PEER OBSERVATION

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"For the new lecturer, observing and being observed offers a fast track to confidence
and enhanced performance through insight into teaching and learning."
(Fullerton, 1999, p. 229)

Introduction

Within the context of the Post Graduate Certificate in Higher Education Training, I previously had observed one of my mentor's lecturers, and my mentor had in turn observed one of my classes. Both these observations were very useful for gaining insights into another lecture's teaching style and student engagement, and being the one observed had revealed a few important things, which I previously had not been aware of. I therefore was looking forward to be involved in further peer observation as I hoped that other valuable comments for my approach to teaching would emerge.

'Doing' Peer Observation

Before engaging in peer observation of teaching (POT) with a fellow lecturer at the School of Creative Arts, Stéphanie Bertet, I wanted to enquire about some basic principles of peer observation. Peer observation has been defined as "a process whereby a third party observes, and provides feedback on, teaching and learning support taking place in a university or college" (Shortland, 2004, p. 222). The University of Nottingham's Teaching website provided many excellent resources on how to engage in POT, as well as providing checklists and valuable indications on how to give and receive feedback: (URL1)

On their site, they suggest that to give feedback on must:
- Be realistic - direct your comments towards actions that your colleague can control.
- Be specific - generalisations are not helpful.
- Pinpoint something that your colleague can influence or change.
- Be sensitive to the goals of your colleague.
- Be consciously non judgmental. Describe behaviour ("you interrupted three times") don't judge people ("you are domineering").
- Be aware of balancing positive and negative feedback. Positive feedback on its own allows no room for improvement and negative feedback alone is discouraging.
- Be prompt - delay reduces impact.

(From D. Eastcott and R. Farmer (1992) Planning Teaching for Active Learning; USDTU/CVCP and M. O'Neill and G. Pennington (1992) Evaluating Teaching and Courses from an Active Learning Perspective. USDTU/CVCP)

And to receive feedback one needs to:
- Be explicit - make it clear what kind of feedback you are seeking.
- Be aware - notice your own reactions, both intellectual and emotional.
- Be silent - you will hear more if you concentrate on listening rather than explaining or justifying yourself. Consciously try to avoid being defensive.
- Be clear - exactly what is your colleague saying to you? Ask for clarification if necessary; check understanding regularly.

(From D. Eastcott and R. Farmer (1992) Planning Teaching for Active Learning; USDTU/CVCP and M. O'Neill and G. Pennington (1992) Evaluating Teaching and Courses from an Active Learning Perspective. USDTU/CVCP)

It became apparent that I would need to consider further issues, in particular as it has been argued in the educational literature whether peer observation is more beneficial or not when conducted by colleagues from within the same department (Hatzipanagos & Lygo-Baker, pp. 98-9, 102). Familiarity with a subject and specific knowledge of the

discipline can lead to overemphasis upon the content of a class, and questions such as whether the observer should be more impartial and focus on the student experience and teaching methods irrespective of the content would need to be considered. Peer observation can also lead to an element of sub-conscious praise-seeking and reassurance; hence, the role of the observer is particularly sensitive. A pilot study in 1997 by Paul Orsmond showed the benefits of peer observation and Orsmond emphasised that the process needs to be unthreatening, and teamwork and cooperation from all staff is important. Orsmond pointed out three aims of the peer observation, which were:

1) to encourage lecturers to reflect on their teaching
2) to provide additional feedback and
3) to encourage lecturers to be more innovative in their methods (Orsmond, 1997).

In many ways the role of the observer is to be supportive and to provide a foundation of confidence. In the case of Stéphanie's MA class, which I observed at the end of November 2011, although I was familiar with sonic arts in general, I was not at all knowledgeable about the rather technical topic of the class, and I believe I was able to concentrate fully on the students and their engagement as well as the teaching itself. I also discovered an excellent resource, specifically for my field, which has many great ideas and readings on Learning and Teaching in the Performing Arts (see URL2).

Hard and Soft Approach

It is worth noting that peer observation has become increasingly common in the university sector over the past 15 years. In 1996, Blackwell and McLean (1996, p. 156) suggested that peer observation of university teaching was a "little used way of stimulating reflection in and improvement of teaching"; however, only three years subsequently, in 1999, Fullerton (1999, p. 220) stated that "observation of teaching, as a means of enhancing the quality of teaching and learning is now commonplace in the British higher education sector." Two models of peer observation seem to have emerged in the educational research literature as part of this growth in peer observation:

The first model stresses the transparency of performance and quality in the higher education system, and stems from an increasing demand of a government that emphasises better monitoring and good quality assurance systems in tertiary education. Here, peer observation is seen as a means to improving teaching quality (Shortland, 2004, pp. 219-20; Blackwell & McLean, 1996, p. 157; Fullerton, 1999, p. 220; Cosh, 1999, p. 22; Hatzipanagos & Lygo-Baker, 2006, p. 97), and is tightly linked to staff probation and promotion. This approach, in which "systematic, objective, interactive schedules" are used is also referred to as the *hard approach* (Brown et al, 1993), and it has been argued that observation processes that emphasise external evaluators and "over-instrumental systems" can be "counter productive, and heavy-handed" (Brown et al, 1993, p. 22).

The second model places greater emphasis on the developmental aspect of peer observation (Blackwell & McLean, p. 157; Fullerton, 1999, p. 220), also described as *the soft approach* by Brown et al (1993, p. 19). A soft approach tends to use "more descriptive activities and may include triangulation of perceptions of lecturer, students and observer" (Brown et al, 1993, p.19). The soft approach is considered a mutual process whereby both parties can learn and discuss processes of teaching and learning, with an aim to create a more informal and relaxed environment. Shortland (2004, p. 221) and Blackwell and McLean (1996, pp. 165-6) argue that voluntary peer observation is far more beneficial for the lecturers concerned.

This soft approach also gives more prominence to the development and improvement of individuals - both the observer and observed (Fullerton, 1999, p. 221). Brown et al

(1993, p. 20) had pointed to the immense benefits of a less pressurised and more reflective approach in order for to promote a lecturer's self-knowledge and personal development. Cosh (1998) likewise had argued for a more reflective approach, following a Schonian model, rather than using feedback as a judgmental process, and remarked that "in a reflective context, peer observation is not carried out in order to judge the teaching of others, but to encourage self-reflection and self-awareness about our own teaching'" (1999, p. 25).

It has been argued that if carried out as a more formal, institutionally required assessment procedure, staff tend to be more concerned and anxious, and Shortland (2004, p. 220), Cosh (1999, pp. 22-3) and MacAlpine (2001, p. 565) pointed out that if peer review is forced upon academic staff for political or managerial reasons, they can become suspicious, and even unhelpful, feeling as if their academic freedom has been smothered (see also Blackwell & McLean, 1996, p. 158; Hatzipanagos & Lygo-Baker, 2006, p. 98).

Being Observed

On the 10 November 2011, Stéphanie observed one of my 3rd year UG recital class. This practical class consists of a mix of warm-up games and exercises plus regular performances by individual students who perform for the class.

In the class, feedback is given equally by the lecturer and by the students, and students learn to apply performance marking criteria in an effective and professional way. They learn how to give useful and critical feedback to their peers. Ewers and Searby argued that requiring students to assess each other's work helps them to get actively involved in the learning process (1997). All our classes are video-ed and students are encouraged to learn to use the equipment to record and after the class to edit and upload short clips of the performances onto our private Youtube channel, which I have set up for this purpose. Towards the end of semester 1 the students are also asked to take over the opening warm-up exercises in order to learn to lead a group. The main learning outcomes of this module are for students to learn to deliver a public performance of a diploma standard, while demonstrating an ability to consider the repertory in a critical context. Students learn to analyse and evaluate relevant performance practices and gain experience in providing informed and valuable written feedback to their peers (see Appendix 4 for Module Outline).

The class usually consists of 18 students, but on the day of the observation only 15 were present. Unfortunately, I didn't find Stéphanie's observations very useful as she mainly reported on what happened in the class (pointing out that students take attendance, do warm-ups, perform and give feedback). She noted that the feedback given was positive and very dynamic, and that I was engaged and made the students think beyond the music.

The one useful observation was that the students who performed didn't get much of a say, and that they could comment on their own performance first. I have since taken this onboard and always ask the performing students for their opinion first.

A lack of preparation on both of our parts was evident as this was our first time working together. Stéphanie had not envisaged a planning meeting, nor did we have a feedback session. However, this proved useful for me as I realised that I wanted to prepare in more detail before observing her class later in November. I agree with Gareth Jones (1993) that the observer needs to be an experienced teacher, and as Stéphanie is fairly new to our School, I felt that her lack of experience in teaching was problematic for this POT.

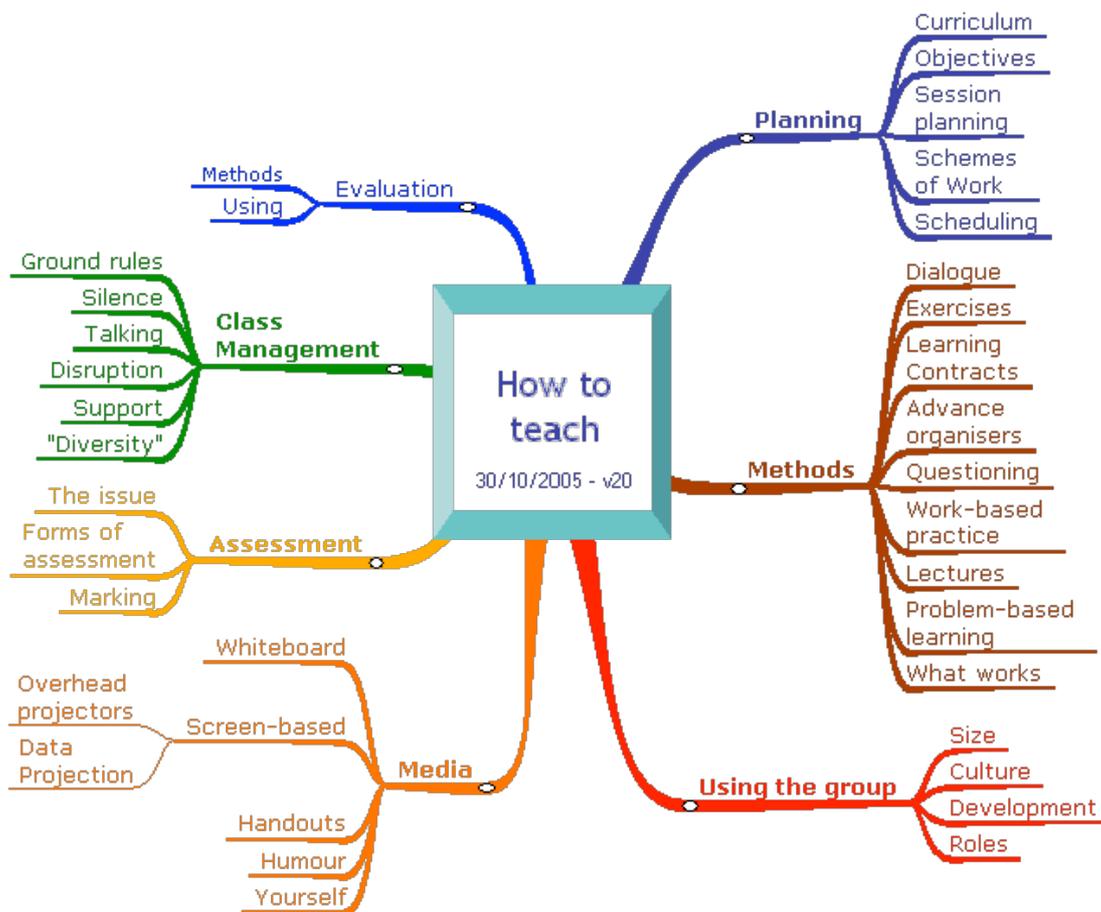# Observing

MA Sonic Arts Class: *Signals, Sounds and Senses*
Topic*: Acoustic Measurements*
Lecturer: *Dr. Stéphanie Bertet*
Date: *30 November 2011*

Preparation:
The following mind map by Atherton (2011) served as a good way of deepening my understanding of teaching approaches before commencing the POT of Stéphanie's MA class.

Atherton J S (2011) *Teaching and Learning; Contents* [On-line: UK] retrieved 2 January 2012 from
http://www.learningandteaching.info/teaching/contents.htm

In observing Stéphanie's MA class, I was aware that observing is as important, if not more so, as being observed. It comprises "watching, listening and inferring" (Shortland, 2004, p. 220), and from previous experiences I knew that one can learn a lot as an observer, discussing the tutor's approach and even adopting their own imaginative teaching techniques (Blackwell & McLean, 1996, p. 162). The peer observation of Stéphanie's MA "Sound and Senses" class consisted of four stages:
- a pre-observation meeting with Stéphanie just before the teaching
- the observation of the class itself
- the production of a written record
- and a feedback session (see Fullerton, 1999, p. 224, & Shortland, 2004, p. 221, for a similar structure). These stages are generally considered important to the success of the process overall.
Other writers, including Orsmond (1997), classified just 3 stages, which are:
1) Preparation
2) Observation

3) Follow-up Discussion

MacKinnon (2001) also classified a three-step approach to giving feedback:
1) A time-log review
2) The listing of strength and weaknesses
3) A focusing summary

Gareth Jones' guidance on observation of teaching (1993) was a useful preparation in order to understand what would be observed and how it would be done.

Pre-observation meeting
Scholars have argued that the person observed needs to feel in charge of the process and outcome in order to dissolve inherent power issues (Shortland, 2004, p. 223). A good way of doing this is for the observée to outline their personal objectives before being observed. Blackwell and McLean (1996, p. 158) argue for the need of having clear aims and objectives agreed between the participants, in order for peer observation to become a key element of lecturers' professional development.
In my pre-observation meeting I wanted to understand the context of Stéphanie's teaching sessions, especially since my insight into the specific topic was not great. I wanted to find out students' level of understanding and the objectives of the session (see Fullerton, 1999, p. 224; Jones, 1993, p. 31; Orsmond, 1997, p. 10), as the topic to be discussed was of highly technical nature.
The pre-observation meeting revealed that this was the first of a 3-week lecture session, and the learning outcomes for the entire module (see Appendix 3 for module outline) is to "understand the broad field of sonic arts in the context of its history and its many disciplines and to develop cross-disciplinary languages that can serve as a basis for establishing collaborative networks in creative projects". The aims for this specific session were to introduce students to the basics of room measurements, so that they would learn about
1) room parameters, and
2) impulse response/measurement

For this session, two groups of students had been chosen to present on the above topics. All students had received hand-outs beforehand in order to prepare for the session.

Observation
I based my observations on two main pro-formas (please refer to Appendix 1+2 for the pro-forma): Phil Race's 2007 "Peer feedback on a Lecture", and the pro forma "Peer Observation of Teaching" from SDU, University of Birmingham October 2005. Brown et al (1993) also offered many practical tips, especially chapter 9 which provides several checklists, useful when considering which to choose for my own POT. Those lists were intended as both a guide for me as observer and as a means for structuring the issues in the pre-observation meeting (Blackwell & McLean, 1996, p. 160; Clift & Imrie, 1987, pp. 122-3).
The two main areas covered by Race's proforma were:
1) 'aspects of the lecturer' which included first impression, context, learning outcomes, tone and style of delivery, visual aids and body language, including tone and diction. and
2) 'aspects of the lecture", which included students' engagement, handouts, learning environment, students questions and answers.

In the process of observing I was conscious that observed lecturers can be tempted to provide a 'model' class, employing mainly teaching methods that they know will earn them positive feedback (see Cosh, 1999, p. 24; MacAlpine, 2001, p. 565). This

phenomenon that the very process of being observed will change the behaviour of the observées (lecturer and students) has been widely argued in the educational literature (Fullerton, 1999, p. 225; Jones, 1993, p. 32).

As Stéphanie did not introduce me to the students as an observer but as someone who wanted to find out more about the topic, it seemed that the students were very relaxed about my presence. Also, the students knew me very well, in particular as I had just finished a 3-week topic with them. It might be worth pointing out that Jones (1993) suggests that the observer be introduced as an observer and that students should receive an explanation as to why the observer is there (1993, p.32). However, due to our familiarity with all the students it seemed a more natural thing not to be introduced as an observer.

16 students were present, and Stéphanie gave a short overview of the upcoming 3 weeks and the themes. This was good as students were informed of what to expect over the next two weeks.

The venue in which the POT took place was a difficult space, as each student was facing an individual desktop computer. The only space for me to sit was in front of the class, next to the lecturer herself. Although I did not feel exposed, it seemed awkward to be in such central position. However, I felt that I managed to focus on the tutor's delivery style and students' engagement, in particular as I had limited knowledge of the specific subject matter. The MA students gave 'Powerpoint' presentations, during which I could take notes on my laptop. In particular, my own limited understanding of the topic seemed helpful, as I was able to put myself into the position of the students, and consider whether the tutor was given clear instructions and explanations. This led to an overall good session, which provided "a rare opportunity for an observer to see and analyse what students are actually doing" (Fullerton, 1999, p. 221).

I noticed how nervous the lecturer was, and although prepared, she appeared rather under-prepared. The students presented on specific technical topics and explained technical terms, and it became obvious that several of the presenters struggled to explain terms to other students. Stéphanie provided some explanations of technical concepts, although it was clear that she was not prepared for this (a pen for the whiteboard was missing and the provision of extra graphics or a or an extra hand-out would have been essential). She may have also wanted to have her own slides as a back up for when students were not able to explain terms themselves. Towards the middle of the lecturer Stéphanie seemed to 'warm-up' as she was getting used to the idea of having to provide extra clarification. The whiteboard was used more extensively to explain difficult concepts. Lecturers tend to assume that topics are easy, but in this MA class students really needed the extra explanations and help.

At times the student presenters used technical terms ('Sabine formula', MLS) and it became obvious that others in the class were not following.

It occurred to me that student presentations can be problematic, especially since some students may have a more advanced knowledge, but might not manage to explain basic concepts very well. The lecturer always needs to have extra explanations at hand for when students introduce new terms.

At times, students in the MA class seemed puzzled and voiced their concern whether the calculations they had made (on the absorption of humidity in the Boston Symphony Hall) were in fact correct. The lecturer could have reassured students of their results or gone through the process with the class so that each student understood the calculations. Specifically, the topic seemed to lend itself to a few practical demonstrations on reverberation, for instance giving an example in the teaching room itself.

My general observations were that Stéphanie should have been more aware of the energy in the room, especially as the room was getting warm since the windows were closed and the students lost concentration.

I also noted that when Stéphanie spoke or when she posed questions, she did not address all students, and thus tended to exclude several in the class. It was evident that the venue was rather noisy, and did not easily facilitate everybody's involvement; therefore, the lecturer must make an extra effort in a space like that.

I would have liked to see the lecturer give a concise summary of the students' presentations, addressing questions such as:
What should the students have understood from the presentation?
What were the main things that were explained?
Towards the end a lively discussion ensued and students were engaged in several practical exercises, with Stéphanie showing pictures, focussing students' attention well. I felt that there could have been a conclusion, outlining the main concepts from the two presentations, and I suggested that the lecturer point students, who were not able to follow the technical explanations, to some basic references and books.

Post - observation
After the POT, I produced a written report detailing the issues outlined above and we also had a short verbal feedback session.

Conclusion
The peer observations showed that it is essential to be well prepared, and that it should be carried out by an experienced teacher in order to provide positive and critical feedback which can enhance a lecturer's professional development. As peer observation becomes more commonplace in tertiary institutions, so too will the discussion of teaching techniques and theories (Blackwell & McLean, 1996, p. 162). Our School, although needing to implement peer observation to assure consistent quality of teaching coherent with overall university standards, aims to include all the participants in a mutually productive co-learning partnership, and thus works more towards a 'Community of Practice' (CoP), a concept developed by Wenger (1998). Ultimately, this type of cooperative environment alongside well carried-out peer observation can only be beneficial for the improvement of teaching and learning in our School.

<div align="right">(3,246 words)</div>

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URL1:
The University of Nottingham's Professional Development site: http://pd.nottingham.ac.uk/eng/Learning-Teaching/Peer-Observation (Accessed: 2 January 2012)

URL2:
RLTPA: Overview of Reflecting on Learning and Teaching in the Performing Arts: http://rltperformingarts.org. (Accessed: 3 January 2012)

APPENDICES OVERVIEW

Appendix 1:
Pro-forma: Phil Race (2007) "Peer feedback on a Lecture"

Appendix 2:
Pro-forma: "Peer Observation of Teaching" from SDU, University of Birmingham
October 2005

Appendix 3:
Module outline, MA Signals Sounds and Senses

Appendix 4:
Module Outline, UG 3rd year UG Recital Module

Appendix 1:
Pro-forma: Phil Race (2007) "Peer feedback on a Lecture"

Please contact the author for a copy of this appendix

Appendix 2:

Pro-forma: "Peer Observation of Teaching" from SDU, University of Birmingham
October 2005

Please contact the author for a copy of this appendix

Module title	**Signals, Sounds and Senses**
Module code	**MUS 7080**

Instructors	Maarten Van Walstijn, Eric Lyon, Stephanie Bertet
Module Convenor	Stephanie Bertet (s.bertet@qub.ac.uk, ext 4457)

Teaching schedule:

Lectures	Wednesday, 10:00 – 1:00pm MA Lab

Aims and Objectives

This module consists of three related components that together provide the students with a solid foundation in the technological tools needed for exploring the Sonic Arts. The first component focuses on synthesis and processing of sound, introducing basic concepts such as sampling, modulation synthesis, additive synthesis, digital filters and artificial reverb. The second component builds upon this theoretical basis, forming a practical introduction to sound synthesis and processing techniques. The final component of the module gradually moves towards practical acoustics, introducing concepts and methods of measurement and evaluation from both physical and psychoacoustic perspectives.

Learning Outcomes

Specific projects enable the student to gain an understanding of the compositional potential of the programs and to see how they might influence the music created.

Skills

Broad-based skills in using contrasting computer hardware and software environments.

Course Outline

1	*Introduction*	MvW+EL+SB	overview; start with Max/MSP; start with Matlab. (math review)	Max MSP tutorials; Matlab tutorial; math review questions
2	*Fundamentals of Sound Synthesis*	MvW	Sound Synthesis Definition & Contexts; Synthesis on Digital Processors, Sampling, Aliasing; Wavetable Lookup Synthesis, Pitch Changes, Amplitude Envelopes; Unit generators, Patching; Computational Demands, Real-Time; Parameter Control; Main Synthesis Techniques; Sampling, Looping, Transitions; Subtractive Synthesis, Filters, Vocoders.	Theory + Max/MSP
3	*Additive Synthesis*	MvW	Sine Waves, Fourier Series; Additive Synthesis with Sine waves; Analysis/Re-Synthesis with the FFT / IFFT; Partials, Partial Tracking; Spectrum, Sonogram, Waterfall Plot; Additive Analysis Re-Synthesis, Applications, Data Representation/Reduction Methods; Phase Vocoders /Spectral Processing	Theory + Max/MSP
4	*Modulation*	MvW	Signal Modulation; Ring Modulation (RM);	Theory + Max/MSP

	Synthesis		Amplitude Modulation (AM); Frequency Modulation (FM); Waveshaping (WS); Discrete Summation (DS)	
5	*Filters & Delay Lines*	MvW	Digital Filter Facts; Basic Digital Filters; IIR Filters; FIR Filters; Filter Types; Filter Frequency Response; Filter Analysis using the Z-transform; Examples / MSP externals	Theory + Max/MSP
6	*Reverberation Algorithms*	MvW	Acoustic Wave Propagation; Echoes & Reflections; Modelling Reflections; Perceptual Approach; Combining Early Echoes with late Reverberation; Modelling Late Reverberation; Comb & Allpass Filters; Feedback Delay Networks	Theory + Max/MSP
7	*FFTease*	EL	Spectral processing of sound with FFTease externals; Phase-vocoder based frequency scaling; Time scaling; Spectral tuning; Cross synthesis	Max/MSP
8	*Filter Design*	EL	The filter design tool in MATLAB; IIR and FIR filters; Repurposing filter coefficients for practical applications in Max/MSP, Csound and SuperCollider	MATLAB + Max/MSP + JavaScript + Csound + SuperCollider
9	*Creative DSP*	EL	Programmatic exploration of sound synthesis algorithms in Max/MSP; Modular design; Granular Synthesis; Iterative processing.	Max/MSP
10	*Acoustics measurements*	SB	Measure of impulse response – Theory and practice	Theory + Matlab + Lab work
11	*Psychoacoustics*	SB	Overview of the ear, loudness, localisation cues	Theory + Discussion
12	*Experiment Design*	SB	Problematic of listening experiment. Test procedure design, review of bias, results analysis …	Theory + Discussion + Exercise

Assignments

Component 1: problem set (theory + Max/MSP), dead-line probably in/around start of week 8

Component 2: electroacoustic composition, deadline probably in/around start of week 12

Component 3: Listening experiment, deadline January 2012

Readings

Computer Music Tutorial. Curtis Roads (MIT Press, 1996)

An introduction to the Psychology of Hearing. Brian C. J. Moore (Academic Press, 2001)

http://cycling74.com/category/articles/tutorials/

BMUS Performance 3 - Overview
Module Codes: MUS3072, MUS3074, MUS3082, MUS3083

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Administrative matters
Mrs. Audrey Smyth
(Performance Administrator)
</div>

Welcome to Performance 3 !
General:
Time/Location: Thursdays, 2.30 - 4.30pm/Harty Room

The class consists of a mix of warm-up games and exercises as well as regular performances by the students. Later in the year, students will be expected to conduct some of the warm-up exercises themselves. Each performer is expected to leave a copy of their music in the accompanist's and in my pigeonhole on the **Monday** preceding their performance slot.
There will be a 'rota' (circulated during classes) in which students can add their names for the semester's performances.

Assessment:

First Study (Solo Performance): 80%

Production Diary: 10% (max. 4000 words for double recitalists, max. 3000 words for single recitalists)

Continual Assessment: 10% (Performance seminar contributions as outlined in the Handbook)

Important Dates:
See also UG Performance Handbook for details

13 February 2012	UG program submissions due: electronic form to F. Schroeder
24 February 2012, 1.10pm	Belfast Music Society Student Concert *Theme: 'Patrons, Passions and Performers'* **Proposals due 8th December 2011**
21 May 2012: midday	Production Diary due
21-23 May 2012	Mock recitals (peer assessed)
mid-June 2012	Final recitals
Summer	Graduation !!!

Continual Assessment and Feedback:
Continual Assessment consists of performances and attendance at weekly seminars, set peer-review tasks during mock recitals, attendance at lunchtime concerts and masterclasses and video recording.

Regular feedback will be given during weekly platform classes by the tutor as well as by peers.
Training for giving such feedback will be provided by the tutor, and students will learn to apply performance marking criteria in an effective and professional way.
Pairs of students will be allocated during the Mock recitals in May to give critical, written feedback to their peers. The written 'Mock report' form part of the student's mark for continual assessment.
As part of the feedback process video recordings will be used and students will learn to use and engage with this technology. The School's technician will lead an initial session during week 2 on introducing the technology.
Students are expected to attend and critically contribute to the weekly performance seminar at which each student is expected to perform a short piece or excerpt of a work every two to three weeks.
In addition, there will be several occasions when visiting artists/lunchtime recitalists will give masterclasses, which students will need to attend.
Assessment is based on the combination of (1) the developing quality of the student's seminar presentations, (2) the student's detailed constructive criticisms of others through peer-review tasks, and (3) the student's overall attendance.

Learning Outcomes:
By the end of this module, students will be able to deliver a public performance of a diploma standard, while demonstrating an ability to consider the repertory in a critical context. They will be able to analyse and evaluate relevant performance practices and gain experience in providing informed and valuable written feedback to their peers. Students will also learn the basics of video recording and editing for the purpose of giving feedback.

Skills :
Students will be able to:
- develop performing skills through private tuition and weekly performance classes
- attain a high standard of instrumental technique
- project a considered interpretation in performance
- contextualize chosen repertory in an historically informed manner

Additionally, students will be able to:
- identify, analyse and solve problems by prioritizing tasks, coping with complexity, setting achievable goals and taking action
- apply subject knowledge and understanding from the degree pathway
- possess high level transferable key skills such as the ability to work with others in a team (peer assessment), to communicate (both verbally and in writing), influence, negotiate and resolve conflict
- display interpersonal sensitivity, global and cultural awareness, moral and ethical awareness and be able to adjust their behaviour accordingly
- have the ability and desire to learn for oneself and from others and improve one's self-awareness and performance, to uphold the values of lifelong learning and demonstrate emotional intelligence
- demonstrate confidence and motivation to start and finish a task
- learn to cope with stress and performance anxiety
- demonstrate critical evaluation of the outcomes of professional practice
- reflect on and evaluate their own practice