

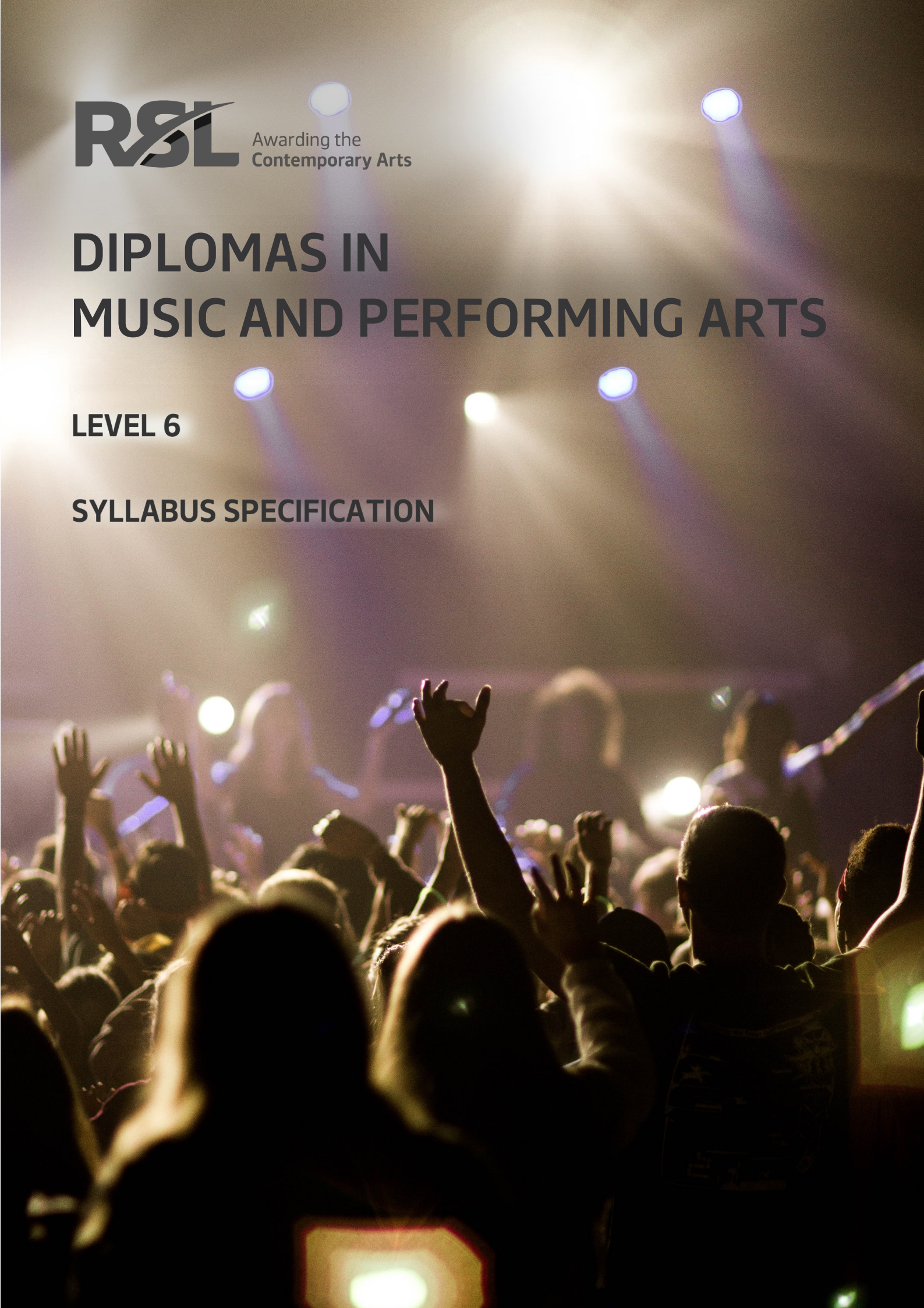


Awarding the
Contemporary Arts

DIPLOMAS IN MUSIC AND PERFORMING ARTS

LEVEL 6

SYLLABUS SPECIFICATION



Level 6 Diplomas in Music and Performing Arts

Syllabus Specification

August 2019

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FOREWORD

RSL's Level 6 Professional Diploma Syllabus 2019 has been designed to build upon RSL's Level 4 Professional Diploma and graded examinations in both Music and Performing Arts. It is aimed at candidates already working in the music and performing arts industry with the evidence required being based on each candidate's individual industry practice. This has resulted in an accessible and relevant qualification that offers the opportunity for learners to self-study and achieve units at a pace that fits with their professional and other educational commitments.

This specification guide serves three purposes:

- To provide regulatory information surrounding the qualification
- To provide an overview of qualification structure and content
- To provide content and assessment specification relevant to the qualification

RSL's Level 6 Professional Diploma continues to provide a progressive mastery approach to music and performing arts and an enjoyable experience for all learners.

INTRODUCTION

Welcome to the RSL 2019 syllabus for Professional Diplomas at Level 6. This syllabus guide is designed to give candidates practical information on the Level 6 Professional Diploma qualification run by RSL.

The RSL website www.rslawards.com has detailed information on all aspects of our qualifications, including repertoire lists, downloadable templates for case studies and evaluations and registration information.

This Syllabus Guide outlines the following qualification:

RSL Level 6 Professional Diploma (LRSL)

The Value of RSL Qualifications

RSL advocates an open access approach to qualifications, providing a range of syllabi, designed to accommodate a wide variety of candidates of different ages, experience and levels of achievement. RSL qualifications are listed on the Regulated Qualifications Framework (RQF) in England and Northern Ireland by the Office of Qualifications and Examinations Regulation (Ofqual), in Wales by Qualifications Wales and in Scotland by the Scottish Qualifications Authority. RSL is committed to maintaining and improving its reputation for excellence by providing high quality education and training through its syllabi, examinations, music and resources.

Period of Operation

This syllabus specification covers Diploma qualifications from April 2019.

QUALIFICATION PATHWAYS

RSL offers **three** pathways for Diploma at Level 6: Performance, Working as a Creative Professional and Teaching. Candidates are permitted to study **one** Level 4 Professional Diploma unit as part of their Level 6 Professional Diploma.

PERFORMANCE	CREATIVE ENTERPRISE	TEACHING
Two Core (compulsory) Units	Three Core (compulsory) Units	
Advanced Repertoire and Technical Skills (Double)	Collaborative Production	Understanding Learning
Artist Analysis	Developing Your Brand as a Creative Professional	Planning, Facilitating and Evaluating Learning
	Developing Your Business as a Creative Professional	Inclusive Learning and Pedagogical Approaches
One choice of optional unit from the following list		
Advanced Repertoire and Technical Skills (Second Discipline)	Advanced Repertoire and Technical Skills (Single)	Advanced Repertoire and Technical Skills (Single)
Collaborative Production	Inclusive Learning and Pedagogical Approaches	Artist Analysis
Developing Your Business as a Creative Professional	Planning, Facilitating and Evaluating Learning	Collaborative Production
Developing Your Brand as a Creative Professional	Quality Assurance of Assessment	Developing Your Business as a Creative Professional
Inclusive Learning and Pedagogical Approaches	Artist Analysis	Developing Your Brand as a Creative Professional
Planning, Facilitating and Evaluating Learning	Safe Teaching (level 4)	Quality Assurance of Assessment
Quality Assurance of Assessment	Self-Care for Creative Professionals (level 4)	Safe Teaching (level 4)
Self-Care for Creative Professionals (Level4)	Understanding Learning	Self-Care for Creative Professionals (Level4)
Safe Teaching (level 4)		
Understanding Learning		

OVERVIEW

QUALIFICATION OVERVIEW

QUALIFICATION TITLE	QAN	TOTAL NO. OF UNITS	GUIDED LEARNING HOURS	CREDIT	TOTAL QUALIFICATION TIME
RSL Level 6 Professional Diploma	603/4855/0	3/4	40	40	400

UNIT OVERVIEW

UNIT TITLE	UNIT CODE	GUIDED LEARNING HOURS	CREDIT	TOTAL QUALIFICATION TIME
Advanced Repertoire and Technical Skills (Double)	PD601	20	20	200
Advanced Repertoire and Technical Skills (Single)	PD602	10	10	100
Advanced Repertoire and Technical Skills (Second Discipline)	PD603	10	10	100
Artist Analysis	PD604	10	10	100
Collaborative Production	PD605	10	10	100
Developing Your Business as a Creative Professional	PD606	10	10	100
Developing Your Brand as a Creative Professional	PD607	10	10	100
Inclusive Learning and Pedagogical Approaches	PD608	10	10	100
Planning, Facilitating and Evaluating Learning	PD609	10	10	100
Quality Assurance of Assessment	PD610	10	10	100
Understanding Learning	PD611	10	10	100
Self Care for Creative Professionals (Level 4)	PD412	10	10	100
Safe Teaching (Level 4)	PD413	10	10	100

ASSESSMENT OVERVIEW

ASSESSMENT	
Form of Assessment	All assessments are carried out by external examiners. Candidates are required to carry out a combination of practical tasks and underpinning theoretical assessment.
Unit Format	Unit specifications contain the title, unit code, credit level, credit value, learning outcomes, assessment criteria, grade descriptor, and types of evidence required for the unit.
Bands of Attainment	There are four bands of attainment (distinction, merit, pass and unclassified) for the qualification as a whole.
Evidence Limits	Evidence limits are set to give an indication of the typically required amount of information to achieve the learning outcomes. Candidates may exceed the limits by 20%, this applies to all written and audio/video evidence. (see page 12 on combining Evidence Limits)
Quality Assurance	Quality Assurance ensures that all assessments are carried out to the same standard by objective sampling and re-assessment of candidates' work. A team of external examiners is appointed, trained and standardised by RSL.

QUALIFICATION SUMMARY

AIMS & BROAD OBJECTIVES

The aims of Diploma qualifications at levels 4 and 6 are:

- To provide progression from the graded examinations progressive mastery framework
- To provide opportunities for learners to develop skills, knowledge and understanding of specialist areas such as teaching or working in the creative industries.
- To provide progression within the Diploma pathways for management and/or higher level technical and professional skills, knowledge and understanding.

Diploma qualifications in Performing and Creative Enterprise are suitable for candidates in the 16–18, 19+ age groups. Diploma qualifications in Teaching are suitable for candidates aged 18+.

PROGRESSION

The Diploma qualifications are designed to allow opportunities for flexible progression routes through the choice of optional units which will allow learners to tailor qualifications to meet their own specific needs for either working within the creative industries or for further progression to further training or education.

QUALIFICATION STRUCTURE

The Diploma qualifications have a set of core mandatory units which all learners choosing the pathway will take, which will be supplemented by further optional units.

The Advanced Technical Skills (Double) unit is 20 GLH and 200 TQT in size. All other units are 10 GLH and 100 TQT in size. Qualification structures and options reflect the double unit's size in the range of core and optional units that can be chosen.

Learners may take one level 4 unit as part of their optional unit choice. These units are:

- Safe Teaching
- Self-care for creative professionals

ENTRY REQUIREMENTS

There are no entry requirements for these qualifications. However, candidates should be aware that there will be an expectation of technical knowledge and understanding covered in previous qualifications.

Applicants for the Teaching pathway must be **18 years of age or older** at the time of certification, and must send a scanned copy of their birth certificate/passport/other proof of date of birth with their entry. Applicants under 18 years of age choosing the Performance or Creative Enterprise pathways may choose elective units from the teaching pathway.

It is recommended that candidates have some experience of teaching theory and practice prior to taking units with a teaching and learning focus as these units will require evidence of the candidate's teaching practice.

For further details on assessment and fees and to apply for your Professional Diploma qualification please visit the RSL website at www.rslawards.com

ASSESSMENT INFORMATION

ASSESSMENT METHODOLOGY - UNITS

The grade awarded to each learner in each unit will depend in practice upon whether the learner has met the grading criteria overall. Learners will need to fulfil all of the learning outcomes contained within the unit in order to be eligible for grading at pass level or above.

All assessment is criterion referenced, based on the achievement of the specified learning outcomes (LOs). The grading criteria relating to each unit will be used to grade work submitted. The following table provides the possible combinations of grades awarded for learning outcomes, and how these are aggregated into a grade for the unit:

Total Learning Outcomes: 1

TOTAL PASSES	TOTAL MERITS	TOTAL DISTINCTIONS	UNIT GRADE
1	0	0	Pass
0	1	0	Merit
0	0	1	Distinction

Total Learning Outcomes: 2

TOTAL PASSES	TOTAL MERITS	TOTAL DISTINCTIONS	UNIT GRADE
2	0	0	Pass
0	2	0	Merit
1	0	1	Merit
1	1	0	Merit
0	0	2	Distinction
0	1	1	Distinction

"Total Learning Outcomes 3" on following page...

Total Learning Outcomes: 3

TOTAL PASSES	TOTAL MERITS	TOTAL DISTINCTIONS	UNIT GRADE
2	1	0	Pass
3	0	0	Pass
1	1	1	Merit
1	2	0	Merit
2	0	1	Merit
0	2	1	Merit
0	3	0	Merit
1	0	2	Distinction
0	0	3	Distinction
0	1	2	Distinction

RETAKEING UNIT ASSESSMENTS

On receipt of summative assessment unit results, learners are permitted one further attempt (at an additional charge) for any or all learning outcomes within any assessed unit. This is uncapped and is available to any learner, regardless of the original grade awarded.

GUIDE TO REFERENCING

It is advised that all referencing utilises the Harvard style: <https://www.mendeley.com/guides/harvard-citation-guide>

EVIDENCE LIMITS

Evidence limits may be observed individually or combined. For example, a submission for unit PD601 could consist of 2250 words or 15 minutes of audio/visual, or alternatively, 1125 words and 7.5 minutes of audio/visual. Combined limits can be proportioned in any way.

The required word count is for the main text of the written evidence only, and does not include appendices and tables.

ASSESSMENT METHODOLOGY - QUALIFICATION

Learners will need to pass all of the units contained within the qualification in order to be eligible for grading at pass level or above. To work out the grade that is achieved for the qualification, the following methodology is used.

The credit value of the unit divided by 4 and multiplied by the Grade Multiplier giving a unit score:

Grade Multiplier

Pass = 2

Merit = 3

Distinction = 4

e.g. **Unit credit value** \div **4** \times **Grade Multiplier** = **Unit Score**

10 \div 4 \times 3 (merit) = 7.5

The total unit scores are combined and divided by the sum of the total credits available for the qualification. In the case of diplomas this is 40. This gives the total qualification score which can be made into a percentage.

86%–100% Distinction

63%–85% Merit

50%–62% Pass

UNIT 1	UNIT 2	UNIT 3	UNIT 4	GRADE FOR QUALIFICATION
Pass	Merit	Distinction	Pass	Merit
Unit Credit \div 4 \times Grade Multiplier	Unit Credit \div 4 \times Grade Multiplier	Unit Credit \div 4 \times Grade Multiplier	Unit Credit \div 4 \times Grade Multiplier	Total Unit Score \div 40 = Qualification Score
$(10 \div 4) \times 2 = 5$	$(10 \div 4) \times 3 = 7.5$	$(10 \div 4) \times 4 = 10$	$(10 \div 4) \times 2 = 5$	$5 + 7.5 + 10 + 5 = 27.5$ Then divide the total sum by 40 $27.5 \div 40 = 69\%$

The following tables provide some examples of possible combinations of grades awarded for units, and how these should be aggregated into a grade for the qualification:

CREATIVE ENTERPRISE & TEACHING

UNIT 1	UNIT 2	UNIT 3	UNIT 4	GRADE FOR QUALIFICATION
Pass	Merit	Pass	Pass	Pass
$(10 \div 4) \times 2 = 5$	$(10 \div 4) \times 3 = 7.5$	$(10 \div 4) \times 2 = 5$	$(10 \div 4) \times 2 = 5$	$22.5 \div 40 = 56\%$
Unclassified	Pass	Pass	Distinction	Unclassified
0	-	-	-	-
Merit	Merit	Distinction	Distinction	Distinction
$(10 \div 4) \times 3 = 7.5$	$(10 \div 4) \times 3 = 7.5$	$(10 \div 4) \times 4 = 10$	$(10 \div 4) \times 4 = 10$	$35 \div 40 = 88\%$
Pass	Pass	Merit	Merit	Merit
$(10 \div 4) \times 2 = 5$	$(10 \div 4) \times 2 = 5$	$(10 \div 4) \times 3 = 7.5$	$(10 \div 4) \times 3 = 7.5$	$25 \div 40 = 63\%$

PERFORMANCE

UNIT 1 (DOUBLE)	UNIT 2	UNIT 3	GRADE FOR QUALIFICATION
Merit	Pass	Merit	Merit
$(20 \div 4) \times 3 = 15$	$(10 \div 4) \times 2 = 5$	$(10 \div 4) \times 3 = 7.5$	$27.5 \div 40 = 69\%$
Pass	Pass	Merit	Pass
$(20 \div 4) \times 2 = 10$	$(10 \div 4) \times 2 = 5$	$(10 \div 4) \times 3 = 7.5$	$22.5 \div 40 = 56\%$
Distinction	Merit	Pass	Merit
$(20 \div 4) \times 4 = 20$	$(10 \div 4) \times 3 = 7.5$	$(10 \div 4) \times 2 = 5$	$32.5 \div 40 = 81\%$
Unclassified	Pass	Distinction	Unclassified
0	-	-	-
Merit	Distinction	Distinction	Distinction
$(20 \div 4) \times 3 = 15$	$(10 \div 4) \times 4 = 10$	$(10 \div 4) \times 4 = 10$	$37.5 \div 40 = 94\%$

ACCESSING DATA AND INFORMATION

Learners will be able to review their progress of their study through the learner pages. These are learner specific and can be accessed through a personal password system, which will allow a learner to look at their own records of unit registration and achievement but not those of any other learner.

EXPECTATIONS OF KNOWLEDGE, SKILLS & UNDERSTANDING

The Level 6 Professional Diploma will contain assessment outcomes at Level 6 which are broadly equivalent to an undergraduate degree. Learners will need to ensure that they can access the appropriate training or learning opportunities to gain the skills, knowledge and understanding required for this level.

Learners can complete this qualification at their own pace and no specific form of training is required. However, it is recommended that learners contact a suitable trainer or mentor who will be able to provide them with opportunities for learning and practical application of skills.

QUALITY ASSURANCE

All RSL qualifications are standardised according to the processes and procedures laid down by RSL.

CANDIDATE ACCESS AND REGISTRATION

ACCESS AND REGISTRATION

The qualifications will:

- be available to everyone who is capable of reaching the required standards
- be free from any barriers that restrict access and progression
- offer equal opportunities for all wishing to access the qualifications

At the point of application, RSL will ensure that all candidates are fully informed about the requirements and demands of the qualification.

Candidates may enter online for any of the qualifications. Candidates are encouraged to complete the qualification in 1 year from the date of registration. Extensions to this time can be applied for by directly contacting RSL awards at info@rslawards.com.

RECOMMENDED PRIOR LEARNING

Candidates are not required to have any prior learning for these qualifications. However, candidates should ensure that they are aware of the requirements and expectations of the qualifications before entering for an assessment.

FURTHER INFORMATION AND CONTACT

APPROVAL OF REPERTOIRE

All repertoire should be agreed at least 6 weeks in advance of the submission of the video with RSL. Chosen repertoire will be checked to ensure that it is comparable to the standard of the indicative repertoire lists and approval will be given once this check is complete.

You must submit complete programmes and may send in only one complete programme for approval at any time. We are unable to consider approval of individual pieces. RSL will aim to approve programmes within 15 working days. If RSL is unable to approve programmes within this time you will be notified accordingly.

If the proposed repertoire is agreed, RSL will issue a permission statement, which will remain valid for six months. You should submit the evidence for this unit within this timescale.

If the proposed repertoire is not agreed, RSL will contact the learner by email. The learner should then change piece(s) as necessary and re-submit the whole programme (or replace the whole programme with pieces from the relevant repertoire list).

In approving programme proposals we do not consider either timing or balance. The approval is simply in terms of technical and musical difficulty, and it is the learner's responsibility to design an appropriate and balanced programme that complies with the stipulated timings.

RSL cannot accept responsibility if you submit evidence for this unit before requesting approval for your programme. RSL's decision on approval of any item or programme is final.

The indicative repertoire can be viewed in the downloadable resources for the unit, which can be found on your RSL account after registration, or by signing into your account and following the weblink below:

<https://cloud.rslawards.com/secure/diplomas/download-resources>

INTERNATIONAL LEARNERS

Units in this syllabus document are drafted to take account of legislation and regulations applicable in the UK. If studying outside of the UK, please indicate the relevant legislation and regulations for the country in which you reside, including links to websites or other resources as appropriate.

COMPLAINTS & APPEALS

All procedural complaints and appeals, including malpractice and requests for reasonable adjustments/special considerations, can be found on the RSL website www.rslawards.com.

EQUAL OPPORTUNITIES

RSL's Equal Opportunities policy can be found on the RSL website www.rslawards.com

CONTACT FOR HELP & SUPPORT

All correspondence should be directed to:

RSL
Harlequin House
Ground Floor
7 High Street
Teddington
Middlesex
TW11 8EE

Or info@rslawards.com

UNIT SPECIFICATIONS

ADVANCED REPERTOIRE AND TECHNICAL SKILLS

(DOUBLE)

Unit Code: PD601

GLH: 20

Total time for the unit: 200

AIMS/PURPOSE

This unit follows the progressive mastery framework of graded examinations at Grades 1-8 and vocational graded examinations in dance at Intermediate and Advanced Foundation and the Advanced Technical Skills unit in the level 4 Diploma. The aim of this unit is to further develop advanced technical skills beyond the standard required for level 4 and present these through a practical performance.

UNIT CONTENT

WHAT ARE ADVANCED TECHNICAL SKILLS?

These are skills that would be considered to be more complex than those demonstrated for Level 4.

Broadly speaking, these skills include:

- The ability to show technical mastery and personal style in performance.
- The use of an extensive vocabulary of musical skills and/or dance movements and/or acting skills
- Assured musicality and artistry
- The ability to demonstrate a performance as a coherent entity in a confident and assured manner through:
 - Integrating personal knowledge and experience with the repertoire required in a chosen discipline/instrument.
 - Appropriate subtleties of performance
 - Evidence of varied and challenging work being undertaken
 - The ability to communicate subtleties of interpretation effectively.
 - The ability to interpret the repertoire for a chosen discipline/instrument with a developing sense of individuality and style.
- An adaptable, self-confident approach to performance skills.

The content of the performance is dictated by the complexity of the repertoire chosen for an individual discipline/instrument. You may choose one of the following disciplines/instruments which is offered by RSL:

Music – Any discipline that RSL currently offers at Grade 8.

Dance – Street, Jazz.

Performing Arts – Musical Theatre/Acting disciplines (Acting and/or Singing and/or Dancing) – you will need to specify which disciplines you will be demonstrating as part of your rationale for the choice of repertoire.

You will be expected to perform a programme of own choice pieces with a duration of 30 minutes.

LIVE PERFORMANCE TO AN AUDIENCE

The pieces chosen for this unit can be performed either as solo or accompanied. The accompaniment can be live or via a backing track. If a backing track is used, another person can be present to operate any technical equipment.

The audience for the performance should be **a minimum of two people** who are at the performance for the purpose of viewing it. The audience should not include others involved in the production of the performance including the teacher/tutor.

CHOOSING APPROPRIATE REPERTOIRE

You should compile/choreograph and perform a varied and contrasting programme around a theme of your own choosing. The programme should be of the required duration and result in a balanced performance.

All programmes must consist of **a minimum of two pieces**. These can be own choice pieces or drawn from the indicative repertoire lists. The choice of pieces should be agreed in advance with RSL. Guidance on the choice of pieces at an appropriate standard is available.

At least one piece should contain an element of improvisation. The piece, section and the technique developed need to be detailed in the rationale.

APPROVAL OF REPERTOIRE

Please see page 17 of this specification for information about RSL's process for the approval of repertoire.

USE OF NOTES DURING THE EXAM

You may keep choreographic or musical notes with you during the performance if you wish to refer to these between pieces. However, these must not interfere with the performance or the level of audience engagement.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Plan a performance of advanced technical skills
2. Demonstrate advanced level technical skills through performance
3. Evaluate the performance

ASSESSMENT EVIDENCE

This unit will be assessed through the demonstration of performance. You should provide:

- A video of the continuous performance lasting 30 minutes.
- A plan and evaluation of a performance. The plan and evaluation should include:
 - The rationale for the pieces chosen, including the technical skills to be demonstrated and the theme.
 - A description of the preparation/rehearsal for the performance.
 - Identification of own technical strengths and areas for development with reference to specific elements of the performance.
 - An evaluation of the performance itself.

The recording needs to be continuous with no editing or post-production or alteration permitted, including pitch correction.

Evaluation evidence may be presented as written work, video presentation, or podcast. Total written must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

GRADING CRITERIA	
PASS	You showed a thorough knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure and clearly grasped structural features and complex elements of the repertoire with a little hesitation and some minor slips shown at points during the performance. You demonstrated a sound and secure understanding of interpretation and a developed awareness of the subtleties of performance and engagement with the audience. You provided a relevant and clear evaluation of the performance, your technical strengths and areas for development.
MERIT	You showed a thorough and confident knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for the performance and a detailed account of the preparation for it. The performance demonstrated secure, confident and clearly grasped structural features and complex elements of the repertoire with very minor hesitation and the occasional slip shown at points during the performance. You demonstrated a secure and confident understanding of interpretation and an understanding of the subtleties of performance and engagement with the audience. You presented a detailed and thoughtful evaluation of the performance, your technical strengths and areas for development.
DISTINCTION	You showed a comprehensive and convincing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for the performance and an insightful and confident account of preparation for it. The performance demonstrated highly secure and sustained structural features and complex elements of the repertoire throughout the performance. You demonstrated a highly secure and confident understanding of interpretation and a highly developed understanding of the subtleties of performance and engagement with the audience. You presented a comprehensive evaluation of the performance, your technical strengths and areas for development.

ADVANCED REPERTOIRE AND TECHNICAL SKILLS

(SINGLE)

Unit Code: PD602

GLH: 10

Total time for the unit: 100

AIMS/PURPOSE

This unit follows the progressive mastery framework of graded examinations at Grades 1-8 and vocational graded examinations in dance at Intermediate and Advanced Foundation and the Advanced Technical Skills unit in the Level 4 Professional Diploma. The aim of this unit is to further develop advanced technical skills beyond the standard required for Level 4 and present these through a practical performance.

UNIT CONTENT

WHAT ARE ADVANCED TECHNICAL SKILLS?

These are skills that would be considered to be more complex than those demonstrated for Level 4.

Broadly speaking, these skills include:

- The ability to show technical mastery and personal style in performance.
- The use of an extensive vocabulary of musical skills and/or dance movements and/or acting skills.
- Assured musicality and artistry
- The ability to demonstrate a performance as a coherent entity in a confident and assured manner through:
 - Integrating personal knowledge and experience with the repertoire required in your chosen discipline/instrument.
 - Appropriate subtleties of performance
 - Evidence of more varied and challenging work being undertaken.
 - The ability to communicate subtleties of interpretation effectively.
 - The ability to interpret the repertoire for your chosen discipline/instrument with a developing sense of individuality and style.
- An adaptable, self-confident approach to performance skills.

The content of the performance is dictated by the complexity of the repertoire chosen for an individual discipline/instrument. Candidates may choose one of the following disciplines/instruments offered by RSL:

Music – Any discipline that RSL currently offer at Grade 8.

Dance – Street, Jazz.

Performing Arts – Musical Theatre/Acting disciplines (Acting and/or Singing and/or Dancing) – you will need to specify which disciplines you will be demonstrating as part of your rationale for the choice of repertoire.

Candidates will be expected to perform a programme of own choice pieces with a duration of 20 minutes.

LIVE PERFORMANCE TO AN AUDIENCE

The pieces chosen for this unit can be performed either as solo or accompanied. The accompaniment can be live or via a backing track. If a backing track is used another person can be present to operate any technical equipment.

The audience for the performance should be **a minimum of two people** who are at the performance for the purpose of viewing it. The audience should not include others involved in the production of the performance including the teacher/tutor.

CHOOSING APPROPRIATE REPERTOIRE

You should compile/choreograph and perform a programme around a theme of your own choosing. The programme should be of the required duration and result in a balanced performance.

All programmes can be own choice pieces or drawn from the indicative repertoire lists. The choice of pieces should be agreed in advance with RSL. Guidance on the choice of pieces at an appropriate standard is available.

Please note that repertoire chosen should be suitable for a particular discipline or instrument and that a performance on multiple instruments or disciplines is not appropriate for this unit.

APPROVAL OF REPERTOIRE

Please see page 17 in this specification for information about RSL's process for the approval of repertoire.

USE OF NOTES DURING THE PERFORMANCE

You may keep choreographic or musical notes with you during the performance if you wish to refer to these between pieces. However, these must not interfere with the performance or the level of audience engagement.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Plan a performance of advanced technical skills
2. Demonstrate advanced level technical skills through performance
3. Evaluate the performance

ASSESSMENT EVIDENCE

This unit will be assessed through the demonstration of performance. Learners should provide:

- A video of the continuous performance of a duration of 20 minutes.
- A plan and evaluation of your performance. The evaluation should include:
 - The rationale for the pieces chosen, including the technical skills to be demonstrated and the theme.
 - A description of the preparation/rehearsal for the performance.
 - Identification of own technical strengths and areas for development with reference to specific elements of the performance.
 - A plan and evaluation of the performance itself.

The recording needs to be continuous with no editing or post-production or alteration permitted, including pitch correction.

Evidence of planning and evaluation may be presented as written work, video presentation, or podcast. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

GRADING CRITERIA	
PASS	You showed a thorough knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure and clearly grasped structural features, and complex elements of the repertoire with a little hesitation and some minor slips shown at points during the performance. You demonstrated a sound and secure understanding of interpretation and a developed awareness of the subtleties of performance and engagement with the audience. You provided a relevant and clear evaluation of the performance, your technical strengths and areas for development.
MERIT	You showed a thorough and confident knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for the performance, and a detailed account of your preparation for it. The performance demonstrated secure, confident and clearly grasped structural features, and complex elements of the repertoire with very minor hesitation and the occasional slip shown at points during the performance. You demonstrated a secure and confident understanding of interpretation and an understanding of the subtleties of performance and engagement with the audience. You presented a detailed and thoughtful evaluation of the performance, your technical strengths and areas for development.
DISTINCTION	You showed a comprehensive and convincing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for the performance, and an insightful and confident account of your preparation for it. The performance demonstrated highly secure and sustained structural features and complex elements of the repertoire throughout the performance. You demonstrated a highly secure and confident understanding of interpretation and a highly developed understanding of the subtleties of performance and engagement with the audience. You presented a comprehensive evaluation of the performance, your technical strengths and areas for development.

ADVANCED REPERTOIRE AND TECHNICAL SKILLS

(SECOND DISCIPLINE)

Unit Code: PD603

GLH: 10

Total hours for this unit: 100

AIMS/PURPOSE

This unit follows the progressive mastery framework of graded examinations at Grades 1-8 and vocational graded examinations in dance at Intermediate and Advanced Foundation. The aim of this unit is for candidates to demonstrate their understanding of further disciplines at a standard equivalent to Grade 6 and to present these through a practical performance.

This unit is for learners wishing to add a second discipline to their Level 6 Diploma and should be taken in addition to the Advanced Technical Skills unit (either single or double).

UNIT CONTENT

WHAT TECHNICAL SKILLS ARE REQUIRED FOR THIS UNIT?

The skills required for this unit are equivalent to Grade 6 in standard. Please refer to the appropriate RSL syllabus or the PAA repertoire list for indicative repertoire of an appropriate standard.

The content of the performance is dictated by the complexity of the repertoire chosen for an individual discipline/instrument. Candidates may choose **one** of the following disciplines/instruments offered by RSL:

Music – Any discipline that RSL currently offers at Grade 8.

Dance – Street, Jazz.

Performing Arts – Musical Theatre disciplines (Acting, Singing, Dancing)

Learners will be expected to perform a programme of own choice pieces with a duration of 20 minutes.

Candidates should choose a different discipline to that chosen for their Advanced Technical Skills unit. This should be:

For Music – A different instrument, of any discipline that RSL currently offer at Grade 6 or above.

For Dance – A different dance genre

For Performing Arts – A different skills area (acting, singing, dancing)

CHOOSING APPROPRIATE REPERTOIRE

You should compile/choreograph and perform a programme around a theme of your own choosing. The programme should be of the required duration and result in a balanced performance.

All programmes must consist of a minimum of **two** contrasting pieces. These can be own choice pieces or drawn from the indicative repertoire lists for Grade 6. The choice of pieces should be agreed in advance with RSL by checking the appropriate RSL syllabus or PAA repertoire list and looking at the available guidance for free choice pieces on RSL website.

<https://www.rslawards.com/free-choice-pieces/>

USE OF NOTES DURING THE PERFORMANCE

You may keep choreographic or musical notes with you during the performance if you wish to refer to these between pieces. However, these must not interfere with the performance or the level of audience engagements.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Plan a performance that demonstrates technical skills to the appropriate standard
2. Demonstrate the appropriate level of technical skills during the performance
3. Evaluate the performance

ASSESSMENT METHODS

This unit will be assessed through the demonstration of performance. You should provide:

- A video of the continuous performance, lasting 20 minutes.
- A plan and evaluation of the performance. The evaluation should include:
 - The rationale for the piece(s) chosen.
 - A description of the preparation/rehearsal for the performance.
 - Identification of own technical strengths and areas for development.
 - A plan and evaluation of the performance.

If a Music Production discipline is chosen, you should instead provide:

- Video and/or Audio of a final piece of work, at a duration of 20 minutes.
- An evaluation of the final piece of work. The evaluation should include:
 - The rationale for the repertoire/content chosen.
 - A description of the production process.
 - Identification of own technical strengths and areas for development.
 - A plan and evaluation of the final portfolio.

The recording needs to be continuous with no editing, post-production or alteration permitted, including pitch correction.

Evidence for the planning and evaluation may be presented as; written work, video presentation, or podcast. Total written evidence for this learning outcome must not exceed 2250 words. Total audio/visual evidence for the evaluation must not exceed 15 minutes.

GRADING CRITERIA

PASS

You showed a thorough knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of the rationale and theme for the performance and your preparation for it. The performance demonstrated mostly secure and clearly grasped structural features and complex elements of the repertoire with a little hesitation and some minor slips shown at points during the performance. You demonstrated a sound and secure understanding of interpretation and a developed awareness of the subtleties of performance and engagement with the audience. You provided a relevant and clear evaluation of the performance, your technical strengths and areas for development.

MERIT

You showed a thorough and confident knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for the performance and a detailed account of your preparation for it. The performance demonstrated secure, confident and clearly grasped structural features and complex elements of the repertoire with very minor hesitation and the occasional slip shown at points during the performance. You demonstrated a sound and secure understanding of interpretation and a secure understanding of the subtleties of performance and engagement with the audience. You presented a detailed and thoughtful evaluation of the performance, your technical strengths and areas for development.

DISTINCTION

You showed a comprehensive and convincing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for the performance and an insightful and confident account of your preparation for it. The performance demonstrated highly secure and sustained structural features and complex elements of the repertoire throughout the performance. You demonstrated a sound and secure understanding of interpretation and a highly developed understanding of the subtleties of performance and engagement with the audience. You presented a comprehensive evaluation of the performance, and your technical strengths and areas for development.

ARTIST ANALYSIS

Unit Code: PD604

GLH: 10

Total time for the unit: 100

AIMS/PURPOSE

It is important for artists to be able to evaluate and analyse the influences on their personal style and how these have developed. A greater understanding of the lineage and development of performing arts genres from the past can lead to a greater understanding of themselves as performers or technicians in the creative industries.

This unit focuses on the ways in which your development as an artist is influenced by key individuals and how you interpret and respond to their influences in your own development and work.

UNIT CONTENT

KEY INDIVIDUALS

These are individuals who are likely to have influenced your work in a particular discipline. In particular, these may be:

- Musicians
- Dancers
- Singers
- Actors
- Choreographers
- Directors
- Composers
- Producers

AURAL AND VISUAL SKILLS

You will need to use a range of aural and visual skills to identify characteristics and styles of artists. These include (as relevant to the chosen artists' discipline):

- Stylistic traits and influences
- Instrumentation, choreography, arrangements etc
- Tone, pitch, key, mood, rhythm, musicality, timing, diction, projection etc

HOW INDIVIDUALS HAVE INFLUENCED YOUR WORK

You need to think about how two contrasting individuals have influenced your work and compare their influences, in particular:

THE TYPE OF INFLUENCE THE ARTIST HAS

For example, historical and contemporary influences, subliminal influences (cultural etc.), mimetic influences, cultural, social etc. Wider influences such as film, social media, video etc.

ANALYSIS OF THEIR INDIVIDUAL STYLE

e.g. (as relevant to the chosen artists' discipline) instrumentation, use of instrumentation, style, use of chords, melody use, scales, projection, diction, rhythm, musicality, technical proficiency, stage presence, audience engagement, personal style methodology etc.

The relative effect of the performance (e.g. mood, message etc.)

ARTIST BACKGROUND

- Artist's background and childhood
- Artist's cultural, social and economic influences
- Artist's stated influences

and think about the following questions:

- What is it in particular that you admire about their work?
- How has your style developed and how has this been influenced by them?
- How would you interpret or reimagine their style?

INTERPRETING THE STYLES OF THE ARTIST

You will need to put together a performance which shows how you interpret the style of two contrasting individuals. You may choose one of the following disciplines/instruments offered by RSL:

Music – Any discipline that RSL currently offer at Grade 8.

Dance – Street, Jazz.

Performing Arts – Musical Theatre disciplines (acting and/or singing and/or dancing) – you will need to specify which disciplines you will be demonstrating as part of your rationale for the choice of repertoire.

You will be expected to perform a programme with a duration of 20 minutes.

LIVE PERFORMANCE TO AN AUDIENCE

The pieces chosen for this unit can be performed either as solo or accompanied. The accompaniment can be live or via a backing track. If a backing track is used, another person can be present to operate any technical equipment.

The audience for the performance should be a minimum of 2 people who are at the performance for the purpose of viewing it. The audience should not include others involved in the production of the performance including the teacher/tutor.

CHOOSING APPROPRIATE REPERTOIRE

You should compile/choreograph and perform a programme of original or inspired work showing the influence of the individuals.

USE OF NOTES DURING THE PERFORMANCE

You may keep choreographic or musical notes with you during the performance if you wish to refer to these between pieces. However, these must not interfere with the performance or the level of audience engagement.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Analyse and compare the work and influence of two contrasting key individuals
2. Interpret their work through a performance of your own creation
3. Evaluate the performance

ASSESSMENT EVIDENCE

This unit will be assessed through the demonstration of performance. You should provide:

- An analysis and comparison of the work of two contrasting key individuals and how they have influenced your own work
- A video of the continuous performance of a duration of 20 minutes.
- An evaluation of your performance. The evaluation should include:
 - The rationale for the pieces chosen including the technical skills to be shown and the link to the key individuals' work (e.g. how have you chosen to interpret the work).
 - An evaluation of the performance itself and how the influences have been interpreted.

The recording needs to be continuous with no editing or post-production or alteration permitted, including pitch correction.

Analysis and evaluation evidence may be presented as; written work, video presentation, or podcast. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

GRADING CRITERIA

PASS

You are able to analyse and compare the influences of two contrasting artists on your work, showing knowledge and a broadly confident understanding of the context and complexity of the repertoire chosen, giving a clear explanation of how and why you chose it and how you choose to interpret it. The performance demonstrated mostly secure and clearly grasped structural features and complex elements of the repertoire with a little hesitation and some minor slips shown at points during the performance. You demonstrated a sound and secure understanding of interpretation and a developed awareness of the subtleties of performance and engagement with the audience. You provided a relevant and clear evaluation of the performance, the interpretation and your technical strengths and areas for development.

MERIT

You showed a confident ability to analyse and compare the influences of two contrasting artists on your work, showing knowledge and understanding of the context and complexity of the repertoire chosen, giving a clear and thorough explanation of how and why you chose it and how you choose to interpret it. The performance demonstrated secure, confident and clearly grasped structural features and complex elements of the repertoire with very minor hesitation and the occasional slip shown at points during the performance. You demonstrated a secure and confident understanding of interpretation and an understanding of the subtleties of performance and engagement with the audience. You presented a detailed and thoughtful evaluation of the performance, the interpretation and your technical strengths and areas for development.

DISTINCTION

You showed a comprehensive and convincing ability to analyse and compare the influences of two contrasting artists on your work, showing knowledge and understanding of the context and complexity of the repertoire chosen, giving a detailed and well thought through explanation of how and why you chose it and how you choose to interpret it. The performance demonstrated highly secure and sustained structural features and complex elements of the repertoire throughout the performance. You demonstrated a highly secure and confident understanding of interpretation and a highly developed understanding of the subtleties of performance and engagement with the audience. You presented a comprehensive evaluation of the performance, the interpretation and your technical strengths and areas for development.

COLLABORATIVE PRODUCTION

Unit Code: PD605

GLH: 10

Total hours for this unit: 100

AIMS/PURPOSE

Planning and executing a performing arts production as part of a group is a key skill to master. During your career, most musicians, dancers and actors are likely to have a variety of roles in group performances, as well as those working in technical theatre and production roles.

Being part of a group production requires an awareness of your own role and how it contributes to the overall group, working with others to construct and deliver a coherent and balanced production. It also requires an understanding of the rehearsal process and working together as a team to develop and master a production.

In this unit, you will demonstrate how you contribute to planning, designing and rehearsing a live performance production to a chosen theme in any style, take part in or support a live group performance to an audience and evaluate your individual contribution.

UNIT CONTENT

WHAT IS GROUP PRODUCTION?

A group production is any performance which includes more than two performers and technical and support roles. Groups can be made up of a variety of performers including actors, musicians, and dancers, or be a group performing within a single discipline.

ROLES AND RESPONSIBILITIES WITHIN THE GROUP PERFORMANCE

You should take on two roles within the group performance. Examples of these roles include,

- Performer (actor, dancer, musician)
- Producer
- Technical roles (lighting, sound etc)
- Promotion (marketing etc)
- Choreographer/musical director
- Director

SKILLS WITHIN THE GROUP PERFORMANCE

You will need to demonstrate not only technical skills but skills for working in teams including:

- Leadership and facilitation skills
- Motivating others
- Active listening
- Giving and receiving feedback
- Team roles
- Own strengths in team working

LIVE PERFORMANCE TO AN AUDIENCE

Evidence for the performance should be submitted as a single unedited set or performance which is 30 minutes in duration and consists of two contrasting roles (performer and technical/production).

If presenting evidence over 30 minutes in length, you must identify which 30 minutes you would like to be assessed on. If a specific, continuous excerpt is not selected, it will be assumed that the assessed component will be from the beginning to the 30 minute mark. RSL will not be able to assess more than the stated maximum duration of 30 minutes of the performance.

The audience for the performance should be **a minimum of two people** who are at the performance for the purpose of viewing it. The audience should not include others involved in the production of the performance including the teacher/tutor.

CHOICE OF REPERTOIRE/THEME

You should compile/choreograph and perform and/or provide technical support for a balanced performance around a theme of your own choosing. You may choose to present a full show performance in which you have played a role but which is longer than the stated duration. If this is the case please clearly label the edited sections.

All performances must consist of **a minimum of two pieces** which show you undertaking two different roles either as a performer or in a technical/production role. This can be own choice pieces or drawn from the indicative repertoire lists. Please see page 17 of this specification for further information.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Understand how to,
 - a) plan
 - b) contribute to
 - c) evaluate

a group production.

ASSESSMENT EVIDENCE

You should submit two sets of the following documents which show your contribution to the two roles that you have undertaken in the production either as a performer or in a technical/production role.

This includes:

- A performance/rehearsal plan in your own words which includes information about:
 - Who is in the group and their roles
 - The choice of repertoire for the performance
 - A rehearsal schedule for the performance
 - Requirements for the performance (e.g. venue, equipment etc)
- A video submission of live performance lasting 30 minutes.
 - If you have a technical role you will need submit an annotated script/plot detailing personal responsibilities during the performance i.e. lighting cues, sound effects, set change.
 - If you had neither a performing or technical role then you will need to submit either an annotated script/plot i.e. choreography notes or business plan for the production.

- An evaluation of both your individual responsibilities and your role within the group.

Rehearsal plan and evaluation evidence for the performance/rehearsal plan and evaluation may be presented as; written work, video presentation, or podcast. Total written evidence for each piece of evidence must not exceed 2250 words. Total audio/visual evidence for each piece of evidence must not exceed 15 minutes.

GRADING CRITERIA	
PASS	You showed knowledge and a broadly confident understanding of the repertoire chosen, giving a clear explanation of the rationale and theme for each production and your role in the preparation and planning of both group productions. Your individual roles in each production demonstrated that you had clearly grasped the technical skills required for each role and showed secure teamworking skills. You provided a relevant and clear evaluation of both productions, your roles in each and your technical strengths and areas for development in the roles you undertook.
MERIT	You showed a thorough and confident knowledge and understanding of the repertoire chosen, giving a clear and thorough explanation of the rationale and theme for each production, and a detailed account of your role in the preparation and planning of both group productions. Your individual roles in each production demonstrated that you had secure, confident and clearly grasped technical skills required for each role and showed a consistent level of teamworking and support for other members of the group. You presented a detailed and thoughtful evaluation of both productions, your roles and your technical strengths and areas for development in the roles you undertook.
DISTINCTION	You showed a comprehensive and convincing knowledge and understanding of the repertoire chosen, giving a detailed and well thought through explanation of the rationale and theme for each production and an insightful and confident account of your role in the preparation and planning of both group productions. You demonstrated highly secure and sustained technical skills required for each role throughout both productions and highly developed teamworking skills. You presented a comprehensive evaluation of both productions, your roles in each and your technical strengths and areas for development in the roles you undertook.

DEVELOPING YOUR BUSINESS AS A CREATIVE PROFESSIONAL

Unit Code: PD606

GLH: 10

Total time for this unit: 100

AIMS/PURPOSE

Working in the creative industries is likely to mean that you run your own business, as a freelancer or employed by one of the many micro-businesses which operate across the sector. This means that it is vital to understand how to grow your own business, whether as a teacher, performer or supporting the creative industries. In this unit, you will have opportunities to show your understanding of business continuity and growth, including planning, finance and legislation. You will also demonstrate an understanding of how to maintain an entrepreneurial focus in the creative industries, generating new ideas and turning these into business opportunities.

UNIT CONTENT

This unit is about developing your knowledge, skills and understanding in entrepreneurship and growing your business.

ENTREPRENEURSHIP

You will already have developed a range of entrepreneurial skills in setting up your business. You will need to think about how you can further enhance your entrepreneurship to develop your business and grow it.

Things to think about:

- How do I add new ideas which I turn into a wider range of products and services?
- What is the best way of developing my networks with partners, clients, and other significant players?
- How do I build on opportunities in the marketplace to develop my products and enhance profits?

ENTERPRISE

With your business established, you will need to consider how to grow and develop your business within the fast moving creative sector, either as a freelancer, in another self-employed capacity or as one of the many micro businesses which exist in the sector. In the creative industries almost 95% of businesses are micro businesses (defined as having fewer than 10 employees). The sector also has one of the highest proportions of self-employed workers, 35% compared with 15% across the workforce as a whole.

Being able to maintain your business as a freelancer or growing into a micro business can be challenging as you are responsible for all aspects of the business including marketing, sales and finance. As your business grows, you might need to consider outsourcing some of these areas or taking on specialist staff to manage them. Some of the issues you might need to take into account include:

- Setting yourself up as a limited company
- Applying for charitable status
- Managing tax contributions
- Managing finances

List continued on following page...

...list continued

- Networking and marketing the business
- Managing your workload
- Taking on permanent staff – setting up PAYE and pension contributions
- Contracting with freelancers
- Outsourcing activities such as HR or finance

You might need to set and revise your goals on a regular basis and review and amend the following as your business develops:

- Structure
- Policies, Procedures and Processes
- Business plan
- Financial and budget plan
- Marketing/growth plan

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Understand how to develop and maintain a micro or freelance business.

ASSESSMENT EVIDENCE

You will need to produce:

A business plan which shows three years of planning for an existing business. This can be for a micro business or as a freelancer. You may retrospectively reflect on your business performance, or focus on plans for the future. However, you should analyse the current status of the business. The plan may include:

- What is the nature of the business and how long has it operated for?
- How has the business grown since it began?
- What legislation do you need to take account of and what measures need to be in place (risk assessment, insurances, DBS, policies etc)?
- What are you offering? What are your creative ideas?
- What is the current competition?
- Identification of strengths and weaknesses, opportunities and threats (SWOT analysis)
- Marketing and promotion of the business
- Identification of risks and contingency planning
- Staffing
- Resource needs for the business as it develops
- Finance
- How and when you will review the plan?

Evidence may be presented as; written work, video presentation, or podcast. Total written evidence must not exceed 2250 words Total audio/visual must not exceed 15 minutes.

GRADING CRITERIA

PASS	You are able to provide an explanation of your business and how it has grown and developed. Your business plan will analyse the current status of the business and identify marketing and promotion activities, competition, risks and resource and financial requirements for the period of the plan.
MERIT	You are able to provide a detailed and well thought through explanation of your business and how it has grown and developed. Your business plan will provide a detailed analysis of the current status of the business and an explanation of marketing and promotion activities, competition, risks and resource and financial requirements for the period of the plan.
DISTINCTION	You are able to provide a comprehensive explanation of your business and how it has grown and developed. Your business plan will provide a comprehensive analysis of the current status of the business and a detailed and well thought through explanation of marketing and promotion activities, competition, risks and resource and financial requirements for the period of the plan.

DEVELOPING YOUR BRAND AS A CREATIVE PROFESSIONAL

Unit Code: PD607

GLH: 10

Total time for this unit: 100

AIMS/PURPOSE

The creative industries can be a challenging place to find work which will develop your career as a creative professional. There are a large number of individuals seeking work at any one time which means that competition can sometimes be fierce. Once you have established your brand, how do you develop and maintain it within the sector?

This unit will give you opportunities to gain an understanding of the ways in which you develop your brand within the creative industries, and to develop skills in marketing and promoting yourself and your work.

UNIT CONTENT

This unit is about developing your knowledge, skills and understanding about the ways in which you can build and establish your 'brand' in the longer term and how to market this to different audiences so that you can maintain a steady and consistent workflow.

DEVELOPING CREATIVE IDEAS AND YOUR 'BRAND'

Within the creative industries it is important to understand the ways in which you can promote and market yourself as a creative professional. This could be as a performer, a peripatetic teacher or in another creative role.

Questions to ask include:

- What is my 'brand'?
- What are my skills and who needs them?
- How do I present my skills?
- What experience do I have and how do I present this?
- How can I build my audience base and who else would be interested in my 'brand'?
- Do I have any transferrable skills which could be used outside of the sector (e.g. in education and training or in marketing/advertising or business?)
- How do I build my promotion and my 'brand' – who do I need to go to and what do I need to do?

MARKETING AND PROMOTING YOUR 'BRAND'

You will have already been marketing and promoting your brand as a new creative professional within the sector. You will now need to think about how to maintain and develop that brand to reach a wider audience or to maintain and develop links with your existing audience.

You will need to develop further material which showcases not only your skills but also your brand identity. You'll also need to think about how to further develop your brand portfolio so that you can effectively showcase your skills to both your target audience and potentially more widely. This could include:

- Pictures of you/your band/performances you have taken part in
- Video of your performances or show reels
- Showcases
- Biographies or summaries of your skills and experience
- Reviews of your performances
- Your teaching experience and feedback from parents and students

You'll need to think about how you send out your material to potential audiences and how to maintain and develop your contacts and networks. This could be via social media (Facebook, Twitter, Instagram etc) or more formal communications like e-mail. It could even be face to face.

CONTINUOUS PROFESSIONAL DEVELOPMENT (CPD)

Alongside the development and maintenance of your brand you will need to give yourself opportunities to further develop your knowledge, skills and understanding for your brand and how to manage your career as a performer.

CPD can be offered by a number of organisations and it is important to know how to select appropriate CPD that you can attend and which will be of benefit to you in the short, medium or long term.

RESOURCES

The following websites contain useful information for performers and those working in the creative industries.

www.spotlight.com

www.equity.org.uk

www.musiciansunion.org.uk

<https://soundcloud.com/>

www.feutrainig.org

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Understand how to develop and maintain your brand identity as a creative professional.
2. Understand how to develop your brand and manage your professional development.

ASSESSMENT EVIDENCE

You will provide:

A **marketing plan** for developing your creative brand which includes:

- A CV giving details about yourself, your skills and experience
- Details of transferrable skills and relevant sectors you have been involved with
- How you currently communicate with your audience and how you can further build and develop your brand.
- How you will carry out your marketing and promotional activities

A **CPD plan** showing how you have researched the steps you will take to keep your skills, knowledge and understanding up to date and relevant.

A **self-tape/show reel** (5 minutes) which shows the development of your skills as a creative professional. The show reel could be a performance or an overview of your work as a teacher or other creative professional.

Evidence for the marketing plan and CPD plan may be presented as; written work, video presentation, or podcast. Total written evidence for the marketing proposal and CPD plan must not exceed 2250 words each. Total audio/visual evidence for the marketing proposal and CPD plan must not exceed 15 minutes each.

GRADING CRITERIA

PASS

You are able to provide a marketing plan which includes details about yourself, your skills and experience as well as transferrable skills. Your marketing plan will include research into how you can build your brand and increase your audience and a profile of who your intended audiences will be. The plan will provide an explanation of how you will carry out your marketing and promotion. Your self-tape/show reel will provide a concise and relevant overview of your 'brand' and what you can offer to the potential audience identified in the plan. You are able to identify potential options for your personal development and assess the benefits of these options for your professional career.

MERIT

You are able to provide a detailed and well thought through marketing plan which includes information about yourself, your skills and experience as well as your transferrable skills. Your marketing plan will include detailed and well thought through research into how you can build your brand and a profile of the most likely intended audience. Your plan will include creative ideas within your analysis of marketing and promotional activities. Your self-tape/show reel will provide a confident and creative overview of your 'brand' and what you can offer to the potential audience identified in the plan. You are able to show consideration in the identification of potential options for your personal development and an informed assessment of the benefits of these for your professional career.

DISTINCTION

You are able to provide a comprehensive marketing plan which includes a creative and insightful approach to the information about yourself, your skills and experience including clear links between your skills and wider potential work opportunities. Your marketing plan will include insightful and well informed research into how to build your brand and a well informed profile of the most likely intended audiences. Your plan will include highly creative and insightful ideas within your analysis of marketing and promotional activities. Your self-tape/show reel will provide a highly confident, creative and innovative overview of your 'brand' and what you can offer to the potential audience identified in the plan. You are able to show a high level of personal and professional awareness in the identification of potential options for your personal development and an insightful and well informed assessment of the benefits of these for your professional career.

INCLUSIVE LEARNING AND PEDAGOGICAL APPROACHES

Unit Code: PD608

GLH: 10

Total time for the unit: 100

AIMS/PURPOSE

A key principle of teaching is that of inclusivity. Teachers may deliver to students from a wide range of backgrounds, age groups and levels of skill and ability. Therefore, inclusivity becomes integral to planning, delivering and evaluating the learning process. Teachers need to be able to understand, promote and champion diversity, equality and inclusion both within their own teaching practice and more widely in music and performing arts. This unit gives you the opportunity to broaden and deepen your understanding of inclusive learning through your experiences of teaching individuals and groups with different and diverse needs and how to promote positive behaviour through practical activities which are drawn from your own teaching experience.

UNIT CONTENT

This unit is about developing your knowledge, skills and understanding of inclusivity, the underlying pedagogical approaches and theories of inclusivity, and how it is applied in teaching practice.

Inclusivity tends to focus on students with special educational needs (SEN) and they are an important factor for the planning, management and evaluation of learning. However, inclusive learning is in its broadest sense about considering the diverse needs and backgrounds of all students to create a learning environment where they feel valued and have equal access to learn.

LEGISLATION RELATED TO INCLUSIVITY

Teachers need to be aware of the legislation which is related to inclusivity, most importantly the Equality Act (2010). The Act is based around the two key concepts of personal characteristics protected by the law and prohibited conduct.

PERSONAL CHARACTERISTICS

Age, Disability, Gender Reassignment, Marriage and Civil Partnership, Pregnancy and Maternity, Race, Religion or Belief, Sexual Orientation

PROHIBITED CONDUCT

- Direct Discrimination
- Indirect Discrimination
- Discrimination arising from Disability
- Victimisation
- Harassment

You should research and review legislation relevant to your territory of practice. For example, <https://www.legislation.gov.uk/ukpga/2010/15/part/2/chapter/2>

INCLUSIVE PRACTICE

Inclusivity is not just restricted to delivering lessons to student. It needs to be a key factor in the planning and evaluation of learning as well. Inclusive practice may take the following forms:

PLANNING LEARNING

- Ensuring that goals for students are achievable.
- Planning individual learning goals for students.
- Carrying out formative assessment of students' skills and abilities.
- Taking into account any disabilities or learning difficulties which may require different methods of delivery or teaching styles to be incorporated.
- Ensuring appropriate choice of repertoire (e.g. age, cultural or religious background etc).

DELIVERING TEACHING SESSIONS

- Identifying any particular needs for students before a class.
- Managing the teaching session so that everyone feels included.
- Communicating clearly with everyone and ensuring that everyone has understood instructions.
- Identifying any additional support needed during a class.

EVALUATING LEARNING

- Identifying individual progress and needs for future sessions.
- Evaluating lesson plans and identifying any changes needed.
- Talking to students about their progress and getting feedback on their needs.

STUDENTS WITH SPECIAL EDUCATIONAL NEEDS (SEN)

Teachers need to be aware of the range of special educational needs that students may have and how students with special educational needs can learn and make progress.

Special educational needs include students with disabilities and/or learning difficulties. The Equality Act defines disability as 'a physical or mental impairment which has a substantial and long-term adverse effect on a person's ability to carry out normal day-to-day activities. These can fall into four broad categories:

Cognition and Learning Needs

E.g. general and/or specific learning difficulties (such as Dyscalculia and Dyslexia)

Communication and Interaction Needs

E.g. Autistic Spectrum Disorder (ASD), speech, language and communication needs

Sensory and Physical Needs

E.g. hearing impairment, multi-sensory impairment, physical disability, vision impairment

Social, Mental and Emotional Needs

E.g. Attention Deficit Disorder (ADD), Attention Deficit Hyperactivity Disorder (ADHD), mental health conditions

Teachers need to be aware of the Special Educational Needs Code of Practice (2015), which provides statutory guidance on duties, policies and procedures relating to Part 3 of the Children and Families Act (2014) and associated regulations.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Apply theoretical and pedagogical approaches of inclusivity to their own practice.
2. Explain how to identify and manage inclusivity in their own teaching practice.
3. Compare and contrast inclusive practice
4. Evaluate the effectiveness of their own inclusive practice.

ASSESSMENT EVIDENCE

You will need to provide:

Two case studies demonstrating your own approach to inclusive practice which covers two contrasting individuals or groups of students and which is underpinned by research into wider pedagogical approaches to inclusivity.

The case studies should cover:

- How you plan and manage teaching of this individual or group with reference to theoretical and pedagogical approaches
- How the needs of students are identified and incorporated into planning and teaching
- A comparison of the needs of the two groups
- An evaluation on the ways in which teaching styles have been used to ensure that the individuals or all students in the groups are engaged and motivated.

Evidence may be presented as written work, video presentation, or podcast. Total written evidence must not exceed 2250 words. Total audio/video evidence must not exceed 15 minutes

GRADING CRITERIA	
PASS	You are able show understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity. You show understanding of relevant legislation, and can explain how they practise inclusive learning and incorporate it into the planning, management and evaluation of your teaching, including a comparison of the needs of two groups. You are able to evaluate the effectiveness of your inclusive practice.
MERIT	You show a sensitivity and level of self awareness in your understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity, making a clear connection with your own teaching practice. You show clear understanding of relevant legislation, and are able to give a thoughtful and informed explanation of how you practise inclusive learning and incorporate it into the planning, management and evaluation of your teaching, including a clear comparison of the needs of two groups. You are able to show a thoughtful and informed evaluation of the effectiveness of your inclusive practice.
DISTINCTION	You show a mature, sensitive and highly self aware approach in your understanding of inclusive practice and the wider pedagogical approaches and theories underpinning inclusivity, making a clear connection with your own teaching practice. You show detailed understanding of relevant legislation, and are able to give a well informed and insightful explanation of how you practise inclusive learning and incorporate it into the planning, management and evaluation of your teaching, including a effective comparison of the needs of two groups. You are able to show a high level of personal and professional awareness in your evaluation of the effectiveness of your inclusive practice.

PLANNING, FACILITATING AND EVALUATING LEARNING

Unit Code: PD609

GLH: 10

Total time for this unit: 100

AIMS/PURPOSE

The ability to plan and facilitate learning is at the core of good teaching practice. In the creative arts, teachers need to consider how to create inspiring and motivating lessons which will engage and encourage students. This unit will give you the opportunity to show how to plan and carry out lessons with your students and evaluate your teaching practice and the learning process.

UNIT CONTENT

This unit is about developing your knowledge, skills and understanding of planning, facilitating and evaluating teaching and learning.

Evidence of planning, facilitating and teaching learning should be drawn from your own teaching practice for individuals or groups working up to Level 4 (Level 4 Diploma, Advanced 1/2).

PLANNING LEARNING

Individuals and groups need a structured programme of learning to achieve their goals. Therefore, lesson planning is an important part of teaching practice. You need to be able to put together structured plans for teaching sessions and classes which show progression towards an identified goal. This is particularly important for teachers of graded examinations, where the abilities of individuals and groups of students will normally dictate the rate of progress, and some will progress faster than others.

There are a number of methods to use when planning learning:

Schemes of work – these can be useful tools to provide detail of the content and structure of a set of lessons which can identify content coverage and plan out the time required to reach the identified goal.

Lesson plans – for each individual lesson, a detailed plan can be helpful to ensure that the required content for that lesson is covered and that students are making progress with each lesson.

What to think about when planning learning:

- Initial assessment – where are the students in terms of their learning and achievement?
- What is the goal they are working towards – exam, performance, show, recital?
- What will need to be covered and in what order?
- Will you need to build in time to practice/refresh learning/prepare for the examination?
- If you have groups, do any students have particular needs?
- How can you bring in opportunities for creativity (e.g. improvisation and student-led activities)?

FACILITATING LEARNING

When facilitating learning, you need to be aware of:

- Motivating and encouraging students – what methods can you use to keep them motivated and engaged?
- Communication – what methods can you use to communicate effectively with individuals and groups?
- Demonstration – showing students the syllabus elements
- Using resources – using props or other resources to explain or demonstrate to students
- Feedback – how do you feed back to your students on their progress?

EVALUATING LEARNING

Reflection and evaluation of how students are learning and progressing are an essential part of monitoring schemes of work and lesson plans. This would include making appropriate changes to plans and lessons to ensure that students are progressing appropriately.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Plan lessons within a scheme of work
2. Demonstrate a range of teaching techniques appropriate to contrasting groups or individuals
3. Evaluate and compare teaching approaches

ASSESSMENT EVIDENCE

You should submit:

- An outline of two schemes of work for contrasting individuals or groups of students. This could include:
 - Working at different levels
 - Working towards different goals (exam and show)
 - Working in different genre/disciplines
 - Different ages and/or abilities
 - Different cultural/religious or ethnic backgrounds
- Lesson plans for five consecutive lessons for each individual/group within the scheme of work
- A video submission of **two** 20 minute contrasting lessons in action*.
- An evaluation and comparison of the two lessons including student feedback

Evaluation evidence may be presented as; written work, video presentation, or podcast. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

*The video submissions should be taken from five planned lessons. If longer lessons are submitted, it is recommended that candidates state which 20 minutes from each lesson the examiner should assess, this section must be continuous.

GRADING CRITERIA

PASS	You can outline two contrasting schemes of work and plan five lessons for two contrasting groups or individual students. Overall, your management of the classes was satisfactory with clear selection of teaching techniques and overall a good level of communication maintained with students. You can provide an evaluation and comparison of the two classes taught.
MERIT	You can produce clear and structured outlines for schemes of work for two contrasting groups or individual students, and provide a detailed plan of five lessons for each chosen group or individuals. Overall, your management of the classes was good with a considered and well thought through selection of teaching techniques and overall a very good level of communication maintained with students. You provided a clear and detailed evaluation and comparison of the two classes and reflected well on your teaching practice, giving thoughtful insight into your progress and the ability to adopt good practice into your own teaching, referencing student feedback.
DISTINCTION	You can produce clear, structured and well thought through outlines for schemes of work and a comprehensive plan of five sessions for two contrasting groups or individual students. Overall, the management of the classes was excellent with the selection of teaching techniques showing real understanding of the needs and level of the class. You maintained an excellent level of communication with the students in each class meaning a consistent and very good level of engagement and motivation was shown throughout each class. You provided a well thought through and insightful evaluation and comparison of the two classes, and a detailed reflection on your teaching practice, showing a clear understanding of your teaching ability and learning, strongly influenced by student feedback.

QUALITY ASSURANCE OF ASSESSMENT

Unit Code: PD610

GLH: 10

Total time for the unit: 100

AIMS/PURPOSE

In this unit you will develop an understanding of how to quality assure assessment practices between assessors including how to make judgements about assessment practice, how to carry out standardisation activities and how to record and communicate quality assurance activities.

UNIT CONTENT

PRINCIPLES OF QUALITY ASSURANCE OF ASSESSMENT

Quality assurance involves:

- Understanding the standards that are to be maintained
- Ensuring that standards are clearly communicated and understood by colleagues
- Monitoring the standards over time
- Comparing standards with other like assessments
- Identifying and managing any potential risks or issues to maintaining standards

MAKING JUDGEMENTS ABOUT ASSESSMENT PRACTICE

If you are responsible for quality assuring assessment you will need to make decisions about assessment practice. This could include:

- The extent to which assessors are standardised
- Whether the standards being used are current and up to date or whether there is evidence to suggest changes are needed
- How accurate the assessment practice is in maintaining and reinforcing the standard
- The validity of the assessment and whether it continues to be valid

PRINCIPLES OF STANDARDISATION

You are likely to be in a position where you will need to carry out standardization activities for assessors. This may be for a small group or a larger cohort of assessors. You may also be working with colleagues in similar quality assurance roles who are also involved in standardization activities.

Standardisation can take a variety of forms. This can include:

- Meetings of assessors to consider performance evidence and discuss outcomes and standards.
- 'Blind marking' activities to assess how comparable assessor judgements are in practice.
- Double marking of written evidence by more than one assessor to compare judgements.
- Monitoring examination sessions and assessor practice in the field.
- Evaluating statistical information related to assessor performance over time.

You will need to consider the most appropriate method of standardisation and whether the activities chosen give assessors opportunities to discuss and agree standards.

COMMUNICATING AND RECORDING THE OUTCOMES OF QUALITY ASSURANCE ACTIVITIES

You will need to ensure that you have appropriate mechanisms to record and communicate the outcomes of quality assurance activities, both for internal and external purposes.

Recording could include:

- Meeting notes and agreed actions.
- Action points from discussions.
- Forms and other formal documentation recording outcomes of standardization or monitoring activities.
- Action plans for standardisation and monitoring.

Communicating could include:

- Informal discussion with assessors and colleagues
- Formal meetings or forums for discussion of standards
- Formal written communication both internally and externally
- Meetings with colleagues to discuss quality assurance

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Plan and carry out quality assurance activities for assessment.

ASSESSMENT EVIDENCE

You will need to submit:

A case study for the quality assurance of assessment that you have carried out. This should include:

- **How you planned the quality assurance activities** – what methods were chosen and how these were appropriate to the assessment methodology.
- **How you carried out the quality assurance activities** – what preparations and resources you needed to have in place, how you conducted the quality assurance activities and how you managed the process.
- **How you recorded and communicated the outcomes of the quality assurance activities**, including the types of recording and communication methods used.
- **An evaluation of your quality assurance practice** – identifying your strengths and areas for improvement, how you managed the quality assurance process, any learning and development needed for the future.

Evidence may be presented as; written work, video presentation, or podcast. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

GRADING CRITERIA

PASS

You were able to show planning of the quality assurance activity, giving detail about the type and nature of the activity and why you chose the methodology. You were able to give a clear explanation about how you carried out the quality assurance activity and the process. You demonstrated some ability to record and communicate quality assurance outcomes and decisions accurately and using mostly appropriate methods. You were able to evaluate elements of your practice, identifying some of your strengths and areas for improvement and the way in which you managed the quality assurance process.

MERIT

You were able to show clear and accurate planning of the quality assurance activity, giving relevant and sufficient detail about the type and nature of the activity and why you chose the methodology. You were able to give a clear explanation about how you carried out the quality assurance activity and managed the process. You demonstrated the ability to record and communicate quality assurance outcomes and decisions accurately and using appropriate methods. You were able to evaluate your practice, giving a clear identification of your strengths and areas for improvement and the way in which you managed the quality assurance process.

DISTINCTION

You were able to exemplify clear and accurate planning of the quality assurance activity, giving only relevant detail about the type and nature of the activity and evaluating why you chose the methodology. You were able to give a detailed explanation about how you carried out the quality assurance activity and managed the processes. You demonstrated the ability to record and communicate quality assurance outcomes and decisions accurately and using appropriate and innovative methods. You were able to evaluate and reflect your practice, giving a clear identification of your strengths and areas for improvement and the way in which you managed the quality assurance process.

UNDERSTANDING LEARNING

Unit Code: PD611

GLH: 10

Total time for the unit: 100

AIMS/PURPOSE

The learning process is at the heart of teaching. It is vital that teachers understand how learning takes place and how pedagogical approaches can influence learning. Teaching in music and performing arts areas also brings its own set of influences in the motivation and engagement of learners. In this unit, you will understand how a range of pedagogical approaches can be applied to your own teaching and the uses more widely in performing arts teaching, how different learner groups develop and how this affects the selection of repertoire and teaching styles.

UNIT CONTENT

This unit is about developing your knowledge, skills and understanding of pedagogical approaches to learning.

PEDAGOGICAL APPROACHES

Pedagogy relates to the “how”, or practice of educating. It concerns the “how” of teacher and learner interaction, whilst recognising that how children learn and develop is not just subject to what is intended to be taught, but it is also of particular importance how it is facilitated.

There are a wide range of pedagogical approaches. Learners need to be able to consider the range of approaches commonly used in teaching in the performing arts and consider how these can be applied to your own practice in teaching music and the performing arts.

Pedagogical approaches could include:

- Creative pedagogy
- Enquiry-based learning
- Reflective learning
- Collaborative learning
- Learning through play
- Learning through demonstration
- Effective communication

EDUCATION IN THE CREATIVE ARTS

Understanding how learners engage in music and performing arts is important for teachers. Music and performing arts can often be used as a way of motivating and engaging those learners who find traditional educational approaches more challenging. Many learners are engaged by practical delivery and a sense of achievement through the development of technical, musical and performance skills.

Learners who enter graded examinations will also have to demonstrate self motivation and self reliance as teachers will often have a limited amount of teaching time to deliver the skills, knowledge and understanding required.

COGNITIVE DEVELOPMENT

Teaching depends on the understanding of how children develop and how the stages of development can influence teaching styles. Teachers of music and performing arts will often deliver lessons to a diverse range of learners, from the very young to the very old. A secure understanding of the needs of different age groups is therefore important. In particular, teachers need to be aware of:

- The emotional development of children and adolescents
- Identity and self-esteem
- Body esteem and body image
- Difficult feelings for dancers and how to manage them
- Challenge, motivation, support and encouragement
- Fostering creativity
- Individuality and difference
- Self-care and responsibility for learning
- The needs of children and adults with learning difficulties and/or disabilities

SELECTION OF REPERTOIRE

The selection of challenging yet appropriate repertoire will be largely dependent on the learners age groups, skill levels and individual needs. Teachers will need to be aware of the following considerations when selecting repertoire:

- Physical stamina and development
- Vocal/physical health
- Suitability of material for younger learners
- Complexity of material
- Cultural sensitivity and awareness
- Needs of individual learners

RESEARCH AND EVIDENCING THE APPROACHES

You will need to show how your research into pedagogical practice can be applied to your own practice. This will include providing a sound evidence base that informs your practice and your evaluation.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Research and evaluate underpinning pedagogical theories and approaches
2. Understand how a range of different pedagogical approaches meet the needs of music and performing arts learners
3. Understand learner development and be able to select appropriate and relevant repertoire for learners.
4. Understand how to critically evaluate your own teaching practice in relation to the underpinning theories and approaches

ASSESSMENT METHODS

You should provide the following evidence for assessment:

A case study which includes:

- Analysis of at least three pedagogical approaches.
- How these relate to your own practice and to performing arts teaching more widely
- The needs of two contrasting groups of learners in relation to their cognitive development – the group of learners should be drawn from your own experience
- How the needs of these learners influence the selection of repertoire
- A critical evaluation of your practice and how your research evidence base informs your practice

Evidence may be presented as; written work, video presentation, or podcast. Total written evidence must not exceed 2250 words. Total audio/visual evidence must not exceed 15 minutes.

GRADING CRITERIA	
PASS	You are able to analyse at least three pedagogical approaches and explain how these relate to your own practice and wider performing arts teaching. You are able to analyse the needs of two contrasting groups of learners and how their cognitive development influences teaching styles and repertoire selection. You are able to critically evaluate your teaching practice and show how this is informed by pedagogical theories and concepts and wider performing arts teaching, and compare the classes you have taught in relation to your own practice and wider teaching practice in the performing arts.
MERIT	You are able to provide an in-depth analysis of at least three pedagogical approaches and a detailed explanation of how these relate to your own practice and wider performing arts teaching, showing some insight and thought in your explanation. You are able to critically analyse the needs of two contrasting groups of learners and show clearly how their cognitive development influences teaching styles and repertoire selection. You are able to provide a thoughtful and detailed critical evaluation of your teaching practice and how this is informed by pedagogical theories and concepts and wider performing arts teaching, and compare the classes you have taught in relation to your own practice and wider teaching practice in the performing arts.
DISTINCTION	You are able to provide a comprehensive analysis of at least three pedagogical approaches and an insightful explanation of how these relate to your own practice and wider performing arts teaching. You are able to critically analyse the needs of two contrasting groups of learners and justify how their cognitive development influences teaching styles and repertoire selection. You are able to provide a comprehensive and insightful critical evaluation of your teaching practice and show how this is informed by pedagogical theories and concepts. You are able to compare the classes you have taught in relation to your own practice and wider teaching practice in the performing arts.

SELF-CARE FOR CREATIVE PROFESSIONALS

(Level 4)

Unit Code: PD412

GLH: 10

Total time for the unit: 100

AIMS/PURPOSE

This unit enables you to critically evaluate the impact of working life in the creative arts on your physical and mental health, and to develop strategies to manage your health and wellbeing.

UNIT CONTENT

This unit is about developing your knowledge, skills and understanding in health and wellbeing for those working in the creative industries.

PHYSICAL WELLBEING

Performing can be stressful on the body and you should understand how to manage your physical health as performers. This could be through:

- Developing strategies to improve and maintain fitness
- Eating a balanced diet
- Keeping hydrated
- Looking after your body
- Getting enough sleep and rest
- What to do in the case of injuries and accidents

MENTAL WELLBEING

Performers can work in stressful situations and managing a freelance career alongside work uncertainty and unsociable hours can take its toll on mental wellbeing. This could be:

- Anxiety
- Depression
- Low self-esteem
- Eating disorders
- Obsessive compulsive disorders

You will need to know where and when to get help. A list of useful resources is provided below.

RESOURCES

There are a number of organisations which support workers in the creative industries. A few are listed below:

- Equity www.equity.org.uk
- Musicians' Union www.musiciansunion.org.uk
- ArtsMinds (supported by Equity and The Stage) <http://www.artsminds.co.uk/>
- British Association for Performing Arts Medicine www.bapam.org.uk
- National Institute for Dance Medicine and Science (NIDMS) www.nidms.co.uk
- OneDance UK www.onedanceuk.org
- People Dancing www.communitydance.org.uk
- Help Musicians www.helpmusicians.org.uk/

All these organisations provide a range of support and information services for dancers, actors and musicians.

LEARNING OUTCOMES

Through completion of this unit, you will:

1. Review the risks and impacts on the wellbeing of creative artists.
2. Understand how to manage your health and care needs

ASSESSMENT EVIDENCE

You should provide:

- A review of literature related to the risks and impacts on the health and wellbeing of those working in the creative industries and a critical evaluation of how these can relate to your own situation.
- A personal self-care plan relevant to your creative career which shows how you have researched a range of ways in which you can manage your own health and wellbeing

Evidence may be presented as written work, video presentation, or podcast. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes.

GRADING CRITERIA

PASS	You are able to evidence that you have carried out research into a range of health and care options within the sector and make an assessment of your own health and care needs. You are able to show how your assessment links to the ways in which you can manage your own health and care needs.
MERIT	You are able to evidence that you have carried out research into the options within the sector which directly feeds into your own health and care needs showing a sensitivity and level of self awareness when assessing your own health and care needs. You are able to make thoughtful and informed decisions about ways in which you can manage your own health and care needs.
DISTINCTION	You show a mature, sensitive and highly self aware approach to researching the ways in which you can manage your own health and care needs, making an informed and mature assessment of your own health and care needs, and clearly relating these to your understanding of the wider industry. You are able to make well informed and insightful decisions about ways in which you can manage your own health and care needs.

SAFE TEACHING

(Level 4)

Unit Code: PD413

GLH: 10

Total time for the unit: 100

AIMS/PURPOSE

This unit provides you with an overview of the key areas of legislation and good practice that you will need to be aware of if you are teaching either privately or within educational institutions (schools, colleges etc). It is vital that you are aware of and comply with the requirements so that you may demonstrate your responsibilities and your duty of care for the wellbeing and safety of the students you teach.

UNIT CONTENT

Legislation applicable to teaching (in any setting) in the UK or relevant to your territory of practice.

HEALTH AND SAFETY

You need to be aware of the requirements of the Health and Safety at Work Act 1974 and how this affects your own situation. This is particularly important if you teach in a range of settings or own your own premises. You will need to understand how to ensure that students are safe when you have responsibility for them and that you are aware of any potential risks to health and safety in the venue or premises you teach in.

You will also need to understand how public liability and/or professional indemnity insurance applies to your work as a teacher.

SAFEGUARDING AND CHILD PROTECTION

The NSPCC defines Safeguarding as 'the action that is taken to promote the welfare of children and protect them from harm'. Safeguarding can also be used more widely to include anyone who is at risk of abuse or neglect. For example, vulnerable adults or individuals with learning difficulties or disabilities.

Child protection is part of the safeguarding process. It focuses on protecting individual children identified as suffering or likely to suffer significant harm. This includes child protection procedures which detail how to respond to concerns about a child. In tandem with safeguarding and child protection is also an awareness of the Equality Act 2010 and the rights of individuals to be treated fairly and equally.

As a teacher, you will need to be aware of your responsibilities in relation to safeguarding and child protection which includes:

- How to ensure that children and/or vulnerable adults are protected and safe when in your care.
- How to report any suspected safeguarding and/or child protection concerns and to whom.

Whilst it is not mandatory to have a check with the Disclosure and Barring Service (DBS), it is recommended that you understand what this is and what it means.

Questions to ask yourself about safe practice

- How do you make sure that your teaching is inclusive? What are the challenges and issues to be addressed?
- How do you make sure that you are aware of health and safety requirements?
- What sorts of measures do you have in place for safeguarding/child protection?
- How do you make sure you are protecting children you are teaching?
- How do you make sure you are insured against any potential risks?

RESOURCES

There are a number of websites which give information about health and safety and responsibilities. Some useful sources include:

<http://www.hse.gov.uk/legislation/hswa.htm>

<http://www.hse.gov.uk>

<http://www.simplybusiness.co.uk/knowledge/articles/2008/04/2008-04-29-why-public-liability-insurance-is-essential--5/>

WEBSITES RELATING TO CHILD PROTECTION AND SAFEGUARDING:

http://www.nspcc.org.uk/Inform/research/questions/child_protection_legislation_in_the_uk_wda48946.html

<http://www.anti-bullyingalliance.org.uk/> - Information on how to identify and tackle bullying

<https://www.gov.uk/government/organisations/disclosure-and-barring-service/about> - Information about the Disclosure and Barring Service

www.educare.co.uk/ - Offers online courses in safeguarding and child protection.

LEARNING OUTCOMES

Through completion of this unit, the learner will:

1. Assess and manage risk when teaching
2. Manage safe practice when teaching
3. Reflect on your own practice

ASSESSMENT EVIDENCE

You should provide:

A case study explaining how you manage safe practice when teaching. This should include how you assess risk, manage health and safety issues and safeguarding/child protection and how you reflect on your own practice.

Evidence may be presented as written work, video presentation, or podcast. Total written evidence must not exceed 1500 words. Total audio/visual evidence must not exceed 10 minutes

GRADING CRITERIA

PASS	You can demonstrate that you take account of and practice effective safe teaching. You can identify key risks in a chosen area of teaching practice, assess the level and impact of risks identified and identify actions and mitigations for the risks identified. You can explain how safe practice is managed in a chosen area of teaching practice and reflect on the effectiveness of your management of safe practice.
MERIT	You can demonstrate that you have a detailed understanding of effective safe teaching which you apply consistently to your practice. You can identify a range of key risks in a chosen area of teaching practice, assess the level and impact of risks identified and identify a range of actions and mitigations for the risks identified. You can provide a detailed explanation on how safe practice is managed in a chosen area of teaching practice and give a well thought through reflection on the effectiveness of your management of safe practice.
DISTINCTION	You can demonstrate that you have a comprehensive and insightful understanding of effective safe teaching which you apply rigorously and consistently to your practice. You can provide a comprehensive risk assessment which gives a detailed assessment of each risk and well informed actions and mitigations. You can provide a thorough and detailed explanation of how safe practice is managed in a chosen area of teaching practice and give reflection on the effectiveness of your management of safe practice while showing a high level of insight and self awareness.

REVISION HISTORY

June 2020

- *Assessment Overview page 9*
The table has been updated to include information on evidence limits.
- Word counts and audio limits for Level 6 units have been changed within unit evidence guidance. They have been increased by 50%. For example, 1000-word limit becomes 1500.
- Further submission guidance added within unit *Inclusive Learning And Pedagogical Approaches*.

July 2020

Ukulele has been added to the list of optional instruments within all repertoire units

May 2021

Syllabus wide updates to instrument options and evidence limits.

August 2021

Further syllabus wide updates added, including changes in formatting, wording and further clarification on specific module requirements.

October 2021

- Further clarity on word limits in evidence limits (page 12).
- Updated wording of grading criteria and PD604 Artist Analysis (page 30) to reflect inclusion of Performing Arts Awards diplomas.