietly confident, no doubt, that research-linked teaching in creative and cultural practices, from music and dance, through design and fine art, to film and TV, is in many ways attuned already to providing the overarching capabilities that Nolan sets out as markedly appropriate for contemporary times.

The graduate attributes which arise from learning **about** and **through** CCP subject areas are not evident only because schools and programmes have turned to meet the new demands brought to HE by contemporary complexity and uncertainty; although CCP areas have indeed usefully done so, as is evidenced by many of the case studies which follow. Rather, claims might be made with some confidence that CCP disciplines prepare graduates for the culture that Nolan neatly describes by way of a systematic inculcation of creative and critical skills.

On that count, the QAA benchmark statement for art and design, for example, offers descriptions that could pertain to CCP disciplines as a whole. One such might be:

'Learning in art and design stimulates the development of an enquiring, analytical and creative approach, and develops entrepreneurial capabilities. It also encourages the acquisition of independent judgement and critical self-awareness' (QAA, 2008a).

The implication throughout this benchmark statement is that the eminently transferable skills to be gained through study in art and design, in addition to core studio and workshop-based practical skills, are in fact vital to the very core of successful art and design learning, so much so that any notion that these transferable skills are somehow generic by-products is likely erroneous. There is a persuasive conjoining, then, of core and 'secondary' attributes in the statement, and something very similar is to be found in other benchmarking work in CCP domains. In their statement, dance, drama and

performance (DDP) make much of the diversity of their practices, and emphasise the qualities which accrue to graduates by virtue of their ability to contend with the fact that:

The practice and conceptual bases of the performing arts are...discrete, diverse and inter-related. They do not embrace a stable body of knowledge and skills but are characterised by changing social, political and artistic values and practices. It is the dynamic nature of these cultural practices and their frequently contested nature that sustains the vitality of the subject areas. (QAA, 2007).

Again, the vitality of fluidity and diversity is stressed as intrinsic to the many DDP disciplines, and the transferable skill of 'awareness of interdisciplinary approaches to study and the capacity to engage with different theories or paradigms of knowledge', speaks clearly of a student graduate's readiness to contend imaginatively with complexity as a primary capability.

This strand of 'strength through creative diversity' is also emphasised in the benchmark statement for music. In no uncertain terms that statement connects the creative, practical engagement with interdisciplinary forms of human expression through music to a liberal education; a sentiment that could plausibly unite CCP disciplines at root:

Music is intrinsically interdisciplinary and multidisciplinary, international and multicultural; it fosters creativity and craftsmanship and practical skills; it provides a liberal education - historical, sociological, aesthetic and analytical (QAA 2008b).

The aptitudes inherent in the above selections are indicative of the common element of **reflexive** learning and making on the part of the CCP student, and that dimension is pinpointed representatively in the art and design statement. With reference to the importance of learning in respect of the 'global, historical, contemporary and cultural' contexts that shape their creative practices, the statement explains that 'students develop and may challenge their own critical disposition in relation to their discipline(s) and even the conventions of the discipline themselves.'

Such critical skills can lead CCP students along a path towards uncertainty and tension as conventions are challenged and paradigms shift. But, that very journey builds the creative criticality conducive to success, personally and vocationally, in the dynamic and diverse social arena characterised by Nolan's preface.

As the sector event acknowledged, that critical disposition shared as it is by staff can lead to a challenging of those assumptions and institutional positions that give rise to and which orbit the various manifestations of 'research' in our HEIs. Of course, we can be certain that many of these debates will continue to be highly contested, but not necessarily productive. The subtext of research proper in our disciplines must not be, as a direct result of anxiety about definition or valediction, over-concerned with the very contestation of the meaning of research in creative cultural practice. Indeed, as is noted below in the introduction to Professor Nolan's keynote presentation slides, a clear, expansive and inclusive definition of research lies behind the Enhancement Theme work.

The reason for this imperative is plain. If our creative and cultural disciplines turn away from their founding liberal traditions and become sterile in their attempts to resolve all conundrums such as the 'intrinsic' differences between research and practice, then CCP might run the risk of siphoning creative oxygen from the very subjects that motivate staff and students to engage with our disciplines in the first place.

After all, to paraphrase the art and design statement, to study within creative and cultural practice as an academic and intellectual pursuit develops a range of cognitive abilities related to the aesthetic, the moral, ethical and social contexts of human experience. As such, the research that leads and inspires our teaching, as is the case below, must be embedded in the above liberal humanist contexts before it is buried in the professional and sectoral debates about definitions as distractions.

As the discussions in November made clear, and as the case studies below evidence, there is increasing confidence among colleagues in CCP disciplines in recognising and celebrating the particular strengths of research undertaken through practice, and also in the ways in which those strengths can be demonstrated and encouraged at undergraduate and postgraduate levels. As Professor Alan Jenkins observed, perhaps the students are not always fully aware of those skills accumulated which are research-like and generated by the methods and approaches of practice-led research in creative and cultural domains.

In summary, it was clear at the sector event that the sentiment of the workshops was concerned with, not 'what is research in CCP?', but rather, accompanied by constructive consensus over definitions, 'how best can we encourage our students to see and enhance their research skills through creative and cultural practice?'

## 4 Introduction to the case studies

The nine case studies set out here were all presented at the sector event, generating stimulating discussions that chimed with the sentiment described above. Attention was paid by each presenter to the research content of curricular activities, as drawn from staff expertise, and to the research-like skills and practices that are developed in the learner through these various courses and projects.

What is immediately striking, reading across these exemplars is that, notwithstanding the diversity of modes of study and production, from the design of a Bluetooth™ wrist-mounted device (Macdonald) to the practice of Lamban Movement Analysis (Penfield), the case studies highlight the aforementioned commonality; the principle of **reflective learning**. CCP subject areas, including cultural and theoretical studies (as was demonstrated by Atton), are rich in good practice and potential with regard to advancing the student's capacity to understand reflectively their own subject specialism and their institution's educational methods. As indicated above, it is the very nature of research through practice in CCP that enhances this capacity, as ideas and theories are tested through **making** then reviewed, repeated or revised within an evolving reflective process (for example Burnett, Watson, Gray).

A common understanding of reflective practice was established among delegates, and, with reference to a few commentators in this field, a brief recap of the central idea of this concept might be apposite here in advance of the case studies and presentation slides.

Joy Amulya of the Centre for Reflective Community Practice, in an essay entitled *What is Reflective Practice*, offers some grounded definitions of the term. Reflective practice, she clarifies, is the practice of learning from one's own 'actions and experience - in other words to examine that experience rather than just living it' (Amulya, 2001, p 1). This, she says, gives rise to 'purposeful learning', something other than that kind of learning which emerges from ingesting the words and pronouncements of only 'books or experts' (Amulya, p 1). Fortunately, not once does she advocate a false split between 'books' or 'experience'; it is never a choice for the learner between one or the other. Amulya's is a recommendation to learners to trust their lived experience as an important source and inspiration for their acquired knowledge and debate.

Amulya's thinking reinforces what the sector event concluded about the importance of learning through doing. This line of thought is supported by many important commentators on education. Renowned advocates of reflective learning, Anne Brockbank and Ian McGill make reference, directly, to John Dewey in their chapter 'Learning: Philosophies and Models' in *Facilitating Reflective Learning in Higher Education* (2000). With help from Dewey, they explain the deep philosophical reasoning that underlies the privileging of reflective learning for there was a paradigm shift afoot in the work of Dewey when he:

challenged the traditional mind/body split with his insistence that experience should be the initiating phase of thought for the learner, on the grounds that, in

ordinary life, we need an empirical situation (be it an opportunity or problem) to engage our interest and generate action (Brockbank & McGill 2000, p 23).

The whole business of being a living, breathing, **making** human was too far down the hierarchy of knowledge catalysts argued Dewey. Throughout their book, Brockbank and McGill refer to the centrality of lived experience as the means by which data and the theories that they breed can be turned into knowledge proper by the testing of the same through **being a human agent**. This perspective on active learning is reinforced by recent work such as Ron Barnett's speculation on the university in the twenty-first century, a body of work also referenced by Professor Andrea Nolan in her keynote address to delegates, mentioned below.

The implication of this line of thought, at its extreme, is that without reflection on theory tested through the **practice of life**, the individual cannot really claim to have acquired **bona fide** knowledge at all. Instead, they might have secured in memory only some data, the purposefulness of which (to borrow from Amulya) remains unclear.

Brockbank and McGill present a consistent and compelling case for the role of reflection through lived experience for the turning of data into knowledge. The artist and writer John Danvers has taken similar ideas, as advocated by Amulya and Brockbank and McGill, and placed them four-square in the domain of creative practice education; his lifelong research interest.

In poetic mode, Danvers identifies and privileges the reflective dimension of creative practice that activates data and finds knowledge therein. This approach lines up with delegates' discussion because it draws attention to the possibility that what reflective practice does, when done well, is imbue the learning situation with the perspective of the human-agent-as-learner. Danvers transposes that idea in this way:

The primary site of knowledge is within the purposive consciousness which inhabits, or, more correctly, is embodied as a particular physiological entity (my body: your body) (Danvers 2006, p 80).

The 'purposive consciousness' is that thing that we can recognise within ourselves as we practice reflection in the face of the products of our respective creative practices. Through effective reflective practice, Danvers implies, in line with Amulya and Brockbank and McGill, we can come to **know** about the reasons, motivations, desires, impulses, failings and skills that make our particular creative thoughts and practices our own. Much of this, especially the issue of productive failing through risk taking, returns in the questions raised at the panel discussion.

Here Danvers moves close to the breakthrough work of Scottish enlightenment philosopher David Hume (and, for that matter, some of the very principles behind the Research-Teaching and graduate attributes Enhancement Themes as explained by Professor Nolan) when he reasserts that knowledge is predicated on the perspective of the observer. Whether focusing attention on an individual or an instrument of measurement, to reflect on the perspective of the observing agent is to know more fully. This is something that Danvers maintains throughout his work, finishing the essay cited here with: 'We also recognise how knowledge is inherently perspectival, an interpretation arising from our participation in the world' (Danvers, p 89). The connectedness of the studio to the world is vital in ensuring that CCP disciplines can affect credible reflective practice and register multi-perspectives. The paradigms of staff research are important in making that aspect of the process transparent to students.

This connectedness, as displayed in several of the case studies (for example, Bruce Macdonald; Davie), is properly served, and equally so, by socially-engaged projects with communities as well as professional skills and work-related learning activity - all of which being strong suits in CCP degree programmes.

Now lest this read like mere adulation among friends, it is the case that some commentators are not persuaded by the claims to reflexiveness of those disciplines which reside under the canopy CCP. For example, in his *Why Art Cannot Be Taught* (2001), James Elkins takes a highly sceptical line on the teaching of studio arts. For Elkins this kind of teaching, our kind of teaching to all intents and purposes across all CCP subjects, is inherently problematic for 'the project of teaching art is confused because we behave as if we were doing something more than teaching technique' (Elkins 2001, p 189). Elkins is of course infamous now for his humorous and scathing dissection of the formats and behaviours of the studio-based teaching, and the particularities of the vocabularies used in those circumstances.

But Elkins, and those many commentators who follow his lead, is not generous enough in seeing what the sector event saw, that the teaching within CCP is indeed inextricably linked to the teaching of reflective practice, over and above the technical features of any one subject area. Yes, a form of (disingenuous) reflective practice can be tutored by merely relaying to students tips for techniques, but the business of learning reflective practice in **practice** following Dewey and all of the case studies below without exception, is much more than a book exercise or a class on generic research-skills.

Amulya might offer a final observation here - that it is one thing to maintain a series of analytical reflections as one goes about one's practice and research, but the real trick for the reflective learner within CCP disciplines, and beyond, is to stop 'to look across what she has noticed to consider what could be learned by exploring her **patterns of thinking across different situations**' (Amulya, p 2).

Therein lies the ethical dimension within this Enhancement Theme, and others, especially Graduates for the 21st Century: creative reflective practice, born from action and which leads to action, is a vital mitigating factor in the control of lumpen individualistic drives and fundamentalist thinking. This ethical commonality lies behind the diversity of the represented case studies, it was in the foreground during the panel discussion in November, and it was understood with confidence by sector colleagues to be a key component of the skill set of graduates of CCP in the twenty-first century, and tremendous preparation, both absolutely and vocationally, for an age of increasing complexity.

# 5 Case studies and presentation slides

## 5.1 Style in Performance

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**Institution:** Royal Scottish Academy of Music and Drama

### **Abstract**

This case study explores aspects of a course that is offered in each year of the four-year BMus degree at the Royal Scottish Academy of Music and Drama (RSAMD). This course, which is entitled 'Style in Performance' (SiP), includes a number of elements that link teaching and research, in terms of course content, assessment and outcomes. SiP is principally concerned with learning through practice, research and reflection, and at the RSAMD it is considered to be an opportunity for students to begin to explore practice-based research (or research 'in-and-through practice'). This case study explores the context, rationale, development and current form of the course as an example of teaching linked to research.

### **In what context does this initiative/practice take place?**

The RSAMD's BMus degree is a four-year programme that aims to give students a secure foundation for a professional career as a performer or composer. It is designed to develop high-level skills on the student's chosen instrument (or in composition) and support their development as musicians through a range of critical and contextual studies.

Within the Academy, learning and teaching is split between the performance departments, which are structured around the individual instrumental disciplines, and the 'Department of Academic Studies', which caters for all students, and is responsible for students' wider development as musicians. Theoretical and historical studies, as well as generic musical skills, are learned in courses offered by Academic Studies.

SiP is the 'spine' of the Academic Studies programme, compulsory in each year of study in the BMus. Although it is organised and assessed by the Department of Academic Studies, it is taught jointly between Academic Studies and the performance departments.

### **What was the rationale for introducing this initiative/project/practice?**

SiP finds its origins in a course on performance practice that was jointly offered by the RSAMD and Glasgow University. At the time of a wide-ranging review of the BMus, it was decided to approach the question of performance practice in a fresh way, placing particular emphasis on learning through practice and reflection, with the rationale of ensuring that students' learning in this area was more closely integrated with their wider development as performers.

SiP was developed in detail year-by-year. By the time SiP IV came to be designed in detail, SiP I was in its third year of operation and SiP II in its second. The developers of the course realised that SiP, with its particular approach to learning and assessment, was the natural locus for a practice-based research project in the fourth year. SiP IV, therefore, became a short series of lectures on the philosophy of practice-based research and performance study, followed by a student-led project.

### **Structure**

The first three years of SiP deal with stylistic issues in the performance of three distinct periods in music history: roughly 1750-1900 (SiP I); 1900-present (SiP II); and 1600-1750 (SiP III). In the final year, the focus shifts from acquisition of understanding and skills in stylistic performance, to their application and development in a self-directed performance study of music of the student's own choice. Although SiP IV is compulsory, students may also elect to do further study for additional credit.

<b>Year of course</b>	<b>Indication of content</b>	<b>SCQF</b>	<b>Credit</b>
I	c.1750-c.1900. Orchestral/Choral project	7	10
II	1900-present. Composition Project	8	10
III	c.1600-c.1750. Workshop rehearsals	8	10
IV	Self-directed	9	10/20*

### **Common elements of teaching and assessment**

In each year the principal elements of assessment remain the same. Students are assessed by means of a worksheet and a performance/viva.

The form of the worksheet changes as students progress through their four years of study. In the final year worksheet, the choice of music is entirely the student's own, as are the issues that they decide to foreground. The only proviso is that, in this final year, they must offer the same music in their performance/viva as in the worksheet.

The performance/viva retains the same form throughout the four years of the course. After drawing on the advice of their teacher, and receiving the agreement of their head of performance department, students perform a relevant piece of their own choice to an examination panel consisting of the unit co-ordinator for the relevant year and their head of performance department. In the fourth year, the student's worksheet will also be referred to in the viva, allowing student and examiner to bring together written, performed and spoken articulations of the issues that are important in the performance of a particular piece of music.

### **Elements unique to a given year**

#### **1st year choral/orchestral projects**

In the first year, all students take part in a choral/orchestral project designed to give them a first hands-on experience of relating their learning in lectures to their work as performers. Under the guidance of appropriate staff, students rehearse short extracts from Mozart's and Verdi's Requiems. All those who play an orchestral instrument play in the orchestra, all others form the choir. Although these are not historically-informed

performances (the limited personnel makes this impossible), they provide an opportunity for elements of stylistic practice, and a range of 'evidence' that students might refer to later, to be introduced in the context of performance. Like many conservatoires, the RSAMD's intake corresponds very roughly to the proportions of a symphony orchestra, making this project feasible, although the orchestra usually suffers an imbalance of personnel.

### **2nd year composition project**

RSAMD student composers are commissioned to write pieces (usually about six) for mixed ensembles made up of the BMus II year group. The students rehearse these new pieces together, independently, with the composer and with a staff tutor. After a number of rehearsals, a summative rehearsal is assessed by the unit co-ordinator and another assessor, according to criteria relating to the performers' proactive involvement in the process.

Composition and new music are major research strengths at the RSAMD, reflected in both staff research and research student numbers, so this project introduces performance students to an area of considerable research importance for the Academy as an institution. They must deal with a range of tasks: dealing with unfamiliar music; rehearsing constructively; taking responsibility for their own areas of expertise; practical negotiation with the composer and their fellow performers. It is also an unusual brief for the composers and in addition to handling the unusual instrumental groupings that the project throws up, they must also work with players who are their peers.

### **3rd year tutored rehearsals**

The stylistically-informed performance of baroque music requires the integration of a wide range of performance and critical skills. In the third year this integration is assisted by a series of workshop rehearsals with an appropriate member of staff. Students keep a diary of their interaction with the conductor and with each other during the rehearsal process and this, together with an assessed rehearsal (similar to that in 2nd year), forms a part of the assessment for the unit.

### **4th year self-directed project and elective**

In the fourth year, the teaching in SiP takes a more philosophical and critical approach, examining a range of issues relating to performance in a short series of lectures. Students then work independently on music of their choice, and are encouraged to study a work or works that they will perform in their main final recital. Studying part of their final recital programme opens up the potential to synthesise the philosophical and critical approach of the classes with music that they are preparing in detail for a polished performance. As explained above, they complete a worksheet, and sit a performance/viva.

In addition, students may also choose to undertake an elective research project within SiP IV. These projects can be diverse, but always deal with aspects of performance. A wide variety of submission types is available to cater for a range of practice-based projects, including lecture-recital, recital with research notes, recording, DVD or multimedia submission and demonstration lesson. Whatever the submission type, the student also undergoes a rigorous oral examination.

### **How has this initiative/project/practice helped the development of 'graduate attributes' in your students?**

SiP aims to develop, within its particular concern of performance study, a range of 'graduate attributes'. In the first three years, the course helps to develop the familiarity with advanced techniques and skills that is typical of a graduate in musical performance. Students who have followed the SiP course will have learned about current thinking in performance practices, and its deployment in performance. They will have had chances to explore some of the complex problems associated with the informed performance of music and to explore these in different contexts, some familiar and some unfamiliar. Through the final year course, they will gain a more critical understanding of the issues surrounding performance practices and have the opportunity to apply and extend their skills and thinking in original and creative ways.

### **What suggestions would you give to others considering introducing a similar initiative/practice in their own department/institution?**

The main piece of advice I would give is to be creative in the means of assessment, because this plays a fundamental role in shaping how students learn. The performance/viva might not be seen as a significant innovation in its own right, but the joint assessment of students' articulation of their learning in speaking and performing - the single grade assigned as a result of the performance/viva - has noticeably changed the way they approach the subject material.

We hesitated to introduce assessed rehearsals, because it was thought to be too difficult to assess an individual student's participation in a rehearsal. However, with clearly defined criteria, it is not only possible to assess students appropriately, but also to help them contribute to the rehearsal process in a more focused way. The range of assessable submission types in the SiP IV elective has also proved useful, since students become more explicitly aware of how their research process and arguments are shaped by the form of the output. A wide choice of output allows students much more creativity in conceiving and developing their research projects than the conventional dissertation might provide.

### **Key features/strengths of the approach described in this case study**

The main strengths of SiP are the holistic approach to learning and assessment and the space it offers for critical experimentation; features that have been highlighted in positive feedback from our external examiners.

## Royal Scottish Academy *of Music and Drama*

### Introduction

- ‘Style in Performance’
- Learning through practice, research, reflection
- Four-year course
- The ‘spine’ of contextual work at the RSAMD



Royal Scottish Academy  
*of Music and Drama*

### Research Context

- Practice-based Research (or Research In-And-Through Practice)
- Reflective, discursive and critical approach to practice
- Also, link to research strengths of the RSAMD



Royal Scottish Academy  
*of Music and Drama*

## Case Study

- Structure
- Common elements throughout the course
- Elements unique to a given year



Royal Scottish Academy  
of Music and Drama

## Case Study - Structure

Year	Content	SCQF	Credit
I	c.1750-c.1900	7	10
II	c.1600-c.1750. Workshop Rehearsals	8	10
III	c.1900-present. Composition project	9	10
IV	[Self-directed]	10	10/20



Royal Scottish Academy  
of Music and Drama

## Case Study – Common Elements

- Worksheet
- Performance/Viva



Royal Scottish Academy  
of Music and Drama

## Case Study – Elements unique to a given year

- SiP II – Tutored Rehearsals
- SiP III – Composition Project
- SiP IV – Self-directed Project and further elective study.



Royal Scottish Academy  
of Music and Drama

## Graduate Attributes

- Familiarity with techniques and skills (SiP I-III)
- Research and reflection in-and-through practice, often in collaboration with peers (All years, but especially SiP IV)
- Critical understanding and awareness of the provisional nature of... knowledge *and* practice?



Royal Scottish Academy  
of Music and Drama

## Future Development Potential

- Increase cohesion between SiP IV projects and staff research interests (mutual benefit)
- Consider how to embed research in-and-through practice in the second cycle (this year)
- Consider the wider integration of these approaches in all/other programmes (also this year)



Royal Scottish Academy  
of Music and Drama

## 5.2 Developing the reflective practitioner in performing arts

**Contact:** Dr Ruth Hellier-Tinoco and Richard Cuming  
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**Institution:** University of Winchester

### Abstract

The BA (Hons) Performing Arts degree at the University of Winchester concerns contemporary performance practice. We place the notion of the student as 'reflective practitioner' at the heart of the programme as a pedagogical and philosophical model. Performance-making and researching-through-performance are fundamental to the programme. Theory is explored through practice, while practice is evaluated and contextualised through theory. Interdisciplinarity and cross-disciplinarity are also at the core of the programme.

Through working in this way, the student experience becomes one of exploration, enabling the development of a range of skills and expertise beyond the 'normal' range of graduate expectations. It is intended that these graduates are, therefore, better able to meet the needs of employers across a range of industries and professions. The aim is to empower students to become critical and creative thinkers, makers and communicators, whether within the arts and entertainments industries or in other spheres.

### In what context does this initiative/practice take place?

The BA (Hons) Performing Arts programme at the University of Winchester is located within the Department of Performing Arts, in the Faculty of Arts, and sits alongside other programmes including BA (Hons) Drama and BA (Hons) Choreography and Dance. The BA (Hons) Performing Arts degree is distinctive in that it explores contemporary performance practice through the interface of practice and theory, whereby the notion of research, in terms of an exploration of ideas about performance, in and through performance, underpins the pedagogy and philosophy of the programme.

The philosophy of this programme focuses upon the recognition that, in order to develop, investigate and explore integrated practices and theories in performing arts, there are fundamental areas that must be covered within the curriculum. These are:

- the making of, and critical reflection upon, performance
- understanding and exploration of related theoretical elements
- critical analysis and discourse of performance practices.

These areas are interwoven to form a dynamic tapestry of reflective study and creative interdisciplinary performance-making. Essential to the programme are notions of challenging existing practices, of enabling experimentation and innovation and of generating progressive art forms.

The term 'reflective practitioner' denotes a person who creates performance work (live and mediated) and who reflects upon and evaluates their own practice and the practice of others, through critical analysis and interrogation. Such reflection and evaluation flows directly into the ongoing process of creating performance work. This is an on-going cyclical process. The processes of critical analysis and interrogation are undertaken through observation, discussion, informed reading, critical writing and presentation.

The programme is committed to developing graduates familiar with research methodologies of various kinds and able to theorise their own practice, as well as employ more 'traditional' research methods.

Students who undertake this programme tend to begin with a limited understanding and experience of performing arts, having been exposed to mainly mainstream theatre and performance work. They often arrive with great expectations of acting and dancing in musicals and plays. They also want to be 'fed' knowledge (for example, concerning Brecht or Stanislavski) that they can re-cycle in essays. It is, therefore, a challenge from day one to instigate and introduce a different concept and approach to both learning and performance. Grasping the exploratory and experimental nature of the programme and of the radical and difficult practices of performance can be both daunting and liberating. Some students flourish, while others struggle. What is most evident is the journey that the students are engaged in, as they push boundaries and explore ideas, developing their own sense of self, independence, interdependence and criticality.

### **What was the rationale for introducing this initiative/project/practice?**

This programme was introduced following the recognition of a paucity of courses at undergraduate level engaging with practice-as-research and with contemporary performance-making. When this programme was introduced a few years ago, there were hardly any undergraduate courses taking this approach. Most performing arts courses either focused upon disciplines, for example, drama, or took a skills-based approach, studying canonical texts, recreating productions/performances and taking a drama/theatre or dance-based approach.

### **How does it work in practice?**

The programme is structured as a developmental learning pathway, thus level one concerns introductory studies; level two concerns consolidation and specialisation and level three moves to independence. The emphasis for the student shifts from the agency of teaching to that of learning, from delivery to the development of independent learning, in which the student develops the ability to discover and reconstruct knowledge within their own terms. Learning and teaching take place through a full range of sessions, for example, lectures, seminars, studio-based work, tutorials.

Students are required to respond and work through the following: live presentation (discussion, debate, performative responses, vivas); writing (many forms, including essays, critical journals, working journals); performances and performance talks. Assessments are all focused upon enabling students to demonstrate understanding of processes of analysis, creativity and reflection.

The teaching team is made up of lecturers who are experienced in contemporary performance-making in different capacities and in different genres - the research of the staff is fully integrated into the undergraduate teaching experience.

### **Structure**

#### **Level 1: Introductory**

This provides students with a broad range of skills and understandings that will enable them to negotiate and successfully engage with the learning offered at levels 2 and 3. They undertake two performance projects, and modules of performance skills and

production skills, which support work in a devising module and provide an interface with the dramaturgy module. Synergies between performance making, skills acquisition, contextual understanding and the ability to engage with the documentation and dissemination of work is a key aspect of student learning at level 1.

An outline of the key modules of devising and dramaturgy: Devising introduces students to a wide range of working methodologies and strategies, with particular emphasis on collaboration and critical reflection through practice, exploring ways of researching, generating, structuring and presenting material. The principal aim is to begin to identify a range of research methodologies relevant to ensemble practice, and this takes place through practical exploration and creative research. This practical exploration is supported by a working journal that assists students in their creative thinking about, and research into, their work and process. As well as documentation and working notes, the journal contains a rationale for the performance concept.

In dramaturgy, the aim is to develop students' reflective and analytical vocabulary in their exploration of and thinking about performance and performance making. Through the study of dramaturgical, aesthetic, contextual and philosophical discourses the module seeks to develop students' ability to present their critical viewing and discussion in both written and live debate forms.

## **Level 2: Consolidation and specialisation**

Throughout the year students follow a focus module or pathway through tutor-negotiated choice based upon each student's aptitude, engagement, interest and application in one of the following: physical theatre; music theatre; site specific and live art practices; performance writing; performance and digital technologies. This year-long focus is designed so that students are able to gain a deeper practical and critical understanding of their chosen area. These focus modules always use practice-as-research as a model, and teaching and learning takes place through studio-based classes, seminars, performance explorations and lectures. Students also develop their production and performance skills base in the applied production module.

Fundamental to the whole year is cross-disciplinary devising, in which students develop skills based on an exploration of the interaction and dialogue between different arts disciplines and other fields of study. The module aims to assist the students in developing a practice as performance makers and to explore the different roles within a collaborative devising process. It also aims to encourage them to consider ways in which this practice could be applicable to other aspects within a creative production process and to what extent their skills are transferable and applicable to different working processes. Here, the term cross-disciplinary suggests that the devising process is thought of and approached as a non-hierarchical collaboration and dialogue between theatre, visual arts, music and dance. The focus module seeks to explore ways of working with text, movement, image, sound, music, in challenging and innovative ways. In extending the cross-disciplinary approach, the focus module utilises discourses and conceptual frameworks from other fields of study (science, anthropology, sociology, architecture, philosophy, technology) in the devising process. The aim is to develop students' own practice, but draws on a range of examples from professional practice.

**Level 3: Independence**

In level 3 there are two key modules that run throughout the year and engage with practice-as-research: the company production project module and the final year project.

The company production project is designed to be reflective of current processes in collaborative professional performance making, while developing and extending the range of approaches to, and understandings of, models of performing arts practice explored previously.

The student companies, working as ensembles, undertake to produce work-in-progress performances through the application of disciplined studio practice that utilises appropriate devising and rehearsal strategies, generative and critically reflective thinking, and evidences a lively and questioning approach to relationships between theory and practice. To accompany the work-in-progress performances, each company produces extended 'programme notes' that critically relate the work shown to the original production intentions. Students map their individual progress through the module by maintaining a production journal that forms the basis of an individual critique of their production and performance outcome. This critique aims to clearly chart critical incidents within the process and articulate personal insights, identifying and critically assessing ways in which the production might be developed beyond the stage achieved within the work-in-progress. The module encourages students to work together in creative collaboration, sharing skills and knowledge. It also enables them to engage with 'real-world' processes that are relevant to the field of contemporary performance practice.

The final year project module aims to develop a key transferable skill, which is promoted by the programme, namely that of fostering the students' ability to recognise their own learning needs in relation to their particular strengths and learning skills. Through this module students develop an individually negotiated portfolio of work informed by current debates in performing arts, specifically focusing upon preparing students to continue work at post-graduate level or in a professional context. Various models are available to the students, including 100 per cent performance, workshops and performance, and a traditional 10,000-word dissertation. In all the work, the process must be underpinned by critical reflection.

Two further modules support and develop critical thinking and professional practice. Firstly, current debates and practices, which requires students to be aware of and engaged with on-going issues in contemporary arts, and secondly, cultural entrepreneurship, in which students devise and develop models of potential 'real world' performing arts enterprises.

**How has this initiative/project/practice helped the development of 'graduate attributes' in your students?**

Key aspects of the programme include the foregrounding of concrete experience as a vehicle for student learning (through the making of the devised work); the reflective observation and evaluation of their own practice and the practices of others (through the interrogation of their own work and the work of others); conceptualisation as a means by which ideas for development of work are formulated (through research and engagement with theory); and active experimentation (through trying out new ideas and processes). This conception of student learning is fundamental to the programme.

Although the performing arts programme is not intended specifically as a training course for professional performing artists, students are taught certain key performance and production skills, but with wide-ranging application across the degree programme. The programme is grounded in the concept and practice of collaborative endeavour, in which students develop their critical and creative abilities. In both artistic and pedagogic terms, such a framework enables a deep and rich experience through interaction with others.

Students graduating from the performing arts programme should have developed the key attributes applicable for all students: independence of thought, research and practice. These students generally demonstrate an ability and willingness to think 'outside the box'; to be self-reflective, self-motivated, clear-thinking, with the notion of criticality high on the agenda.

Graduates from the BA (Hons) Performing Arts move into a range of work contexts, from teaching to arts industries, from the commercial sector to experimental performance companies.

**What suggestions would you give to others considering introducing a similar initiative/practice in their own department/institution?**

Be bold and creative and explore a range of pedagogical and philosophical ideas that will continue to be under constant scrutiny as the programme develops.

**Key features/strengths of the approach described in this case study**

Graduates of the BA (Hons) Performing Arts programme at the University of Winchester are creative human beings, who are open to exploring ideas, to developing their curiosity for the struggles and challenges of contemporary twenty-first century life and who are able to work through the joys and difficulties of collaborative working practices.

They develop the 'normal' range of skills (reading, writing, articulating ideas through writing, discussion) but they can also explore ideas in time and space through creativity and performance.

The University of Winchester



## Introduction

- 1 Dr Ruth Hellier-Tinoco, Department of Performing Arts, Faculty of Arts  
[Ruth.hellier-tinoco@winchester.ac.uk](mailto:Ruth.hellier-tinoco@winchester.ac.uk)
- 2 University of Winchester: small institution, former teacher-training college, teaching-led institution, now with major international researchers.
- 3 Faculty of Arts: Focus on developing new programmes of study and enabling more experimental forms.
- 4 BA (Hons) Performing Arts, sits alongside other programmes including BA (Hons) Drama and BA (Hons) Choreography and Dance



## Research Context

**Notion of research in relation to contemporary performing arts at Winchester:**

1. an exploration of ideas about performance, in and through performance;
2. theory is explored through practice whilst practice is evaluated and contextualized through theory;
3. reflective practitioner model: on-going cyclical process

contemporary performance-making  
researching-through-performance  
practice-as-research



## Research Context

- All lecturers are involved with their own creative practice, disseminating this through performance work and more conventional scholarly publications and conference papers.
- Research of the staff is fully integrated into the undergraduate teaching experience.



## Case Study

- 1. BA (Hons) Performing Arts: contemporary performance practice
- 2. 30 single hon students; 30 combined hon students per year
- 3. the term 'performing arts' is used to encompass a wide range of approaches to creative and critical practices.
- 4. each student as 'reflective practitioner' is at the heart of the programme as pedagogical and philosophical model.
- 5. introduce practice-as-research from the commencement of the course



## Case Study

- The nature of contemporary performing arts is generally fluid, experimental and exploratory
- so the Performing Arts programme does not set out to convey or teach to students a single body of knowledge,
- but enables students to develop, investigate and explore devised contemporary performance practices, particularly interdisciplinary and cross-disciplinary work, with reference to historical context, theoretical discourse and bodies of knowledge relevant to the practice.



## Graduate Attributes

- Become creative human beings and graduates, who are open to exploring ideas, to developing their curiosity for the struggles and challenges of contemporary twenty-first century life and who are able to work through the joys and difficulties of collaborative working practices.
- Develop the "normal" range of skills (reading, writing, articulating ideas through writing, discussion) also able to explore ideas in time and space through creativity and performance.
- critical and creative thinkers, makers and communicators,
- independence of thought, research and practice: self-reflective, self-motivated
- ability and willingness to think and create 'outside the box'



## Future Development Potential

- 1 applicable to all creative arts programmes
- 2 engage reflective practitioner model
- 3 integrate practice-as-research, and research in practice from the outset
- 4 integrate staff and student research throughout



### 5.3 Bringing theory into practice: locating staff research in the undergraduate classroom

**Contact:** Professor Chris Atton  
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**Institution:** Edinburgh Napier University

#### Classification category

1. Developing student appreciation of research/knowledge transfer in the discipline.
6. Bringing data/findings from staff research/knowledge transfer into the curriculum.

#### Context

Module title: Alternative and Radical Media

Course title: taught on BA (Hons) Journalism; BA (Hons) Cultural and Media Studies; BA (Hons) Publishing Media

#### Graduate attributes developed

At undergraduate level:

- critical understanding
- informed by current developments in the subject
- an awareness of the provisional nature of knowledge, how knowledge is created, advanced and renewed, and the excitement of changing knowledge
- an ability to apply a systematic and critical assessment of complex problems and issues
- an ability to deploy techniques of analysis and enquiry.

## What does the researcher/teacher do?

### Preamble

When this module first began in 2002, it was, to the author's knowledge, the first university course in the world to introduce students to a wide range of media produced by amateurs: citizen journalism, fanzines, personal websites, independent record production, blogs and other forms of non-professional cultural and political production. The rationale behind the module was to introduce students to what was, when it began, still an emerging field. The module leader, who also delivers all the classes, is an internationally recognised researcher in the field.

As a final year undergraduate module, it requires a high level of theoretical and critical understanding from students. At the same time, it forms part of a suite of options for degree programmes that balance vocational and theoretical knowledge. It is important, therefore, to encourage students to appreciate the linkage between the two. It is a very popular option module and attracts the greatest number of students of all option modules in the school. Students are drawn from degrees in journalism, publishing media, and cultural and media studies. It is necessary, therefore, to design the module so that no students - whatever their academic knowledge and vocational skills - are excluded.

### Method

How is this coming-together of theory and practice achieved? It begins by bringing contemporary research into the classroom through lectures that highlight current developments in the field, such as the use of social networking sites like MySpace and Facebook for amateur reviews of popular culture and critical debates 'Are the reviewers on MySpace journalists?' 'Who is publishing whom?'.

The key to these lectures is to begin with practice. This means starting with observations and descriptions of a practice, then how theory or rather, theories might help us understand this, as a multi-perspectival approach presents two advantages. Firstly, it enables students to appreciate that there might be no overarching, totalising theory to explain the world (or even a small part of the world). Secondly, it shows students that real-world practices might be explained in very different ways. Together, the two help develop critical understanding of practices and theories, and how knowledge is created and renewed, with all the provisionality that implies.

Tutorials then become fora for examinations of these various perspectives. When tutorials are mixed (that is, when they contain students from different degree programmes) the opportunities for interchange, comparison and perspective are significantly increased. However, even when a tutorial contains students from a single degree programme, diversity of approach is still possible. Journalism, for instance, in addition to attracting students who hope to become professional journalists, also attracts students interested in production and management, those who wish to put journalism at the service of a cause ('democracy' or a more specific cause such as politics or environmentalism) as well as those who find the subject intrinsically interesting.

This approach is achieved by closely linking lecture content and tutorial participation. In short, the knowledge presented in each lecture is explored in tutorial work that is driven both by group discussion and by individual student presentations. Student contributions are then fed into subsequent lectures. The following example presents the method in more detail.

Example: Alternative news on the internet

### **Lecture 1: Introduction to alternative news practices**

A case study of Indymedia (a web-based international alternative news network) is presented, based on the lecturer's own research (for example, Atton, 2003a, 2003b and 2004). This highlights:

- methods of organisation (collective, egalitarian)
- dominant news themes (social movements, global protest, critiques of the mass media)
- styles of writing and sourcing (first-person narratives, participants as actors in the stories)
- editorial practices ('open publishing', anti-hierarchical).

### **Tutorial 1: Alternative news in context**

To prepare for the tutorial, each student is given one of these themes to explore. They are expected to visit the Indymedia site to gather evidence of their own, with which they can add detail to the general features outlined in the lecture. According to their target degree, they must also draw on knowledge previously gained in other modules. For example, a journalism student might draw on their studies of sourcing in mainstream journalism (such as Stuart Hall's notion of primary definers); a publishing student might examine questions of authority and expertise in the editing process. They are encouraged to bring their existing theoretical knowledge to bear on the theme.

### **Does it work?**

In bringing theory to practice, the module shows students how theory in action can lead to a richer understanding of the variety and the provisionality of processes of media production and reception. This is an important intervention, as many of the students taking the module have been equipped with strong empiricist outlooks (such as the journalist's mantra 'the facts speak for themselves') where practice is based on a limited set of options in the 'real world' and where opportunities for reflective practice (praxis) are limited. On the other hand, students studying cultural and media studies are used to theorising and conceptualising, but less skilled in bringing those theories to media practices and practitioners themselves.

The study of alternative media is a contested field. The dynamic nature of the field has at least two major benefits for students. Firstly, it exposes them to debates surrounding the provisionality of knowledge and the positioning of the researcher (self-reflexivity). Secondly, it gives them permission to make decisions on and develop their own position - some of the best work submitted for the module has made modest but important contributions to the field of study. In one case, a student who took the module developed her work in her final-year dissertation. She produced original data that formed the basis of a refereed paper with the module leader (Atton and Wickenden, 2005). This is the first instance of an undergraduate student in the school publishing their work in an international, scholarly journal.

### **What problems/issues have arisen?**

Differing levels of theoretical knowledge across programmes: cultural and media studies is a theory-rich programme compared with publishing media, where theory is explored only in isolated areas, such as management. This means that students on less theory-rich programmes will need more support in the first tutorial to identify and explore relevant readings. It is important to highlight this early on in the module, to encourage students to prepare in advance of the cycle in which their paper will be given.

### **Areas to be developed/enhanced**

As research in the field continues to develop, so strategies need to be developed that capture developments without sacrificing depth for breadth.

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Edinburgh Napier University

Prof. Chris Atton

## Introduction

- Media theory in practice
- Staff research in the undergraduate classroom
- Involves ‘theory rich’ and ‘theory poor’ students
- Works against intellectual fragmentation



## Research Context

- Alternative media
- Bringing theory and findings into the curriculum
- Academic and students researching together
- A progressivist pedagogy



## Case Study: The Process

- Lecture begins with practice, then how theory helps
- Tutorial: students explore set themes
- Students draw on theory from other modules
- Tutorial: two students present papers



### Case Study: Moving Forwards

- Next lecture: key learning at meta-cognitive level
- How did our research enhance our knowledge?
- What did 'new' theory add to our understanding?
- How were we able to develop critiques?



### Case Study: Outcomes

- Research as 'layers': discovering and uncovering meanings
- Progressivist approach to develop critical thinkers
- Engaging with rapidly developing phenomena
- Emphasising meta-cognition and self-reflexivity



### Case Study: Feedback

- 'Intellectually stimulating'
- 'Allowed for a wide range of perspectives to be considered'
- 'Allowed for the formulation of considered opinion'
- 'An opportunity for in-depth discussion'



### Graduate Attributes

- Application of systematic and critical assessment
- Awareness of provisional nature of knowledge
- Awareness of how knowledge is created, advanced and renewed
- Awareness of the excitement of changing knowledge



### Future Development Potential

- Applicable to a wide range of subjects
- Careful application in vocational programmes
- Support for students on less 'theory rich' programmes
- Capturing new research without sacrificing depth for breadth



## 5.4 Movement research as an aid in actor training

**Contact:** Kedzie Penfield  
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**Institution:** Queen Margaret University

### **Abstract**

This case study on research-led undergraduate teaching describes an approach to the movement training of students on a vocational acting course, which is based in the tutor's research into movement and Laban Movement Analysis.

### **In what context does this initiative/practice take place?**

Queen Margaret University is one of Scotland's newest universities, being granted full university status in 2007. It has held degree-awarding powers since 1992, and research

and higher degree-awarding powers since 1999. The University, which grew from the amalgamation of a number of educational institutions, including the Edinburgh College of Speech and Drama which joined in 1971, is divided into four schools, of which one is the School of Drama and Creative Industries. This school offers degrees in drama and performance and in production and cultural management.

The subject area drama and performance offers undergraduate and postgraduate programmes in acting and performance, drama and theatre arts, advanced screen practice and dramatic writing. The ethos is that of offering a programme of training geared towards professional work in the arts and entertainment industries. The aim is to develop graduates who are immediately employable within the theatre and performance sectors and who are critical and reflective independent practitioners.

Students often start their undergraduate studies in the belief that the course will teach them all that is required; that they are in some way the object of a process, the raw material from which their tutors will mould them into the actor they wish to become. As in many disciplines, students gradually learn that it is they who will shape their development; that learning is an active process and also a uniquely individual process.

The BA/BA (Hons) course lasts for three or four years. As the student progresses through the course, the core subjects of acting, voice, text and movement that are initially taught separately, combine and focus on the single act of performance. From the outset, however, movement classes also involve the students in acting exercises and extemporisation as well as in pure and applied movement exercises.

### **What was the rationale for introducing this initiative/project/practice?**

Kedzie Penfield is Head of Movement Studies at Queen Margaret University. She trained in dance, dance therapy and Laban Movement Analysis (LMA) in New York and assisted in codifying the Bartenieff Fundamentals; a set of concepts, principles and exercises that apply Laban's movement theory to the physical/kinesiological functioning of the human body. She also works professionally as an analytic movement psychotherapist.

Acting is an intensely physical activity, in which the body of the actor is the prime, (and sometimes the sole) medium of communication with the audience. In the current students' increasingly intellectualised and technology-mediated learning environment, the body as instrument of communication is the exception rather than the rule. The body as teacher is a concept that may be unexpected - even alien - to many students. The body as principal research tool (not only for individual development but for the development of new practice and new knowledge) is becoming increasingly recognised as an important element of practice as research in other performing arts disciplines beyond dance and movement<sup>1</sup>.

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<sup>1</sup> For example, see Hendrik anden Abeele 'Researching and Developing Performance Practice in Late Medieval Chant', where the author writes 'The principal tool in researching and developing a performance practice of late medieval plainsong is the voice'. (*Dutch Journal of Music Theory* 12, 1, 2007, dpc.uba.uva.nl/cgi/t/text/get-pdf?c=djmt;idno=1201art08 accessed April 2008).

### How does it work in practice?

Movement is taught at all levels of the acting degree and becomes increasingly integrated with other strands of the course as the student progresses to years three and four. At the beginning of the course, the approach is more didactic, teaching the students exercises and vocabulary. By the second semester, it appears more informal, while maintaining its rigorous underpinning framework.

The teaching is never based on imitation of a model. In this it breaks with the conservatoire tradition of guru-based (sometimes personality-based) emulation of a 'master' of the art form. In contrast, the approach depends on engagement and interaction. In and through movement, the students learn to understand why and how they are doing something, and then how to apply it to their own situations. They have to experiment, to discover how their bodies work. This can only be done by working with bodies - their own and their fellow-students' - as each will be different. Laban concepts are used as the framework for this exploration. The acting training is then 'hooked' onto it, so that the students' developing acting skills are always based on their understanding of the body's role.

The aim is to take talented 'intuitive' actors, often unconscious of the processes involved in what they are doing and, through constant questioning of the 'how did/do you do that?' nature, work towards an understanding, a more active conscious approach. This is normal and expected of university-level actor training. The novel aspect in this course is to base that process in the movement classes in the students' work, with the body as primary tool for learning and expression.

### First year (level 1)

An example of a three-hour morning class:

1. A whole class warm-up, leading into floor exercises.  
An exercise in deportment and gesture exploring the effect of postural support of gesture.  
An exercise using the voice, exploring body-sound relationships in a group; forming, holding group 'positions', and hearing group 'chords'.
2. An extended period working in pairs exploring 'positive-negative' body images.  
One student makes a shape with their body. The other interlaces their body with the first student's shape, without making contact. The first student withdraws/extricates himself, still without making contact, and then places himself into the new shape in some way. A mixture of visual observation and physical space awareness leads to more 'entwined' shapes. A 'shape conversation' develops, conducted without sound and without words, as each student uses 'body listening' to learn, explore, and find answers and responses to the other. From this, they develop the improvisation to a more fluid, movement based phase where the positions are held for a shorter time and the transition is a shared movement, or even one led by the 'remainer' rather than the 'mover'. By the end of this exercise, the pairs are creating an improvised abstract duet.
3. A session where one pair will work in this shape conversation way, watched by the rest of the group. After a short sequence, another pair takes the floor. At each static moment, each 'image' stage, the observing students may call out a word

- or phrase evoked in them by the 'picture' before them. At first, one observes that these are often 'narrative' interpretations (such as 'don't go'; 'he's afraid', 'I'll hold you'; 'it'll be OK'; 'she's sleeping now'), but as the students' perceptions mature, they may move into more abstract expressions of emotions or states. On some occasions, the 'duet' may speak eloquently but without evoking a verbal response from the observers. A narrative is perceived but not 'translated' into any specific verbal example. So they work from body image, to image, to words, but also recognise that sometimes the body, by itself, conveys a narrative more powerfully than words do.
4. A final session working with material based firmly in their current acting studies, building on previous class work on period style, language, etc. The students work in two groups, extemporising on a given scenario, each group performing for the other, followed by a group critique. No direct reference is made to the preceding work as the students create a small scene in the manner of, say, Oscar Wilde, and the minimal props and concentration on language places this phase firmly into 'acting' rather than movement or physical theatre. Nevertheless, the students conduct conversations and monologues with their bodies as well as with their voices, and the match (or mismatch) is observed by their audience.

### **How has this initiative/project/practice helped the development of 'graduate attributes' in your students?**

The goal of this approach is to enable the students to know themselves, and specifically themselves 'in' their body. Just as the teaching method is not based on the students copying or mimicking what the tutor does, the goal of this approach is to create a skilled practitioner able to observe the totality of movement in others, analyse the total act into its movement components, and their effect on both the mover and the observer, understand how those movements are created by the body, and use their own body to create the same movement and effect. This analysis - re-synthesis - creation process is at the heart of 'graduate thinking'. In this case, the thinking - both analytical and synthesising - is an intensely physical process as well as an intellectual one.

### **Student observations**

The students do not think of Kedzie as 'going off and writing papers', but they are very aware that she often starts a sentence with 'I've been thinking...', which engenders the sense that she is involved in an exploratory process. They feel that they are participants in that process - recipients of, but also material for, research.

They see as the principal consequences of the exploratory approach to what they do, the freedom to experiment, the need to find things out for themselves, and an understanding that there may not be 'right' and 'wrong' answers to creative problems. They quote as benefits their recognition that they must find their own solutions, that 'it may not work and that's OK' and that 'it works for someone else but may not work for me'.

They are aware of the analytical skills that they are developing. One cited as an example that they might see someone in the street making a funny movement. They would describe it, analyse it, especially from (LMA) perspectives of effort, try it out among themselves, mimic and reproduce it in order to make use of it in their own way.

### **What suggestions would you give to others considering introducing a similar initiative/practice in their own department/institution?**

There is a strong suggestion that the body is used to train and educate the students in developing their craft. This overlaps with many somatic trainings, and the use of a clear, theoretically consistent framework such as LMA is of paramount importance so that the artistic performance process is disciplined and fun. The educational training process in this field should be practical but consistent with professional practice so that the students are grounded in clear method rather than intuitive process.

### **Key features/strengths of the approach described in this case study**

In addition to the enhancement of professional acting skills developed by this approach, the students gain a detailed and personal understanding of the power of the body to support their living, which will be applicable and transferable to all their activities in an increasingly less physically oriented world.

### **Links and further information**

Queen Margaret University  
BA/BA (Hons) Acting and Performance  
[www.qmu.ac.uk/courses/UGCourse.cfm?c\\_id=78](http://www.qmu.ac.uk/courses/UGCourse.cfm?c_id=78)

Laban Movement Analysis for Actors: A Teaching Collaboration between Kedzie Penfield and Judith Steel. PALATINE development award, 2005  
[www.palatine.ac.uk/development-awards/384](http://www.palatine.ac.uk/development-awards/384)

Juliet Chambers, East 15 Acting School, Hatfields, Rectory Lane, Loughton, IG10 3RY

Laban Bartenieff Institute of Movement Studies, East 18th St, NYC, NY, USA

## **Our Body's Movement as Educator**

**Acting from the Body Self**



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Context

- A university's role:
- "is their purpose, their proper purpose, to turn out young adults with well stocked minds that can think critically?" Michael Buerk, Radio 4 Moral Maze October 21,2009
- Active but managed curiosity



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Research

- Research as thinking in company
- Palatine case study of movement in actor's training as springboard for research
- Developing techniques for warm-up, building character, observation skills and knowing one's own movement preferences.



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Acting Training

- Vocational course; training for the industry
- Transferable skills:
  - presentation
  - voice work
  - ability and awareness of communication



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Body movement as expression and communication

- Non-verbal communication and neuroscience research  
(Dr. Martha Davis, Professor Michael Gazzaniga)
- Understanding self through movement



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Movement as Expressive and Impressive

- The how, not the what of the movement gives the expression
- Quality of movement gives feeling both internally and externally
- Our movement patterns are individual, unique and recognisable.



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Training Actors' Bodies

- The body's movement style tells the story of the character



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Movement Analysis Trains the Mind

- To quote from the Palatine report on my teaching in this area:

(the) teaching method is not based on the students copying or mimicking what the tutor does,...the goal of this approach is to create a skilled practitioner able to observe the totality of movement in others, analyse the total act into its movement components and their effect on both the mover and the observer, understand how those movements are created by the body and use their own body to create the same movement and effect. (Lisa Whistlecroft, Palatine report 2008)



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Laban Movement Analysis

- Body Effort Shape Space (BESS)
  - Learned through movement improvisation and observation structures



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Case Study

- Ballad of a Sad Café
- The actor's journey from self to character:
  - Pedestrian activity studied from self and from character . From six foot 20 year old to four foot middle aged hunchback.

Conversation, movement sequences and production stills.



Queen Margaret University  
EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## From Rhys to Lyman

### Rhys

- Body: slightly concave body
- attitude
- Effort: free flow, quickness, direct focus, light
- Shape: shape flow support for most gestures
- Space: easy verticality, three dimensional gesture system, medium kinesphere

### Cousin Lyman

- Body: upper unit bent forward over lower unit, asymmetrical upper from hump, head tilted to side
- Effort: bound flow, quick time used repetitively often with direct focus.
- Shape: very little shape flow, directional gesture system
- Space: sagittal use of body parts, small kinesphere



Queen Margaret University

EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## Sense of Self and How to Adapt It

- Completing the quote:

"(the) teaching method is not based on the students copying or mimicking what the tutor does,...the goal of this approach is to create a skilled practitioner able to observe the totality of movement in others, analyse the total act into its movement components and their effect on both the mover and the observer, understand how those movements are created by the body and use their own body to create the same movement and effect.

The analysis – re-synthesis creation process is at the heart of 'graduate thinking'. In this case, the thinking – both analytical and synthesising – is an intensely physical process as well as an intellectual one." (Lisa Whistlecroft, Palatine report 2008)

This is what I (hope to) leave with my graduates. With this empowerment they are fit for purpose and fit for their future challenges.



Queen Margaret University

EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## References

- Gazzaniga, M. *The Science of Mind Constraining Matter*. Gifford Lectures 2009 University of Edinburgh
- Davis, Dr. M *Movement Characteristics of Hospitalised Psychiatric Patients*. Fifth Conference Proceedings (170) American Dance Therapy Association pp.25 - 45
- <http://www.outube.com/user/edinburghuniversity>



Queen Margaret University

EDINBURGH

[www.qmu.ac.uk](http://www.qmu.ac.uk)

## 5.5 Making sense: a materialist pedagogy

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**Institution:** The Robert Gordon University

### Introduction (Slide 2)

Practice-led research in art and design has been pioneered at Gray's School of Art, part of the Robert Gordon University Aberdeen, over the past two decades. The three authors have experience in research and teaching concerned with making in both sculpture and craft practices. Gordon Burnett is currently Reader in craft, Dr Allan Watson completed his PhD in 1992 and is currently Programme Leader for sculpture and photographic and electronic media. Professor Carole Gray is retired Research Co-ordinator.

This case study discusses an eleven-day undergraduate project trialled in December 2008 then refined in October 2009, experienced by two groups of stage three (pre-final) honours degree students studying three dimensional design. These projects exposed students to doctoral and post doctoral research and enabled them to engage with the challenging epistemological question: '**What can be known by making that could not be known by any other means?**' The aim of the project was to extend creative and critical action and reflection, through a methodology that is dialogic, relational, entailing collaboration, that contributes towards instilling in students 'research mindedness': the ability to continually question and encourage reflective curiosity about the critical development of their creative practice.

The student project has grown out of the authors' ongoing research<sup>2</sup> programme 'Making Sense' ([www.makingsenseresearch.net](http://www.makingsenseresearch.net)) into ways of knowing generated through practice and reflection in craft. Two previously published papers provide the background to this research. The first *Making Sense: 'Material thinking' and 'materializing pedagogies'* (<http://interactivediscourse.com/aboutus.htm>) lays out the critical and theoretical context for this research and a rationale for knowing through making. The second paper *Making Sense: an exploration of ways of knowing generated through practice and reflection in craft 'Crafticulation'* international conference proceedings, 2009 (<https://dspace.it.helsinki.fi/manakin/handle/10224/4810>) describes and analyses a collaborative project between two of the authors.

### Context (Slide 3)

Current discourse on experiential knowledge includes, for example, Carter's concept of 'material thinking' in which he says that 'local knowledge' is the 'distinctive yield' of creative research. 'Material thinking' has implications for pedagogy as in Bolt's concept of 'materializing pedagogies' (2006)<sup>3</sup>. Adamson's 'thinking through craft' (2007) proposes craft as an active process for working towards broader understandings. Such concepts,

<sup>2</sup> Definition of research - a process of systematic disciplined inquiry entailing the identification of questions related to a context, and involving the use of research methods (ref. Arts and Humanities Research Council – [www.ahrc.ac.uk](http://www.ahrc.ac.uk)).

<sup>3</sup> Carter and Bolt's work is discussed in more depth in our journal paper – *Making Sense: 'material thinking' and 'materializing pedagogies'*, <http://interactivediscourse.com>.

together with a recent series of innovative conferences - 'Sensuous Knowledge'<sup>4</sup> - open up possibilities for ways of knowing through **material** and **sensory** experiences. This recent discourse, together with established thinking from Dewey - art as experience, learning through doing - Bruner's constructivist learning, and Schön's 'reflective practice', has helped to frame and inform our research intentions and has shaped the methodological approach applied in the research and pedagogic developments.

As precursors to current discourse on 'material thinking', there are a number of historical examples that compellingly demonstrate the value of 'making sense' - things that could never have been possibly understood without some imaginative approaches involving 'making'. For example, Gaudi's inventive model of the Crypt in the Colonia Guell, a hanging set of catenary curves using string and lead weights, constructed to visualise a complex vaulted ceiling. Crick and Watson's experimental improvised structures made from wire and metal around retort stands, a 3D materialisation of what had hitherto been presented as two-dimensional data. With these simple materials of string, lead, wire, metal plate - being things to hand linked with resourcefulness - abstract and complex insights and understandings may be drawn out.

### **Case study (Slide 4 - ARP - Choice or chance)**

Students were informed at the outset that the project was part of an ongoing research programme and were given a brief overview (including key references) of the theoretical background and discourse. They were also introduced to ARP (Art as Random Process), a 'choice/chance' database developed as part of Watson's PhD research completed in 1992. Within the project, ARP is used as a key tool with which to provoke curiosity, stimulate ideas, take students out of comfort zones, challenge preferred ways of making/working, extend knowledge and encourage fresh thinking patterns. By delivering a combination of both the 'familiar' and 'unfamiliar', ARP encourages users to go beyond superficial understanding into deeper levels of enquiry and broad spectrums of action.

ARP offers several 'categories' within which further options are offered either by choice or chance. In this project, four categories were pre-selected: place, quantity, substance and method, while selection within each category was by chance. Here is a flavour of ARP's outputs received by the students: **Semi-detached, lots, hertz, relief printmaking; Whirlpool, murky, 36, both hands; Andromeda, natural colour, 1, massage.** Another set was **Front door, flexible, B4 250 x 353, jigs and guides.** The common reaction on receipt of each set was disorientation - one student commenting 'it totally threw me'; another felt completely out of her depth, and lastly, following investigation of her ARP 'ingredients', one student found her selections to be revelatory, uncovering a strong new source of inspiration from Scotland's past. The need for inquiry into the meaning of these ingredients - challenging what you think you know - instils research mindedness and demonstrates the provisional nature of knowledge, particularly important in a student's understanding of their emerging practice.

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<sup>4</sup> Initiated and hosted by the National Academy of the Arts, Bergen, Norway. [www.khib.no/khib/ku\\_fou\\_konferanser\\_seminarer/sensuous\\_knowledge/sensuous\\_knowledge\\_2\\_aesthetic\\_practice\\_and\\_aesthetic\\_insight](http://www.khib.no/khib/ku_fou_konferanser_seminarer/sensuous_knowledge/sensuous_knowledge_2_aesthetic_practice_and_aesthetic_insight).

### **Case study (Slide 5 - Immersion in making)**

The first student project provided five days for preparation and investigation, followed by three days of handling materials, testing processes and techniques and forming responses to findings. During the three days of making in familiar workshop surroundings (with access to familiar and commonly stocked materials), some students used limited and unexpected materials, for example, paper only, a fish bone, while others looked beyond - luminescent powder, taking a plaster mould of frozen water. One student made a sound piece from recordings at the beach, while others gained new skills by experiencing new techniques, for example, woodturning and engraving. The majority of students worked with urgency with some ambition, and risk taking was clearly evident. Incisive decision-making was essential in order to progress from a position of 'not knowing' to being able to engage in a process of presenting possible resolutions.

At the onset of the project students were paired in order to facilitate shared brainstorming, mutual interrogation and cross-checking. Informal and structured conversations took place between students, sharing their evolving ideas, providing mutual critical feedback and using reflection in action - both as individuals and in pairs. Sketchbooks and development sheets were used to contain/log exploration, questions, visualise thinking, envision, capturing thinking in action and reflecting on action, storing and sharing ideas.

After four days of evaluation and reflection on their making, they formally presented their conclusions in pairs to their peers and staff.

### **Case study (Slide 6 - Resolutions and reflections)**

The project demonstrated students were **resourceful** with materials and **learned to work under pressure**, deal with the unexpected, while being **self-critical**. From their outcomes they could **see future possibilities** and **valued the experience**. In one case, the project **changed the perception** of her practice. The project evidenced attributes of **using initiative** with **flexible thinking**, while being **responsive** and **alert to critical decision-making** and **risk taking**. Students used nine methods ranging from, for example, briefing discussion, time limits, unusual stimuli for new work, explorations of 'ingredients' and translation, etc.

We might call this method set a 'bricolage', described by Denzin and Lincoln as:<sup>5</sup>

a pieced-together, close-knit set of practices that provide solutions to a problem in a concrete situation...a complex, dense, reflexive, collage-like creation that represents the researcher's images, understandings, and interpretations of the world...(1994, pp 2-3)

The understanding and application of this method set engages with two aims on the QAA website for graduate attributes: 'An ability to deploy techniques of analysis and enquiry', and 'an ability to apply a systematic and critical assessment of complex problems and issues'.

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<sup>5</sup> Denzin, N. & Lincoln, Y. (1994). *A Handbook of Qualitative Research*. Thousand Oaks, CA: Sage.

### **Case study (Slide 7 - Iteration)**

In October 2009 the project was delivered for a second time, again with stage three (pre-final) honours degree students studying three dimensional design. Following a wider consultation and reflection exercise with students from the first project, it was decided to make four key changes. Firstly, 'ingredients' options were extended to include a sound, the exchange of a personal object, an image and, from ARP's 'method' category, a tool and a technique. All ingredients were available for selection by random choice, for example, numbers picked from a box. Secondly, each student was asked to keep a 'log book' to record their research, visualise ideas and thoughts as notes. Student feedback indicated that by not calling it a 'sketch book' it freed up their thinking. Thirdly, each student was required to present a very concise PowerPoint that summarised their journey from starting points to resolution, including their critical reflection. Lastly, in an attempt to gauge impact - if any - of their project experience, an 'evaluation star' proforma was used at the beginning and end of the project. The six dimensions of this were derived from curriculum assessment criteria: capacities for professionalism; creativity; self-confidence; collaboration; open-mindedness and being self-critical. The analysis of these evaluations revealed a 29 per cent increase in their ability to be self-critical.

### **Case study (Slide 8 - Graduate attributes)**

In summary, the projects looked to develop the following graduate attributes:

- promoting inquiry as a natural condition and state of being by deliberately (and temporarily) placing students in a position of 'not knowing', so they engage in a process of discovery: responding to unexpected results, coping with changing expectation rather than desired outcomes
- promoting an awareness of the provisional nature of knowledge by challenging behaviours and methodologies within their 'emerging practice', demonstrating the ability to shift 'focus' from detail to context and vice versa
- experiencing the development of ideas and critical appraisal of outcomes through dialogue with peers, promoting the externalising of understandings and discussing outcomes leading to shared knowledge.

### **The future (Slide 9)**

We believe that the strengths of the student projects are as follows:

- based on doctoral research, developed through post doctoral research and professional practice
- using a specific device (ARP) that moved thinking out of familiar territory and into the unknown
- experiencing an immersive process
- developing ways of knowing through the senses and material manipulation
- students shaping their learning through dialogue
- undertaking and sharing an experience increases knowledge and understanding through multiple perspectives
- enhancing creative and critical capacities
- contributing to the research programme ('Making Sense') and providing a mutual learning experience for both staff and students

- testing a transferable dialogic methodology - we believe this approach to learning can be developed in other cognate areas, for example, health and social care.

The proposed future research strategy is, therefore, interdisciplinary, between arts and health linked by pedagogy. It involves practitioners in higher education, their students (aspiring practitioners), staff/practitioners in the community/care sector, and 'the ageing well', in a shared exploration, critical reflection and evaluation of the role of creative practices in engendering wellbeing. The assumption is that complex issues are best addressed with many minds from different perspectives. Acknowledging the singularity of different ways of knowing and 'making sense', the methodology will be dialogic and emergent.

Methods linked to principles of random choice will be used to stimulate creativity and collaboration. Project focus is on innovative processes of engagement to achieve 'immersion' necessary for 'esthetic experience' (Dewey, 1934); forms of meaningful social interaction rather than production of 'art objects' per se.

The Making Sense website will disseminate this next chapter of inquiry.



Gray's School of Art  
Robert Gordon University

## Introduction

**Making Sense:  
a materialist  
pedagogy**

Gordon Burnett  
Dr Allan Watson  
With  
Prof Carole Gray

[www.makingsenseresearch.net](http://www.makingsenseresearch.net)



LIBRARY'S  
JOURNAL  
TEACHING  
OF  
SCIENCE ART

## Research Context

**current discourse**

'material thinking'  
Paul Carter, 2005

'materialising pedagogies'  
Barbara Bolt, 2006

'thinking through craft'  
Glenn Adamson, 2007

'making sense'  
Gray and Burnett, 2007  
<http://interactivediscourse.com>



Detail of Crick and Watson's model of the molecular structure of DNA, 1953 (Science Museum/SSPL)



Gaudí's string and lead weights model, Casa Coloma Guell, 1888-1914

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## Case Study : *making sense* research student projects 08

**ARP**  
**Art as Random Process**  
(Watson, PhD, 1992)

'choice / chance'  
database



Whirlpool, murky, 36, both hands

Andromeda, natural colour, 1, massage

Semi-detached, lots, hertz, relief printmaking

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OF  
SCIENCE ART

Case Study: *making sense* research student projects 08/09

sharing initial investigations of ARP ingredients



immersion in making



Case Study : *making sense* research student projects 08/09

presentation



resolutions and reflection

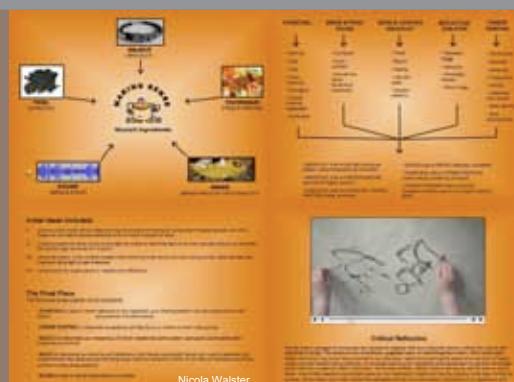


Case Study : *making sense* research student projects 08/09

*making sense iteration*

Changes:  
sensory stimuli  
research log  
structured PowerPoint  
'star' evaluation tool



Nicola Walster

**Graduate Attributes : *making sense* research student projects**  
08/09

- the fostering of enquiry as a natural state of being
- promotion of an acceptance of the provisionality of knowledge and associated ability to manage having their 'emerging practice' challenged, cope with unexpected results, or the failure to find an answer.
- deliberately placing students in a position of not knowing so they engage in a process of discovery
- enable students to experience the development of ideas and critical appraisal of outcomes through dialogue within a team rather than as an individual.

**Future development : *making sense* research 09**

*Making Sense of Wellbeing :  
Creative interventions engendering  
understandings of ageing well*

transferability  
into another  
cognate area

A Venn diagram consisting of three overlapping circles. The top circle is green and labeled 'Pedagogy'. The bottom-left circle is yellow and labeled 'Arts'. The bottom-right circle is red and labeled 'Health'. The central area where all three circles overlap is orange.

## 5.6 Human factors research in undergraduate and postgraduate product design

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**Institution:** The Glasgow School of Art

### Abstract

This case study comes from material delivered to final year undergraduate students in Glasgow School of Art (GSA's) product design engineering (PDE) programme. These students are required to meet the high standards of the engineering profession, but their unique skills-set includes an enhanced understanding of people-centred design. Human factors content was provided as a weekly short lecture and assignment-based course by a highly qualified practising human factors consultant working in industry.

The inclusive design content was developed and provided by the Senior Researcher School of Design, recognised for his standing in the field. Here, students were briefed through an introductory lecture, outlining the nature of the expertise and the range of inclusive user research content available, and which would be made available to students on an informal 'on-demand' basis. To help students address a Royal Society of Arts (RSA) 'inclusive worlds' student design competition, an additional series of specialist inclusive design sessions was held, where material appropriate to individual student projects was provided in response to their ideas and project needs.

## Context

The mid-to-late twentieth century design paradigm, with its emphasis on manufacturing values and its outmoded statistical modelling of people, is no longer adequate to respond to the significant change in population demographics across the globe. Today's greater range of age and capability than previous generations, and the much improved consideration of those with disabilities and health or age-related conditions gives rise to the need for new paradigms. Much new design thinking has recently emerged that prioritises user or people-centric values, where design processes are more participative and inclusive. Examples of this new approach can be found, for example, in healthcare. The 'Health: co-creating services' project from the Design Council's RED unit was an innovative approach to addressing chronic issues of diabetes and a lack of population fitness, addressed through user-centred design methods and tools, capitalising on motivating end-users of healthcare to assist in the design of their own healthcare plan, and the tools and materials to achieve this. Developments in technologies have also opened up new possibilities for assistive devices. From a user-friendly and assistive technology perspective, people-friendly mobile phones for children and for older adults in Japan provide exemplars of a clear understanding of user capabilities and requirements, and designs have utilised cutting-edge technologies.

## Content

At GSA, teaching content has been designed to provide students with an introduction to and understanding of the range of issues impacting on emerging user-centred design research practices that promote an 'inclusive' agenda in products, environments, and services at individual, societal, and global levels. This is intended to develop: an understanding of the concepts of human factors and inclusive design, and of the historical origins, issues and factors giving rise to these areas of design; an awareness and knowledge of inclusive user research methods, methodologies, and typologies; a comprehensive understanding of end users of designed products and services; and an informed approach to modelling and profiling of individuals and their needs.

## Developing graduate attributes in undergraduate students

The following example relates to material delivered to final year undergraduate students. These students are required to meet the high standards of the engineering profession, but their unique skills-set includes an enhanced understanding of people-centred design.

One student proposed a concept for a product to enhance visually impaired users' navigation through city streets and which also allowed them to interact with 'smart' elements in the environment around them using a 'City Buddy' concept that won him an RSA Guide Dogs for the Blind Association Award. The student's intention was to give

blind and partially-sighted users more control over the city environment, and increased confidence and independence. The concept, a wrist-mounted product using real-time Bluetooth™ wireless communication, would enable access to location data embedded in the city environment, interact with road crossing signals, provide bus timetable information and request taxi services. In discussing this example, it is the process of developing graduate-level attributes involving inclusive user research methods that is of interest here.

In analysing the findings from a Guide Dogs UK survey, the student found that over 60 per cent of users encountered problems associated with road crossing, and that 55 per cent experienced navigational problems. After an analysis of the survey statistics and of types of vision-impairment, the student utilised a number of user-research methods to inform the development of his design. For example, direct 'personal immersion', involved the student being trained in the correct use of a cane by rehabilitation officers at a sensory training centre. Personally experiencing typical navigational problems was a crucial first step in his understanding of some issues. Another visit involved a similar 'immersive' experience at a guide dog training centre, again to help understand the issues first hand. This was followed by the interviewing, with prior guidance on protocols, of both cane and guide dog users. This led to the development of: 'a number of navigational scenarios in the city centre...emulating the most common eye conditions suffered by blind and partially-sighted people.'

Users were consulted throughout the research and development process, using structured questionnaires and semi-structured interviews, enabling the student to, for example, 'research the different user requirements between a guide dog user and cane user as the navigation techniques used by both are very different. This allowed the development of the final solution to consider navigation from both user group perspectives.'

Data acquired from his research enabled the student to prioritise the target user groups, their range of specific needs, their different types of visual disabilities and capabilities, and features that his design would need to include to meet these needs and capabilities during everyday scenarios. Examples of these features included audio feedback, a means of indicating distance to a road crossing, high contrast visual feedback for those who had eye conditions other than total blindness - 'only four per cent of the UK population with sight loss is actually completely blind' - and the ability to interact with road crossing controls. Feedback to the user from the wrist-mounted device was proposed by: a) audio feedback, emitted from a small loudspeaker within the product; b) vibration feedback, emitted from a small vibration motor within the product; and c) discreet feedback sent to a small earpiece worn by the user for use when there was too much ambient noise such as heavy traffic (these particular aspects were detailed from the student's specialist technical knowledge developed elsewhere in the PDE programme).

Concept development included the making and testing of prototypes of the device. These were tested with a range of users at the sensory centre, acknowledging the ethical considerations involved in conducting these tests.

## **Assessment**

The human factors and associated inclusive user-research content discussed here is a stand-alone assessable 10-credit course within the final year PDE programme, but

assessed alongside other requirements specific to the final PDE project such as the technical content, the smart technologies proposed, and materials from which the product is manufactured. The assessment and grading criteria reflect requirements for professional registration and employment, or progression to masters and PhD level programmes. Staff at this level of teaching are practitioners and/or leading researchers to ensure that graduating students are aware of emerging with leading edge practice and knowledge from the field.

### **Graduate level teaching material**

With the development of GSA's postgraduate Common Academic Framework (CAF), a 15-credit taught masters-level course entitled 'Inclusive User Research' was developed specifically for an elective course within stage 2 of the Masters of Research (MRes) programme. But, under the CAF, this stand-alone course could be made available to any appropriate master's level students. In this course, students were expected to prepare material for a weekly discussion based on weekly assignments that were time-released via GSA's Virtual Learning Environment (VLE). The ambition was that, as a result of these assignments and through the resulting weekly dialogue between student and lecturer, a discourse would emerge which would identify an original (that is, to the field) area of research that the student could pursue and present as a 'case for support' (CFS), based on an established format used in research bids. In this way, the lecturer was able to impart the means and process of establishing original areas for design research related to both the field and a student's interests and practice.

### **Benefits**

As a result of this research-led teaching, GSA can see clear evidence of the uptake of human factors and inclusive user research knowledge, both informally and formally delivered, by final year PDE undergraduates to a standard appropriate and attractive to their profession. The undergraduate student discussed above went on to employment in a design-manufacture company. At the graduate level, the placing of teaching material on the VLE was of great benefit in providing time-released assignments for the master's level teaching and freed-up the researcher from the requirement to be present for this, enabling more valuable time to be allocated to the discussions of findings arising from the assignments. The particular graduate student discussed, who had studied on a practice-based design course in his undergraduate degree, progressed directly to study at PhD level.

### **Challenges**

It would be fair to say that the course content is fairly innovative within this type of programme, but the format of using the VLE currently falls short of being innovative. To exploit the VLE's potential, it would benefit the course if additional material in various formats of a more visual nature were uploaded as GSA caters for visually literate students. Given that much material used has copyright issues that are not problematic in normal lecture or studio tutoring situations, these become problematic in a VLE environment. Supplying web-links rather than images is one way of overcoming this.

## Outcome

GSA achieved its primary objectives of transferring research knowledge in the subject specific areas of human factors and inclusive user research methods into the undergraduate and graduate curricula. In the latter case, this was delivered as a coherent and stand-alone credit-bearing course at a taught graduate (MRes) level. However, there is no reason why this could not be more formally structured for the undergraduate level, although PDE studio here is centred around practice-based activities. The material has also been used informally by GSA's PhD students. Its potential for use as Continuing Professional Development (CPD) material for GSA has yet to be explored, but a separate project award held by the GSA inclusive design researcher, part of which is concerned with inclusive design curriculum development located in Japan and separately funded by a Japanese foundation, has shown the potential for this type and area of material to be used in short stand-alone master's level and CPD courses both at home and abroad.

# THE GLASGOW SCHOOL OF ART

Professor Alastair S Macdonald  
Senior Researcher School of Design

## Introduction

### research-led undergraduate and graduate teaching linkages

- teaching material appropriate for undergraduate and graduate levels developed from subject research knowledge
- student response and graduate attributes
- nature of research: reflecting 'real world' challenges
- nature of and environment for student learning



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## Introduction

### design research – human factors and inclusive design

- human factors - the science of understanding human capability
- ‘inclusive design’ - an approach to design which is intended, as far as possible, to include as many sectors of the population as possible regardless of age or capability



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## Research

### new design approaches

- people-centric values
- participative and inclusive
- new applications eg in design of healthcare and other services



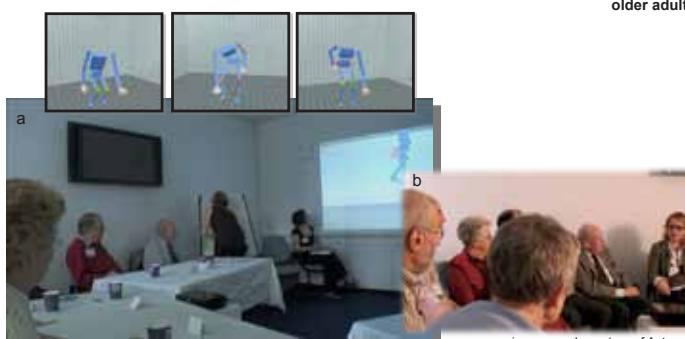
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## Research

user responses to visualised biomechanical dynamic data

**nda** new dynamics of ageing  
a UK cross-sector research programme  
THE GLASGOW SCHOOL OF ART | JOHNSON | University of Strathclyde

physiotherapists  
occupational therapists  
bioengineers  
transport designers  
product designers  
older adults



images a + b courtesy of Autonomi

## Research

addressing issues of nutrition in older adult hospital patients

nda new dynamics of ageing  
a multi-disciplinary research programme

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The logo consists of a group photograph of approximately 15 people, mostly middle-aged or older, standing together indoors. To the left of the photo is a stylized diagram of a brain with various regions labeled.

nutrition  
dietetics  
medical sociology  
design  
ergonomics  
technology  
catering  
food sensory science  
allied healthcare  
care medicine  
elderly consultancy

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## Questions for design educators

**complex challenges**

- how can/should designers respond?
- what can they contribute of value?
- what is / should be their skills set?

enhancement themes

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## Mode of - and environment for - learning

A photograph showing two individuals, a man and a woman, standing on a balcony of a modern building with extensive glass walls. They are looking out over a city street with other buildings and some greenery in the background.

## Mode of - and environment for - learning



## Content

### **intention – *to develop***

- an understanding of the concepts of human factors and inclusive design, the issues and agenda giving rise to these areas of design
- an awareness and knowledge of inclusive user research methods, methodologies, exemplars and business models
- a comprehensive understanding of end users of designed products and services and their needs, capabilities, perspectives and experiences



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## Case Study 1 – undergraduate level

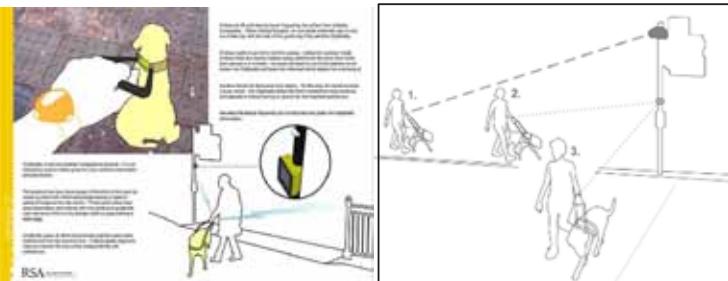
### **Product Design Engineering final year students at GSA**

- studio-based practitioners working on final year projects / assignments
- students briefed through introductory lecture outlining the field, issues and challenges, methods and techniques, nature of the expertise and the range of content available, followed by further 'responsive' specialist sessions
- brief set by the Royal Society of Arts – annual student design competitions 'inclusive worlds' project brief



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Royal Society of Arts student design competition  
 Guide Dogs for the Blind Association Award  
 Winner 2007 – Craig Smith  
 Product Design Engineering The Glasgow School of Art



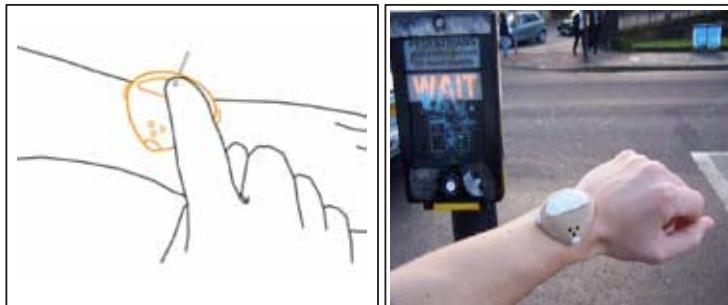
*Fig 1. Craig Smith's 'CityBuddy' interactive wrist-mounted navigation device for visually impaired people.*

Images © Craig Smith 2007

*Fig 2. Craig Smith's 'CityBuddy' interacting with smart elements at a traffic crossing.*

Image © Craig Smith 2007

Royal Society of Arts student design competition  
 Guide Dogs for the Blind Association Award  
 Winner 2007 – Craig Smith  
 Product Design Engineering The Glasgow School of Art



*Fig 3. Determining the position of an interaction control.*

Images © Craig Smith 2007

*Fig 4. Early trial prototype.*  
 Photo © Craig Smith 2007



Images © Craig Smith 2007

**Royal Society of Arts student design competition**  
**Guide Dogs for the Blind Association Award**  
**Winner 2007 – Craig Smith**  
**Product Design Engineering The Glasgow School of Art**




Photo © Craig Smith 2007
Photo © Craig Smith 2007

## Case Study 2 - graduate level

**1-year Masters of Research in Creative Practices**

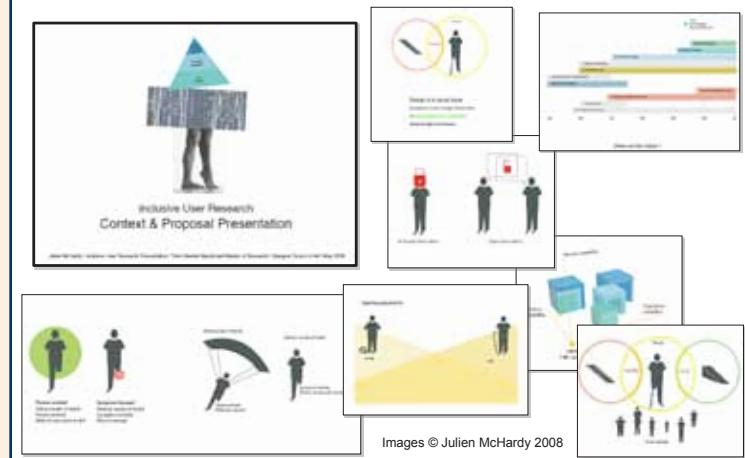
- Short 15 credit course: weekly tutorial and assignment-based and delivered through GSA's VLE
- Emerging discourse leading to:
  - an original 60 credit research study proposal as per a RCUK case for support
  - a research log of weekly assignments for tutorial discussion
  - a presentation + document summarising rationale




## Case Study 2 – VLE



## Case Study 2 – graduate response



## Case Study 2 – research proposal



## Challenges

- the Virtual Learning Environment (VLE)
- developing critical distance in the field of research



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## Graduate Attributes

### clear evidence of

- intrinsic inter-disciplinarity of design enquiry
- uptake and application of skills of enquiry and analysis in the areas of human factors and inclusive design
- identifying opportunities for extending knowledge
- development of independent judgement and critical self awareness
- understanding of human(ist) issues and human experience, in social and cultural contexts
- integrating with creative approaches and skills



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## Future Development Potential

### applications

- under-graduate studio practice-based enquiry
- short course masters research-based enquiry
- literature and case-study review for start-up PhD students
- stand-alone taught course material for non-design graduates
- CPD



Photo © Alastair S Macdonald 2008



Photo © Alastair S Macdonald 2007

## 5.7 Performing research practice in music

**Contact:** Professor Bill Sweeney  
**Email:** bsweeney@music.arts.gla.ac.uk  
**Institution:** University of Glasgow

### Case study 1: Performance practice

#### Introduction

A course that requires a varied and dynamic approach to questions of how practices of performance are determined historically, specifically in the western art tradition, but also taking account of other forms of music making. Although it does not directly address the art of performance (in the way the performance course would do), students are given the opportunity to try out various forms of historical performance and explore how (necessarily incomplete) knowledge of different contexts, instruments and practices

can inform the approach to performance. The course benefits greatly from involving exponents in the field, such as John Butt's work as musical director of the Dunedin Consort (and as a solo keyboard player) and Warwick Edwards's activity as director of the former Scottish Early Music Consort.

### **Research background**

John Butt's research in these areas covers both actual historical performance and musicology. His musicological work (relating to baroque music, Bach studies, performance practice and also the contemporary ideologies of historical performance) greatly informs the structure of the course, directly using three of his five books on these subjects. His performance work provides a direct topic for discussion, since the three recordings he has done with Dunedin Consort (all of which have gained considerable publicity and acclaim in the world context of recording) are directly relevant. The research for these involves establishing the musical text for a particular version of a baroque work, establishing the number and balance of performers according to historical principles and also applying specific issues of performance practice (for example, articulation, ornamentation, metre and rhythm). Some of these recordings, and further repertory, are often performed in Glasgow or Edinburgh.

### **Context in terms of creative practice**

World-class practitioners in historical performance, led by John Butt, present concerts and recordings that gain international public acclaim and demonstrate to students the possibilities afforded within the context of historically-informed performance.

### **Context in terms of learning and teaching**

Students have direct, first-hand exposure to people working in the field of historical performance, both as practitioners and scholars. John Butt's leadership of the course brings immediacy to these issues, which is unusual in courses of this kind.

### **Assessment criteria and submission types**

Students are given the opportunity to present workshops on the historical approach to performance in ways directly analogous to the creative practice/research that has been presented throughout the course.

### **Outcomes (student achievement and progression)**

Students can be enthused by the direct contact with practitioner-scholars in the field.

### **Outcomes (student and/or external examiner feedback)**

Enthusiastic response to the engagement of staff with the course, capitalising on their own direct experience. John Butt's involvement was described in student feedback as 'a true inspiration to the course' and that its 'content is vital to anyone studying performance'.

### **Summary of benefits, challenges**

First hand scholarly knowledge together with prominent creative performances are presented to students.

Students have access to both the theoretical and practical workings of the subject at hand, demonstrated at the highest international level.

## **Case study 2: JS Bach and the Passion tradition**

### **Introduction**

A course dedicated to the close study of Bach's two Passions, set in the context of baroque musical styles, cultural, theological and philosophical traditions, together with a broad historical sweep addressing their role in the western art music tradition.

### **Research background**

John Butt has drafted a major book on the Bach Passions but also recorded the Matthew Passion with the Dunedin Consort. This involved close study of the original performing context and the implications for the ways in which the work can be heard and interpreted. The actual practice of performing, with regard to known historical principles, also informs some of the ways in which the work can be understood in today's context.

### **Context in terms of creative practice**

World-class practitioners in historical performance, led by John Butt, present concerts and recordings that gain international public acclaim and demonstrate to students the possibilities afforded within the context of historically-informed performance.

### **Context in terms of learning and teaching**

John Butt's teaching of the course brings immediacy to the study of these works, which is unusual in courses of this kind. His own recorded performances are heard on a regular basis and students also have the opportunity to hear his performances of Bach's Passions in Scotland.

### **Assessment criteria and submission types**

Students are encouraged to account for the role of performance in enlivening and interpreting this music, in both their seminar presentations and also some of their essay assignments.

### **Outcomes (student achievement and progression)**

Students are enthused by direct contact with someone who is both a major scholar and practitioner in the field.

### **Outcomes (student and/or external examiner feedback)**

Student feedback was extremely positive: 'Absolutely fantastic!'; 'Kept the material interesting and stimulating'; 'extremely engaging'.

### **Summary of benefits, challenges**

Direct engagement with this repertory, through exposure to scholar/practitioner.

Dunedin consort recording and performances were used throughout the course.

## **Case study 3: Listening and repertory**

### **Introduction**

A course designed to give students a sketch of music within the western art tradition, interspersed with areas of greater depth and closer engagement with both the music and the cultural/historical issues involved.

### **Research background**

Staff not only have scholarly expertise in the areas concerned but are also active as performers and composers, often in fields directly relevant to the repertory to be covered.

### **Context in terms of creative practice**

Staff are major performers of the repertory concerned (John Butt in terms of Bach and Handel, Warwick Edwards for early music), several composers are teaching twentieth century music, which provides the immediate context for their own creative practice.

### **Context in terms of learning and teaching**

Staff bring an immediacy to their teaching (for example, John Butt's recordings of Bach and Handel, and participation in recording of Purcell used in the lectures) and describe works from the twentieth century from the viewpoint of their own creative traditions.

### **Assessment criteria and submission types**

Students are encouraged to analyse and experience works of music from as engaged a perspective as possible.

### **Outcomes (student achievement and progression)**

Students can be enthused by the direct practical engagement of staff with the performance and creation of music in the western art tradition.

### **Outcomes (student and/or external examiner feedback)**

'I really enjoyed the first set of lectures by John Butt on Handel, and Dido and Aeneas. He seemed to have real passion about the topics, and this always shines through and makes the talks a lot more interesting.'

### **Summary of benefits, challenges**

Music from the western art music tradition is presented by lecturers who have a direct, professional and creative engagement with this repertory.

## **Case study 4: Composition (intermediate, higher, advanced)**

### **Introduction**

A course designed to give students analytical and practical skills in composition.

### **Research background**

Staff are active as researchers, performers and composers in a number of the styles and technical genres presented on the courses.

### **Context in terms of creative practice**

Staff are significant contributors to the repertory concerned (for example, William Sweeney - modality, rhythmic and metrical procedures; Nick Fells - improvisation and electroacoustic practices; Jane Stanley - pitch organisation, textural processes).

### **Context in terms of learning and teaching**

Staff lecture on their own work and compositional practice and relate these to the wider

repertoire of twentieth and twenty-first century music. Delivery is a combination of lectures, tutorials and workshop sessions.

### **Assessment criteria and submission types**

Students are assessed on formal written compositions, sometimes specifying technical procedures to be incorporated, or to be orchestrated for specific ensembles (that are assessed after 'live' workshops). Additionally, some assessments are on performance of group-developed creative projects or educational projects in local schools.

### **Outcomes (student achievement and progression)**

Students are challenged and engaged with new repertoires and varied forms of assessment.

### **Outcomes (student and/or external examiner feedback)**

'Loved the assignment material as it gave us lots to think about and lots of freedom for individuality. Also liked how there are lots of lectures on techniques which we had the choice to use or not: we could just go and enjoy learning in the lectures but didn't necessarily have to learn it all word for word for assignments. Overall a very interesting and challenging course.' External examiners have commented very favourably on the structure and content of feedback.

### **Summary of benefits, challenges**

Composition is taught from the point of view of practitioners from a range of styles and perspectives who challenge many of the implicit assumptions about composition that students have often acquired through earlier educational experiences.



University | Department  
of Glasgow | of Music

#### Case Studies:

- 1 Performance Practice
- 2 J.S. Bach and the Passion Tradition
- 3 Listening and Repertory
- 4 Composition



## Introduction

### University of Glasgow – Mission

...to undertake leading-edge, internationally-competitive research while offering a challenging student-centred learning environment.

In ....RAE 2008, almost 70% of the University's research was rated as world-leading or internationally excellent

### Department of Music – Mission

- .....to play a full part in maintaining and enhancing the University's international standing in scholarship through the quality of its teaching, research and performance
- .....to offer higher education to individuals of all ages and social backgrounds with sufficient ability and motivation to profit from it
- .....to develop its role in the professional and cultural life of Scotland.....
- to provide the intellectual environment in which high quality **research**, including composition and performance, can support and enrich teaching and learning



## Research Context

- Permanent Staff (ca 9-10 FTE) in the Department pursue a number of Research Themes, which give both the research and the teaching of the Department its particular character:
- **Composition:** Western modernism      Electroacoustic and intermedia composition      Jazz and Gaelic influences  
Intercultural aspects of composition      Improvisation      Music and Film
- **Musicology:** Musicological method, historiography and criticism      Philosophy and Aesthetics of music  
Performance practice and cultures of performance      Explorations of modernity and modernism, twentieth-century music  
Seventeenth-, eighteenth- and nineteenth-century studies      Medieval and Renaissance music      Scottish music  
Music in popular culture
- **Sonic Arts :** Sound manipulation and spatialisation in performance      Tools for composition and performance  
Music, technology and disability      Computationally supported performance studies  
Music information representation, storage and retrieval
- **Performance:** Historically informed performance      Contemporary music practices



## Student Context

- 2009-10: 305 undergraduate students, 47 postgraduates
- BMus: 62 (100%)
- BEng with Music: 54 (33%)
- MA: 169 (Yr.1 33%, Yr.2 33/50%, Yrs. 3,4 50/100%)
- Other GU and International: 20
- Postgraduate: (Taught: 17, Research 30)



## Case Study 1: Performance Practice

**Introduction:** A course that requires a varied and dynamic approach to questions of how practices of performance are determined historically, specifically in the western art tradition, but also taking account of other forms of music making.

**Research background:** John Butt's research in this area covers both actual historical performance and musicology. His musical work (relating to baroque music, Bach studies, performance practice and also the contemporary ideologies of historical performance) greatly informs the structure of the course, directly using three of his five books on these subjects. His performance work provides a direct topic for discussion, especially the recordings he has done with Dunedin Consort. The research for these involves establishing the musical text for a particular version of a baroque work, establishing the number and balance of performers according to historical principles and also applying specific issues of performance practice (e.g. articulation, ornamentation, metre and rhythm).

**Context in terms of Creative Practice:** World-class practitioners in historical performance, led by John Butt, present concerts and recordings which gain international public acclaim and demonstrate to students the possibilities afforded within the context of historically-informed performance.

**Context in terms of Learning and Teaching:** Students have direct, first-hand exposure to people working in the field of historical performance, both as practitioners and scholars.



## Case Study 1: Performance Practice

### Assessment criteria and submission types:

Students are given the opportunity to present workshops on the historical approach to performance in ways directly analogous to the creative practice/research that has been presented throughout the course.

### Outcomes (student achievement and progression):

Students can be enthused by the direct contact with practitioner-scholars in the field.

### Outcomes (student and/or External Examiner feedback):

Enthusiastic response to the engagement of staff with the course, capitalizing on their own direct experience. John Butt's involvement was described in student feedback as 'a true inspiration to the course' and that its 'content is vital to anyone studying performance'.

### Summary of Benefits, Challenges:

First hand scholarly knowledge together with prominent creative performances are presented to students.

Students have access to both the theoretical and practical workings of the subject at hand, demonstrated at the highest international level.



## Case Study 2: J.S. Bach and the Passion Tradition

### Introduction:

A course dedicated to the close study of Bach's two Passions, set in the context of baroque musical styles, cultural, theological and philosophical traditions, together with a broad historical sweep addressing their role in the western art music tradition.

### Research background:

John Butt has drafted a major book on the Bach Passions but also recorded the Matthew Passion with the Dunedin Consort. This involved close study of the original performing context and the implications for the ways in which the work can be heard and interpreted. The actual practice of performing, with regard to known historical principles, also informs some of the ways in which the work can be understood in today's context.

### Context in terms of Creative Practice:

World-class practitioners in historical performance, led by John Butt, present concerts and recordings which demonstrate to students the possibilities afforded within the context of historically-informed performance.

### Context in terms of Learning and Teaching:

John Butt's teaching of the course brings an immediacy to the study of these works, which is unusual in courses of this kind. His own recorded performances are heard on a regular basis and students also have the opportunity to hear his performances of Bach's Passions in Scotland.



## Case Study 2: J.S. Bach and the Passion Tradition

### Assessment criteria and submission types:

Students are encouraged to account for the role of performance in enlivening and interpreting this music, in both their seminar presentations and also some of their essay assignments.

### Outcomes (student achievement and progression):

Students are enthused by direct contact with someone who is both a major scholar and practitioner in the field. **Outcomes (student and/or External Examiner feedback):**

Student feedback was extremely positive: 'Absolutely fantastic! Kept the material interesting and stimulating' 'extremely engaging'

### Summary of Benefits, Challenges:

Direct engagement with this repertory, through exposure to scholar/practitioner.

Dunedin consort recording and performances were used throughout the course.



## Case Study 3: Listening and Repertory

### Introduction:

A course designed to give students a sketch of music within the western art tradition, interspersed with areas of greater depth and closer engagement with both the music and the cultural/historical issues involved

### Research background:

Staff not only have scholarly expertise in the areas concerned but are also active as performers and composers, often in fields directly relevant to the repertory to be covered.

### Context in terms of Creative Practice:

Staff are major performers of the repertory concerned (John Butt in terms of Bach and Handel, Warwick Edwards for early music), several composers are teaching 20<sup>th</sup> century music which provides the immediate context for their own creative practice.

### Context in terms of Learning and Teaching:

Staff bring an immediacy to their teaching (e.g. John Butt's recordings of Bach and Handel, and participation in recording of Purcell used in the lectures) and describe works from the twentieth century from the viewpoint of their own creative traditions.



## Case Study 3: Listening and Repertory

### Assessment criteria and submission types:

Students are encouraged to analyse and experience works of music from as engaged a perspective as possible.

### Outcomes (student achievement and progression):

Students can be enthused by the direct practical engagement of staff with the performance and creation of music in the western art tradition.

### Outcomes (student and/or External Examiner feedback):

'I really enjoyed the first set of lectures by John Butt on Handel, and Dido and Aeneas. He seemed to have real passion about the topics, and this always shines through and makes the talks a lot more interesting.'

### Summary of Benefits, Challenges:

Music from the western art music tradition is presented by lecturers who have a direct, professional and creative engagement with this repertory.



## Case Study 4: Composition (3 levels)

### Introduction:

A course designed to give students analytical and practical skills in composition.

### Research background:

Staff are active as researchers, performers and composers in a number of the styles and technical genres presented on the courses.

### Context in terms of Creative Practice:

Staff are significant contributors to the repertory concerned (e.g. William Sweeney – modality, rhythmic and metrical procedures, Nick Fells - improvisation and electroacoustic practices, Jane Stanley – pitch organisation, textural processes).

### Context in terms of Learning and Teaching:

Staff lecture on their own work and compositional practice and relate these to the wider repertoire of 20<sup>th</sup> and 21<sup>st</sup> century music. Delivery is a combination of lectures, tutorials and workshop sessions.



## Case Study 4: Composition (3 levels)

### Assessment criteria and submission types:

Students are assessed on formal written compositions, sometimes specifying technical procedures to be incorporated, or to be orchestrated for specific ensembles (which are assessed after "live" workshops). Additionally, some assessments are on performance of group-developed creative projects or educational projects in local schools.

### Outcomes (student achievement and progression):

Students are challenged and engaged with new repertoires and varied forms of assessment.

### Outcomes (student and/or External Examiner feedback):

'Loved the assignment material as it gave us lots to think about and lots of freedom for individuality. Also liked how there are lots of lectures on techniques which we had the choice to use or not: we could just go and enjoy learning in the lectures but didn't necessarily have to learn it all word for word for assignments. Overall a very interesting and challenging course.' External examiners have commented very favourably on the structure and content of feedback.



## Graduate Attributes

- .....music is ..... **interdisciplinary and multidisciplinary**, international and multicultural; it **fosters creativity and craftsmanship** ..... provides a liberal education, historical, sociological, aesthetic and analytical....
- .....a creative art.... a craft of considerable **sophistication**..... a performing ....technical, interpretative, reproductive, social, improvisatory ..... **cross-cultural** .... inseparable from science as from cultural history.....
- ..... The three basic activities of composing, performing and listening are .....interconnected ..... so that the study of music is ..... a **holistic** affair.
- .....characteristic of the discipline is the integration of general intellectual skills with subject-specific skills, and the cultivation of both **verbal and musical forms of thought and communication** .....**flexibility** of thought and action.....**openness** to new, personal, different or alternative thinking.....**curiosity** and the desire to explore.....the ability and **confidence** to carry a creative project through to delivery.
- .....The interaction between **teaching, research** (which includes the informed expertise of creative practitioners in performance and composition) and **scholarship** is a key element in the study of music within HE.
- .....music graduates are often expected to display **artistry, personal expression, imagination and creativity**. While these attributes may strain the requirements of assessment as expressed through explicit learning outcomes, they are nonetheless recognised and valued when presented.



**Future Development Potential: Department**

Related to <b>CURRENT or RECENT RESEARCH</b>	Informed by own <b>PAST RESEARCH</b>	<b>DRAFT AND/OR SCHOLARSHIP</b>
ASPECTS OF HISTORICAL PRACTICE OF MUSIC	RENAISSANCE AND RENAISSANCE MUSIC	PERFORMANCE PRACTICE
ASPECTS OF MUSICALITY	MUSIC OF SCOTLAND	ROMANTIC SONG
ASPECTS OF PASSION TRADITION	MUSICAL TECHNIQUES FOUNDATION	ROBINSONIAN ANALYSIS
CLASSICAL MUSIC	MUSICAL TECHNIQUES, INTERMEDIATE	SONG ARTS, FOUNDATION
COMPOSITION, INTERMEDIATE	MUSICKERSHIP	SONG ARTS, INTERMEDIATE
COMPOSITION, HIGHER	MUSICKERSHIP	SONGWRITING, HIGHER
COMPOSITION, ADVANCED	MUSICKERSHIP	SONGWRITING, ADVANCED
CONTEMPORARY MUSIC ENSEMBLE	OPERA	WRITING ABOUT MUSIC
CREATION	ORCHESTRATION	
CREATION, ADVANCED	PERFORMANCE, FOUNDATION	
CREATION, HIGHER	PERFORMANCE, INTERMEDIATE	
CREATORSHIP & CRITICISM	PERFORMANCE, HIGHER	
CREATING (AND REPORTING)	PERFORMANCE, ADVANCED	

     
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**Future Development Potential: Key Points (1)**

Courses in the Creative Arts need a balance of these elements:

Craft	Knowledge	Creativity
Skills	Scholarship	Research

     
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**Future Development Potential: Key Points (2)**

But the key graduate attributes:

(flexibility, openness, curiosity, confidence to carry a project through,  
artistry, personal expression, imagination and creativity)

- And add: the capacity for empathy

.....are best taught through the demonstration of current, or recent,  
research practice by the practitioners themselves

     
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## 5.8 'Bridging the Gap': Research-Teaching Linkage in film and television studies

**Contact:** Emma Davie and Professor Noe Mendelle  
**Email:** e.davie@eca.ac.uk  
**Institution:** Edinburgh College of Art

### Background

Emma Davie is Head of Film and TV at Edinburgh College of Art (ECA), and a filmmaker and writer about documentary making practice. Prior to this, Davie was a documentary tutor for a year and a half at ECA working with Professor Noe Mendelle, who is now Research Professor at ECA. Davie built up the course described here over the last five years, and Film and TV is now a lively department with many international students and a strong master's course. There are currently about 50 undergraduates and over 20 MA/MFA students, most of whom have come from all over the world to study documentary at this level - often giving up jobs in TV to learn how to pursue a more creative approach to documentary making.

Davie and Mendelle share a desire to push the form of documentary filmmaking to reflect the complexities of living today - this is why teaching is constantly informed by research and by ongoing experience of making films, and why this scheme 'Bridging the Gap' came about.

### Slide 2 Case study: Bridging the Gap

The Scottish Documentary Institute (SDI) was started in 2003 by Professor Noe Mendelle to inform and challenge documentary making practice at ECA and the wider filmmaking community in Scotland. Vital links were created with the international documentary scene, and from the outset there were strong intersections with cutting edge practice in this area.

This project is a vehicle for making the vanguard practices of the international filmmaking community more accessible and available to the students so that research and practice within the contemporary professional scene could inform the curriculum and the students' studio inquiry.

Housed in Edinburgh College of Art, the Scottish Documentary Institute has become a huge success. It both enhances the students' learning experience through shared projects such as Bridging the Gap, and it also has a strong effect on the practice of filmmaking in the wider creative community in Scotland.

At any one time, films made by SDI can be found in festivals all over the world. Films have travelled to over 40 countries and SDI has put Scotland and ECA on the international map as a home for strong documentaries and also for enquiry about the form of documentary making. Students, filmmakers and the industry all benefit from this shared questioning.

### Slide 3 Research context

When SDI started there was little 'authored' documentary making in Scotland outwith tight formats of television, and Scotland had no international profile. SDI encourages

practice-based work that is not driven by agendas of TV, but challenges the form of documentary making in Scotland. Although Scots are seen as the early pioneers of the form, thanks to filmmakers like Grierson, it had become practically invisible internationally.

The international dimension of SID provides important context for students' research, and SID is now part of wider international co-production contexts in Africa, China and the Czech Republic, for example. Articles have also appeared in international academic and professional journals such as DOX. A strong dimension is the synergies found between academia and industry.

This practice-based research dimension is part of wider work to help empower filmmakers to find creative expression in countries where it has really disappeared, for example, the link to Africa. Noe established Africadocs along with European partners - a scheme to try to develop new talent in documentary, but also to educate African TV professionals to understand what creative documentary potential is so they can commission creative work and forge links between countries through co-producing and exchanging work. The benefits also tie in with academia as they helped establish the first master course for docs for French speaking countries in the University of St Luis.

## **Slide 4 Case study: Bridging the Gap**

The Bridging the Gap scheme offers undergraduate and postgraduate students a tangible way to benefit from SDI. The scheme involves both training and production in the creation of short films based on themes. Bridging the Gap is funded by the BBC, Scottish Screen, Skillset and supported by ECA.

Since its inception, the aim has been to produce short documentaries for distribution through cinema, providing an important outlet for those trying to break into creative documentaries as a profession. The idea of short films for the cinema was regarded as innovative from the outset. Now the films made are distributed widely to festivals all over the world, raising the profile of creative practice in Scotland.

Typical applicants for Bridging the Gap would be recently graduated students or filmmakers keen to expand beyond horizons of TV. Ex-students who apply have to compete with other already established filmmakers. It allows new filmmakers to build up a reputation not through TV but through making their own creative work and thus widens their choices later of furthering a creative career. Every year a call is given out for entries, based on a theme. This year's theme is 'surprise'.

## **Slide 5 Case study continued**

ECA hosts master classes with the most innovative international filmmakers to share the process of how to enhance the form, including Sergey Dvortsevoy, Nick Broomfield and Nicholas Philibert. Friday afternoon often becomes a real focus for both students and the documentary making community as we welcome such speakers, and the slot becomes a real hub as questions are asked and skills are shared across generations and levels of experience, allowing vertical and horizontal integration of learning. Guests and students share their processes and questions of research, editing, narrative forms, and ethical dilemmas. The discussions and work the students see suggest new directions and challenges for their own practice and contribute to their reflections on their own work.

The Bridging the Gap scheme culminates with pitch training and a forum that is open to filmmakers from all over the world. Our students are allowed to attend this and some even managed to get their projects selected.

### **Slide 6 Case study continued**

Students learn in a very direct and experiential way in developing their ideas for film. Workshops are not just with directors - there is also scheduled a week-long workshop on editing with the French editor Catherine Rascon and the Danish editor Niels Paigh Andersen - both leaders in their field. Students also get to work with a cinematographer and discover how to edit creatively, and this expands their notions of the kind of narrative a documentary can contain.

The students feel empowered by mingling with the film community and can start to sense their place in that domain. Other synergistic workshops include pitch training, led by Francesco Rosi - an international expert from the USA.

By expanding their film grammar in these contexts, students learn how to challenge their own work and this feeds directly into the ECA, which addresses research, studio and creative practice. For example, the guidance that accompanies the research module states that students should: 'Challenge, recognise and question established approaches...' - these seminars really encourage this.

### **Slide 7 Graduate attributes**

Those who were actually selected to pitch their films at the closing forum, found themselves catapulted into a highly professional arena that most filmmakers would only get into much later into their careers. The students who pitched did so because their work was of a high enough standard and their approach was innovative and exciting for the funders. So the industry yet again benefits from this synergy, and graduates can see a direct line from their research through to tangible outcomes in a professional context.

Even those more interested in fiction filmmaking benefit from this as the questions and practices are important across genres.

### **Slide 8 Future development potential**

We began Bridging the Gap to deal with the inadequacies of distribution on TV and the lamentable effect that was having on the creative future of the documentary form. Now the challenges are more connected with new technological developments across platforms and we need to rise to these and find ways to use them in a creative way. Rather than seeing them just as a means of distribution and production, they could affect the form of filmmaking - we don't know enough about them yet to know exactly how, but SDI has to remain open to these challenges and to bring them directly to the students.

This will affect how we make work, how we teach, how we communicate as communities. It's the next challenge we have to rise to and be inspired by.

## Edinburgh College of Art

### Introduction

- Scottish Documentary Institute (SDI) was started in 2003 by Prof Noe Mendelle to inform and challenge documentary making practice at eca and wider film community
- Created vital links with international documentary scene
- Intersections with most cutting edge practice



### Research Context

- Practice based research: SDI encourages work which is not driven by agenda of TV but challenges forms of documentary



- When started there was little documentary making in Scotland outwith tight formats of TV and Scotland had no international profile
- Part of wider work – 'Africadocs'
- Workshops in China, Czech Republic
- Writing in academic journals
- Synergy of academia and industry



## Case Study: Bridging the Gap



- Most tangible way students benefit from SDI is through a scheme called **Bridging the Gap**
- Started in 2003 to challenge the status quo of documentary in Scotland, provide outlet for those trying to break into creative documentaries, to produce short docs for **cinema**
- Training and production scheme for short films based on themes. Funded by BBC, Scottish Screen, Skillset and supported by **eca**



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edinburgh college of art

## Case Study: Bridging the Gap

- **eca** hosts masterclasses with most innovative international filmmakers to share process of how to enhance the form including Philibert, Dvortsevoy, Broomfield
- Vertical and horizontal integration through sharing skills across generations and levels of experience
- Culminates in a pitch training and forum open internationally. Projects pitched to funders and CE's from all over world



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## Case Study: Bridging the Gap

- Learning is experiential and fresh: students' notions of documentary are widened
- Add new terms to film language and pedagogy used on course
- Students mingle with film community and benefit e.g. from shared workshops on pitching, editing etc
- Expand film grammar: how to challenge own work and links directly with **eca** modules of Research, Studio and Professional Practice



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## Graduate Attributes



- Our methodologies grew together, questioning increased, international links developed
- Students could see link from cutting edge research through to selling film ideas at pitch
- Some students were selected to pitch their films at the closing Forum of international TV and film funders, placed the students' work in a highly competitive and extremely prestigious professional context
- Develops storytelling ability across genre



enhancement  
themes



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## Future Development Potential



- Important to find new learning/teaching models from our research experience
- Knowledge transfer through shared learning: controlled yet self directed
- Next research step is to use new technological developments across platforms in a creative way: not just rely on commercial ways of distribution and production
- This will affect how we make work, how we teach, how we communicate as communities



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themes



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## 5.9 Rip and Mix: a design context from case transfer

**Contact:** Fraser Bruce  
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**Institution:** Duncan of Jordanstone College of Art and Design

### Abstract

Ours is a 'remix culture' - so claims Stanford University's Professor of Law Lawrence Lessig. He cites the increasing use of digital sampling technologies that enable content to be reappropriated, reconfigured and remade. This, he argues, is not piracy but a new cultural approach to creative production in which the legal and corporate systems have some serious catching up to do. The twentieth century is the age of the mash up and the hacked technology. According to Jonathan Boutelle, Web 2.0 entrepreneur and

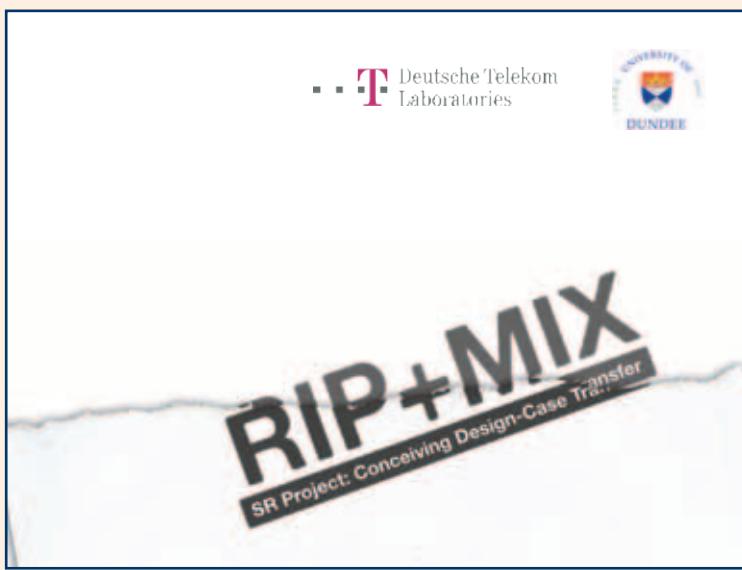
user interface specialist: 'Web 2.0 is all about remixing, not about designing. The best metaphor for web 2.0 is the DJ, not the composer.'

Six months after commencing the Transferability-3 research project, which further explores the case transfer approach developed by Rosan Chow, we realise that we have been acting as much as DJs as designers - ripping and sampling technologies, concepts and contexts, and remixing them in new ways. This **Rip+Mix** method has resulted in creative processes, insights and outcomes that are effective, productive and culturally relevant, offering considerable scope for further development and application.

In summary, **Rip+Mix** has provided us with the following advantages over other design approaches:

- provides a method of making design knowledge visible and usable
- highly productive in terms of generating ideas
- counterpoints and complements user centred design
- offers scope for the involvement of non-designers - because the initial stages do not assume prior design knowledge
- takes design away from the computer, emphasising physical recording, sketching and collaborative working.

Today's presentation will detail the background, methods and lessons learned from our international teaching and research study.



## Background



- Cross-institutional teaching & research collaboration:
  - DJCAD at The University of Dundee
  - T-Labs, Deutsche Telekom, Berlin, Germany (Funding Supplier)
- Master of Design (MDes)
- International & inter-disciplinary team with varying levels of experience



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## Research Context

- Investigating the case transfer approach:
  - Other approaches to innovation
  - Design knowledge within existing artefacts
  - Local, Regional and Long-Distance Transfer
- Rip + Mix: a design method emerging from case transfer
  - Builds on these previous arguments
  - Aims to further develop and test the approach (Chow 2008 & 2009)
- Operational issues
  - Design cycle, milestones, face-to-face meetings
  - Student stipends, assessments
  - Content management system & documentation



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## Aims and objectives

Deutsche Telekom  
Laboratories

explore *case transfer* as a method to develop new designs for information and communication products and services for older people



research and disseminate new design methods through collaboration between academics, postgraduate students and an external partner

to provide unique learning opportunity for MDes students



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## (Re)Creativity

LAWRENCE LESSIG  
PROFESSOR OF LAW  
STANFORD UNIVERSITY



Image by Neil Will  
(<http://www.flickr.com/photos/neilwill/2775796242>)



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## Rip1 - Exploration



- Collect existing Information and Communication Products and Services (ICPS) for older people
- Sort the collection into groups (intuitively)
- Choose an archetype from each group
- Analyse and describe the design principles that underlie each archetype



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## Rip2 - Development



- Collect existing ICPS for people who are similar to older people
- Intuitively sort the collection into groups.
- Choose ICPS that are different from existing ICPS for older people
- Analyzing in words and sketches the chosen ICPS



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### Rip3 – Mix and Transfer



- Transfer the formal and material elements
- Descriptors: form, material, infrastructure, stakeholders and function
- Mix and transfer to make something NEW



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### Rip3 – Where's my bus?



RIP 1  
Digital Radio

The broadcasting  
function of radio

RIP 2  
Bus Stop

The act of waiting at  
a bus stop



Mix  
A service that speaks to the user  
through the radio informing them  
when the bus is nearby

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### Rip3 – Shake n' News



When the e-paper is physically shaken the content changes

Mix: The playful interaction of an 'Etch A Sketch' and the material and form of a newspaper



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## Graduate Attributes

disciplined  
written  
mediators  
complexity  
team-working  
Systematic  
visualisers  
leadership  
free  
management  
Preference  
Facilitators  
international  
adventurous  
verbal  
visual  
Curious  
interpersonal  
playful  
problem-solvers  
inter-disciplinary  
skills  
playful



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## Future Development Potential

- Rip+Mix:
  - Creative workshops
  - Evaluate in a commercial context
  - Develop visualisation methods
  - Develop educational and professional tools
  - Strategic alignment (filtering ideas)
- Curriculum:
  - Enhancing live projects
  - Feeding back into the system (360 degrees)
  - Employability
  - Pedagogy research
  - Design as research



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### 5.10 Keynote presentation: Professor Andrea Nolan

Senior Vice-Principal and Deputy Vice Chancellor, University of Glasgow  
Chair, Research-Teaching Linkages Enhancement Theme

Professor Nolan spoke to delegates about the development of the Research-Teaching Linkages Enhancement Theme, and connected that work to the new Enhancement Theme, Graduates for the 21st Century.

Citing Ron Barnett (2003), Professor Nolan set out some of the issues and tensions between conceptions of teaching and research in HE, and set the Enhancement Themes in the context of the Scottish political landscape, with specific mention of two 2007 publications, *Skills Strategy and Government Economic Strategy*.

In this context, and in that of the wider quality enhancement framework, Professor Nolan stressed the importance of education in research active environments because of the range of attributes which that environment cultivates for the learner and also for advantages in collective economic competitiveness.

In line with the thinking of Dewey outlined above, and in keeping with the European tradition of university education, Professor Nolan made clear that the Research-Teaching Linkages Theme recognised that knowledge is provisional, and that an important attribute in a graduate's skill set, therefore, should be a critical reflexiveness that will allow them to draw out information and knowledge from highly complex, multi-perspectival fields of study. All the presented case studies do justice to that principle.

Professor Nolan also explained that a generous definition of research lay behind the Enhancement Theme work, one that included:

- discovery-based research
- practice/consultancy-led research
- various types of practice-based and applied research, for example, performances, creative works and industrial or professional secondments.



## Research Teaching Linkages: enhancing graduate attributes

Professor Andrea Nolan

*on behalf of*

Scottish Higher Education Enhancement Committee (SHEEC)



### Outline

- Context
  - Quality enhancement framework
  - Why this topic
- Enhancement theme work
  - Theme goals and ways of working
  - Key findings
- Opportunities for enhancement
- 21<sup>st</sup> Century Graduate .....ongoing work



### Context: Quality Enhancement Framework



- enhancement led institutional review (ELIR)
- institutional subject review
- improved public information about quality
- greater voice for student representatives in institutional quality systems
- national programme of enhancement themes

To encourage staff and students to share current good practice and collectively generate ideas and models for innovation in learning and teaching

To enhance the student learning experience



## Why this topic? The sectoral view? (2006)

'The 20<sup>th</sup> C saw the university change from a site in which teaching and research stood in a reasonably comfortable relationship with each other to one in which they became mutually antagonistic'.

Ronald Barnett (2003)



## Why this theme? A UoG perspective

- Enhancement led Institutional Review (2004; Glasgow)
  - 'clarify the perceptions of staff and students of what they understand by research-led teaching & learning'
  - 'establish effective instruments for evaluating the benefits it (i.e. research) brings to learners'
- Link our vision and beliefs about teaching and learning to policy and practice in our research intensive environment, and articulate this to students and others



## Why this theme? A UoG perspective

### L&T strategy, University of Glasgow, 2006

*'....As an institution, we are committed to international excellence in research and a belief that our research activity informs student learning in a myriad of ways which deliver a high quality student experience. We will engage our students with teaching and approaches to learning which support their development as motivated learners, independent and critical thinkers, and promote confidence and awareness in their skills, knowledge and understanding'.....*

[http://www.gla.ac.uk/media/media\\_99634\\_en.doc](http://www.gla.ac.uk/media/media_99634_en.doc)



## Political context: Scotland

- Skills strategy 2007
  - *Investing in our people's skills, ensuring that skills contribute as much as possible to sustainable economic growth, is central to unlocking our potential*
- Government economic strategy (2007)
  - Learning, Skills and Well-being: '*A supply of education and skills which is responsive to, and aligned with, actions to boost demand*'



## Why is this topic important?

Because

- of the attributes learning in a research culture cultivates
  - based on a 'European' tradition of University education
- we identify the attributes which graduates from any discipline can be expected to have
- of our belief that the graduate attributes which derive from research-teaching linkages are vital for economic development

(Muscatelli, 2008)  
<http://www.enhancementthemes.ac.uk/themes/ResearchTeaching/presentations.asp>



## Theme goal

**Theme Goal** To identify and communicate good practice about how institutions through their teaching and learning environment, and their policies and processes, actively develop 'research' attributes to graduate level and beyond, through utilising research type activities

### Theme Strands

Institutional / sector wide approach  
Discipline approach

**Research:** the scholarships of *discovery, integration, application, teaching*  
(Boyer, 1990)



## 'Research type' Graduate Attributes

For example

- Awareness of the provisional nature of knowledge
- Understanding how to frame and reframe research questions
- See research opportunities
- Ability to identify and analyse problems and issues
- Interpret complex data and situations
- Critical understanding
- Evidence based solutions
- Deriving meaning from complexity



## Research Teaching linkages: common understandings?

- Access to /taught by international researchers/ scholars
- Access to research facilities
- Students undertaking research
- Learning in research mode
- Knowledge of research

....' whether lecturers adopt teaching approaches that are likely to foster student experiences that mirror the lecturer's experiences of research'  
(Barnett 2000)



## Strands of work

### Institution based discussions

- ❖ strategy in respect of RT linkages
- ❖ research 'type' graduate attributes
- ❖ how research activities are used to support the achievement of graduate attributes
- ❖ the ways in which institutional strategies are informed by & inform faculty or subject level developments
- ❖ ideas and practices to share

### Discipline related work

- Health and Social care
- Life sciences
- Physical sciences
- Creative and cultural practice
- Medicine, Dentistry & Veterinary
- Medicine
- Information & Mathematical sciences
- Business and Management
- Arts and Social Sciences
- Engineering & the Built Environment



## Institutional work: Key findings

- Wide ranging good practice & evidence of RT linkages
- Increasing focus on explicit statements of graduate attributes
- Less evidence of structured approach to using RT linkages to develop research type graduate attributes
- Distinctive challenges in practice based curricula
- Little evidence of student involvement in or knowledge of
  - the process of linking research and teaching
  - the purpose of linking research and teaching
- Reward and recognition structures need development

### Outputs

<http://www.enhancementthemes.ac.uk/themes/ResearchTeaching/outcomes.asp>



## Institutional work: recommendations

- Integrate 'initiatives' / developments
  - PDP, RT linkages, graduate attributes, assessment
- Align disciplinary research and undergraduate learning
- Start early
- Consider vertical as well as horizontal development
- Engage and inform students
  - surface the identity of RT linkages and their purpose
- Increase status for first year teaching
- Develop mechanisms to evaluate progress



## Disciplinary findings and recommendations

- Disciplinary differences
- Rich resource of good practice
- Progress being made to make more explicit the discipline based graduate attributes that stem from students involvement in / and knowledge of research

<http://www.enhancementthemes.ac.uk/themes/ResearchTeaching/>

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## Opportunities for enhancement

- Challenge begins in first year
  - engagement in and with research culture
  - foster research mindedness early
- Work with students so they understand
  - how research is integrated in to their learning
  - how this impacts on and supports their learning
- Explicit statement of attributes
- Policy framework for curriculum development
- Recognition and reward
- Professional development for academics
  - to develop a deeper understanding of the processes of learning and teaching



 University of Glasgow 

## The 21<sup>st</sup> Century Graduate

*'we are all researchers now, ...teaching and research are becoming even more intimately related. ...In a 'knowledge society' all students –certainly all graduates – have to be researchers. Not only are they engaged in the production of knowledge; they must also be educated to cope with the risks and uncertainties generated by the advance of science.'*

Scott, P. *A lot to learn: we are all researchers now.* Guardian Education, 8 January 2002

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## Acknowledgements

Steering committee members  
Sector project team (Ray Land, George Gordon)  
Discipline project directors  
Institutional contacts  
Advisors, including Alan Jenkins, Mick Healey  
QAA (Scotland): Claire Carney, Marjorie Craib

## 6 Summary analysis and panel discussion

As a preface to the panel discussion, Professor Jenkins summarised for delegates his observations gathered over the course of the day. Based on his moving between the nine presented case studies, and in the light of talks by Professors Nolan and Walker, Professor Jenkins noted the following points and questions and offered them for discussion:

- are CCP colleagues clear about good practice in respect of Research-Teaching Linkages in other cognate areas?
- it is important to establish continuity of experience for students over their respective levels of study
- the students' perspective on the efficacy of institutional responses to Enhancement Themes is always important
- good work has been done in CCP to define research and this Enhancement Theme is building on that
- it is important to impart to students the positions which colleagues and the sector have on research in CCP
- part of the dissemination of definitions of research must be the studio work of students themselves - an underused resource
- advantages to students from studying in environments which encourage reflective practice can be better expressed
- do we consistently tell students that what they are doing is indeed research and research-like when they do that in project work?
- it is important to make research-teaching linkage clear from year 1 of undergraduate study.

Each of the nine case studies presented during the event was followed by chaired discussion in workshops. Each workshop produced a representative question to take to the panel discussion.

The panel, convened by Professor Ian Pirie, comprised Professor Andrea Nolan, Professor Alan Jenkins, Professor Allan Walker and Dr Ken Neil (The Glasgow School of Art).

Discussion stemmed from Professor Jenkins's observations and from the following nine questions and comments:

- with regard to collaborative and networked projects:
  - how do we balance the interests and expectations of the different players: industry; senior researchers; early career researchers; taught postgraduates; doctoral students?
- with reference to those CCP disciplines, such as music, dance and drama:
  - how do we articulate and then communicate non-textual and non-material research outcomes?

- related to the above question:
  - how do we get examples of good practice from one area to another, within CCP and beyond?
- concerning the role of theory in CCP subject areas:
  - what might be better done to demonstrate that the practice of theory in CCP disciplines can and should be a creative practice in its own right?
- in relation to the wider context of creative education in HE:
  - what can we do as CCP disciplines to better tutor and encourage our staff and students to reflect upon the conventions and innovations of our educational system through study in CCP programmes?
- with reflective practice in mind as an important goal to achieve in actuality:
  - how central - really - are questions and questioning within teaching and learning practices in CCP?
- connected to the determination to avoid complacency:
  - is there space for us as teaching staff to take risks and even fail in terms of developing art and design practice with students?
- with reference to the importance of continuity of experience across SCQF levels:
  - are we able to identify a difference between undergraduate (UG) and postgraduate (PG) attributes and what might be done to encourage and develop the attributes normally associated with PG students among the UG community?
- with reference to an analytical model presented in one of the case studies (Sweeney):
  - it is suggested that colleagues set aside time to assess their various courses in CCP to take stock of the extent to which the courses are:
- related to current or recent research
- informed primarily by past research
- concerned with craft and/or scholarship.

## 7 Conclusions

There emerged from the day many common issues across the wide range of Creative and Cultural Practice (CCP) disciplines, coupled with a shared desire to convene such a cross-disciplinary event in the future.

- Identified as chief among these common issues is the relevance to the disciplines of reflective practice and reflective learning.
- Reflective learning is seen as a key characteristic of study in CCP subject areas, and something which, colleagues agreed, could be better described and displayed to our collective advantage, internally and externally.
- The nature of research through practice in CCP informs the design and delivery of creative studio-based projects. The skills that we seek to inculcate in our students through making, based on our expertise as researchers through practice, are precisely those reflective skills advocated through both the Research-Teaching Linkages and Graduates for the 21st Century.
- Where we know these skills are effectively taught and encouraged in our programmes, we should ensure that our students are fully aware of that aspect of their structured learning.
- Good practice in respect of the tutoring of research skills based on reflective learning should be seen at all levels of undergraduate and postgraduate study.
- Many research skills tutored in the HEI are mirrored for the student by industry placements and work-related learning. Again, the connection of the two domains can be made clearer in curricula.
- Delegates agreed that a greater sense of commonality among CCP disciplines might lead to more effective sharing of good practice with other cognate areas in HE and elsewhere. Central to this is productive and innovative dissemination of the creative products of students and staff in CCP.

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