

Level 6 Professional Diplomas

Submission Guidance

July 2023

Contents

Acknowledgements	III
Foreword	III
Contact	III
PD601 Advanced Repertoire and Technical Skills (Double)	1
PD602 Advanced Repertoire and Technical Skills (Single)	4
PD603 Advanced Repertoire and Technical Skills (2nd Discipline)	7
PD604 Artist Analysis	10
PD605 Collaborative Production	13
PD606 Marketing Yourself as a Creative Professional	16
PD607 Developing Your Brand as a Creative Professional	20
PD608 Inclusive Learning and Pedagogical Approaches	22
PD609 Planning, Facilitating and Evaluating Learning	24
PD610 Quality Assurance of Assessment	29
PD611 Understanding Learning	31
Checklist for completing and uploading your diploma submission	34
Revision History	35

Acknowledgements

Director of Academic

Tim Bennett-Hart

Syllabus Guidance Design

Daniel Bowater

Syllabus Guidance Layout and Proof Reading

Eva Brandt and Oliver Goss

Syllabus Guidance Writers

Brian Ashworth, Daniel Bowater, Eva Brandt, Paul Hose, Jason Huxtable, Rhys Matthews, Stuart Slater and Georg Voros

Foreword

This collated 'Guidance on Diploma Submission' has been designed in support of RSL's 'Professional Diploma Syllabus Specification Guide'. It is aimed at helping candidates working towards any of these qualifications to gain insight into each unit's requirements: the specific learning outcomes, evidence required for assessment and the grading criteria.

The guide serves three purposes:

1. To provide an overview of the submission requirements for each unit
2. To provide examples of what a pass, merit and distinction submission may typically contain
3. To provide a summary of the minimum requirements to pass

Candidates may use this guidance to better understand the unit requirements and as a checklist before uploading their submissions. Please note that the guidance is not exhaustive and should be seen as an indication of how responses may be structured and what they should include, rather than as a template for submission.

Contact

RSL

Harlequin House Ground Floor

7 High Street

Teddington

Middlesex

TW11 8EE

Website: www.rslawards.com

Telephone: +44 (0)345 460 4747

Email: info@rslawards.com

Examiner Guidance on Submission

PD601 Advanced Repertoire and Technical Skills (Double)

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- Knowledge and understanding of the context and technical range within the repertoire offered (at level 6), displaying a clear explanation of the thinking behind the performance; the rationale and theme, and details on the post Level 6 technical challenges incorporated within the performance.
- Detail on aspects of preparation (pre-rehearsal), rehearsal structure, and rehearsal content.
- A video performance of a duration of 30 minutes, with a minimum of 2 people in the audience. The recording needs to be continuous with no excessive breaks between pieces and with no editing or post production or alteration permitted including pitch correction.
- A relevant and clear evaluation of the performance; including comment regarding technical strengths (including reference to the Level 6 detail given in the planning content at the outset), as well as defining areas for development.

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following examples within a musical context submission:

The theme of my performance is ... and my rationale aims to ...

The level 6 techniques used are as follows... (give detail, and state where they specifically appear within the programme).

Pre-rehearsal considerations required me to ... e.g. decide on/secure band members/instrument types; organise equipment; sort rehearsal space/s and time/s, confirm the music content (in full or in part at this stage), and consider the venue for the actual performance.

Rehearsals were organised as follows ... with the aim of achieving ... e.g. how was the final performance content arrived at.

The performance itself should demonstrate mostly secure control of repertoire including advanced and challenging elements. It will be evident that structural features have been clearly grasped but there may be a little hesitation and/or some minor slips. A sound and secure understanding of interpretation, and a developing awareness of the subtleties of performance and engagement with the audience, should also be demonstrated.

Musical strengths were ..., with my use of Level 6 techniques displaying ...

To establish further musical effectiveness in future performances, I need to consider ... e.g. aspects related to rehearsal/preparation; adding further variety with instrumental textures; reworking tempo choices...; varying keys...

With ... (e.g. song two) I need to rehearse bars ... more effectively by so as to ...

I engaged with the audience through ... (e.g. define and explore the subtleties of performance/stagecraft/pacing that you conveyed here).

A merit standard submission may typically contain the following examples within a musical context submission:

The theme of my performance is and my rationale aims to I feel that this performance will be effective because I feel that the audience will react positively because

The level 6 techniques used were as follows... (give detail, and state where they specifically appear within the programme). Challenging aspects were to be prepared by ensuring This was to encourage

Pre-rehearsal considerations/management required me to e.g. secure band members/instrument types; organise equipment; sort rehearsal space/s and time/s; confirm the music content (in full or in part at this stage), and consider the venue for the actual performance. Managing these aspects will aid the performance by

Rehearsals were organised as follows with the aim of achieving e.g. how the final performance content was arrived at; defining the full/final programme if not already stated. The process of deciding the running order/structuring of the set was arrived at through I prepared the specified level 6 challenges by (define and chart relevant rehearsal detail).

The performance itself should demonstrate secure and confident control of repertoire including advanced and challenging elements. It will be evident that structural features have been clearly and authoritatively grasped but there may be some very minor hesitation and/or the occasional slip at times. A secure and confident understanding of interpretation, and a solid understanding of the subtleties of performance and engagement with the audience, should also be demonstrated.

The effectiveness of this performance was displayed through and through (convey the musical and practical strengths achieved here). To establish further musical effectiveness in future performances, I need to consider e.g. aspects related to rehearsal/preparation; adding further variety with instrumental textures; reworking tempo choices...; varying keys.... This/these aspect/s will add to the performance because With ... (e.g. song two) I need to rehearse bars ... more effectively so as to and (e.g. song three) will benefit from because ...

The applied Level 6 techniques were successfully controlled, in that and further fluency could be achieved by I engaged with the audience through (define and explore the subtleties of performance/stagecraft/pacing that you conveyed here). To build further rapport with an audience in future I would ...

A distinction standard submission may typically contain the following examples within a musical context submission:

The theme of my performance is and my rationale aims to I feel that this performance will be effective because I feel that the audience will react positively because So as to maintain continuity and audience engagement I will aim to

The level 6 techniques used are as follows... (give detail, and state where they specifically appear within the programme). Challenging aspects are to be prepared by ensuring This is to encourage allowing for

Pre-rehearsal considerations/management required me to e.g. secure band members/instrument types; organise equipment; sort rehearsal space/s and time/s; confirm the music content (in full or in part at this stage), and consider the venue for the actual performance). Managing these will aid the resulting performance because and in in future projects, I will aim to resolve issues such as by so that

Rehearsals were organised as follows with the aim of achieving e.g. how was the final performance content arrived at. The process of deciding the running order/structuring of the set was arrived at through ... I prepared the specified level 4 challenges by (define relevant rehearsal detail). Any alterations/adaptions made to the use of level 6 techniques were made because this allowed me to

OR

No alterations/adaptions were made to the planned level 6 techniques used here because

Refining of performance material involved I felt that would improve the performance because Practical and musical momentum was maintained by

The performance itself should demonstrate highly assured control of repertoire including advanced and challenging elements. It will be evident that structural features are secure and sustained throughout the performance. Any hesitation or slips will be negligible and will not materially affect the success of the overall performance. A mature and

confident understanding of interpretation, and a highly developed understanding of the subtleties of performance and engagement with the audience, should also be demonstrated.

The effectiveness of this performance was displayed through and through e.g. Musical and practical strengths were displayed via To establish further musical effectiveness in future performances, I need to consider e.g. aspects related to rehearsal/preparation; adding further variety with instrumental textures; reworking tempo choices...; varying keys.... These aspects will add to the performance because With ... (e.g. song two) I need to rehearse bars ... more effectively by ... so as to ... and (song three) will benefit from because In future performance projects, I will encourage greater on stage communication by To achieve this my management of practical and musical considerations will need to because

The applied Level 6 techniques were successfully controlled, in that but further fluency could be achieved by I will aim to develop my use of level 6 techniques and beyond by This will allow me to I engaged with the audience through (define and explore the subtleties of performance/stagecraft/pacing that you conveyed here). To build further rapport with an audience in future I would Effective pathways for this include because ...

Summary

It can be seen from the above that submitted work should:

- Reflect a complete journey, from the formation of a performance theme and rationale; through pre-performance detail, onto the performance itself.
- Include an evaluation of the performance
- Describe your technical strengths within this, and areas for development

At Level 6 it is expected that submissions will reflect any research undertaken with appropriate referencing. Candidates should provide insight based on their own experience and research, broad generalisations should be avoided.

PD602 Advanced Repertoire and Technical Skills (Single)

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- Knowledge and understanding of the context and technical range within the repertoire offered (at level 6), displaying a clear explanation of the thinking behind the performance; the rationale and theme, and details on the post Level 6 technical challenges incorporated within the performance.
- Detail on aspects of preparation (pre-rehearsal) rehearsal structure, and rehearsal content.
- A video performance of a duration of 20 minutes, with a minimum of 2 people in the audience. The recording needs to be continuous with no excessive breaks between pieces and with no editing or post production or alteration permitted including pitch correction.
- A relevant and clear evaluation of the performance including comment regarding technical strengths (including reference to the Level 6 detail given in the planning content at the outset), as well as defining areas for development.

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following e.g. within a musical context submission:

The theme of my performance is and my rationale aims to

The level 6 techniques used are as follows (give detail, and state where they specifically appear within the programme).

Pre-rehearsal considerations required me to ... e.g. decide on/secure band members/instrument types; organise equipment; sort rehearsal space/s and time/s, confirm the music content (in full or in part at this stage), and consider the venue for the actual performance.

*Rehearsals were organised as follows ... with the aim of achieving ...*e.g. how was the final performance content arrived at.

The performance itself should demonstrate mostly secure control of repertoire including advanced and challenging elements. It will be evident that structural features have been clearly grasped but there may be a little hesitation and/or some minor slips. A sound and secure understanding of interpretation, and a developing awareness of the subtleties of performance and engagement with the audience, should also be demonstrated.

Musical strengths were, with my use of Level 6 techniques displaying

To establish further musical effectiveness in future performances, I need to consider e.g. aspects related to rehearsal/preparation; adding further variety with instrumental textures; reworking tempo choices...; varying keys.....

With ... (e.g. song two) *I need to rehearse bars ... more effectively by so as to*

I engaged with the audience through (e.g. define and explore the subtleties of performance/stagecraft/pacing that you conveyed here).

A merit standard submission may typically contain the following examples within a musical context submission:

The theme of my performance is and my rationale aims to I feel that this performance will be effective because I feel that the audience will react positively because

The level 6 techniques used were as follows (give detail, and state where they specifically appear within the programme). Challenging aspects were to be prepared by ensuring This was to encourage

Pre-rehearsal considerations/management required me to e.g. secure band members/instrument types; organise equipment; sort rehearsal space/s and time/s; confirm the music content (in full or in part at this stage), and consider the venue for the actual performance. Managing these aspects will aid the performance by

Rehearsals were organised as follows with the aim of achieving e.g. how the final performance content was arrived at; defining the full/final programme if not already stated. The process of deciding the running order/structuring of the set was arrived at through I prepared the specified level 6 challenges by (define and chart relevant rehearsal detail).

The performance itself should demonstrate secure and confident control of repertoire including advanced and challenging elements. It will be evident that structural features have been clearly and authoritatively grasped but there may be some very minor hesitation and/or the occasional slip at times. A secure and confident understanding of interpretation, and a solid understanding of the subtleties of performance and engagement with the audience, should also be demonstrated.

The effectiveness of this performance was displayed through and through (convey the musical and practical strengths achieved here). To establish further musical effectiveness in future performances, I need to consider e.g. aspects related to rehearsal/preparation; adding further variety with instrumental textures; reworking tempo choices...; varying keys.... This/these aspect/s will add to the performance because With ... (e.g. song two) I need to rehearse bars ... more effectively so as to and (e.g. song three) will benefit from because ...

The applied Level 6 techniques were successfully controlled, in that and further fluency could be achieved by I engaged with the audience through (define and explore the subtleties of performance/stagecraft/pacing that you conveyed here). To build further rapport with an audience in future I would

A distinction standard submission may typically contain the following examples within a musical context submission:

The theme of my performance is and my rationale aims to I feel that this performance will be effective because I feel that the audience will react positively because So as to maintain continuity and audience engagement I will aim to

The level 6 techniques used are as follows (give detail, and state where they specifically appear within the programme). Challenging aspects are to be prepared by ensuring This is to encourage allowing for

Pre-rehearsal considerations/management required me to e.g. secure band members/instrument types; organise equipment; sort rehearsal space/s and time/s; confirm the music content (in full or in part at this stage), and consider the venue for the actual performance). Managing these will aid the resulting performance because and in future projects, I will aim to resolve issues such as by so that

Rehearsals were organised as follows with the aim of achieving e.g. how was the final performance content arrived at. The process of deciding the running order/structuring of the set was arrived at through I prepared the specified level 4 challenges by (define relevant rehearsal detail). Any alterations/adaptions made to the use of level 6 techniques were made because this allowed me to

OR

No alterations/adaptions were made to the planned level 6 techniques used here because

Refining of performance material involved I felt that would improve the performance because Practical and musical momentum was maintained by

The performance itself should demonstrate highly assured control of repertoire including advanced and challenging elements. It will be evident that structural features are secure and sustained throughout the performance. Any hesitation or slips will be negligible and will not materially affect the success of the overall performance. A mature and confident understanding of interpretation, and a highly developed understanding of the subtleties of performance

and engagement with the audience, should also be demonstrated.

The effectiveness of this performance was displayed through and through e.g. Musical and practical strengths were displayed via To establish further musical effectiveness in future performances, I need to consider e.g. aspects related to rehearsal/preparation; adding further variety with instrumental textures; reworking tempo choices...; varying keys... These aspects will add to the performance because With ... (e.g. song two) I need to rehearse bars ... more effectively by ... so as to ... and (song three) will benefit from because In future performance projects, I will encourage greater on stage communication by To achieve this my management of practical and musical considerations will need to because

The applied Level 6 techniques were successfully controlled, in that but further fluency could be achieved by I will aim to develop my use of level 6 techniques and beyond by This will allow me to I engaged with the audience through (define and explore the subtleties of performance/stagecraft/pacing that you conveyed here). To build further rapport with an audience in future I would Effective pathways for this include because ...

Summary

It can be seen from the above that submitted work should:

- Reflect a complete journey, from the formation of a performance theme and rationale; through pre-performance detail, onto the performance itself.
- Include an evaluation of the performance.
- Describe your technical strengths within this, and areas for development.

At Level 6 it is expected that submissions will reflect any research undertaken with appropriate referencing. Candidates should provide insight based on their own experience and research, broad generalisations should be avoided.

PD603 Advanced Repertoire and Technical Skills (2nd Discipline)

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

Performance pathway:

- A video of a continuous live performance with a duration of 20 minutes. The recording needs to be continuous with no excessive breaks between pieces and with no editing or post production or alteration permitted including pitch correction.
- This repertoire can be own choice or drawn from repertoire lists for their chosen instrument/voice. The minimum technical skills level to be equivalent to Grade 6 in standard.
- The candidate must have chosen a different discipline to the Advanced Technical Skills unit (PD601 & PD602).
- A clear rationale for the theme of the programme submitted.
- A description of the rehearsal/preparation process leading up to the final performance.
- An evaluation of the performance itself, with additional reference made to own technical strengths and areas for development for the future.

Music Production pathway:

- A video and/or Audio of a final piece or pieces of work, with a duration of 20 minutes.
- The candidate must have chosen a different discipline to the Advanced Technical Skills unit (PD601 & PD602).
- A clear rationale for the theme/content of the programme submitted.
- A description of the preparation/production process leading up to the final performance.
- An evaluation of the final piece of work itself, with additional reference made to own technical strengths and areas for development for the future.

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

My theme and rationale for my chosen programme is....

Pieces 'x' 'y' and 'z' are relevant to my chosen theme because....and I have structured my performance/piece of work in this order due to....

I would like to highlight the following key technical demands of my chosen repertoire/compositions....

In order to prepare for the performance/piece of work....

The performance itself should demonstrate mostly secure control of repertoire including advanced and challenging elements. It will be evident that structural features have been clearly grasped but there may be a little hesitation and/or some minor slips. A sound and secure understanding of interpretation, and a developing awareness of the subtleties of performance and engagement with the audience, should also be demonstrated.

In summary, I feel my performance/piece of work was successful because...

In order to improve my technical ability I will need to....

On reflection of my performance/piece of work, in the future I will need to do the following...

A merit standard submission may typically contain the following examples:

My theme and rationale for my chosen programme is....and can be clearly showcased within this repertoire because....

Pieces 'x' 'y' and 'z' are relevant to my chosen theme because....and I have structured my performance/production in this order due to....other factors that have influenced my choice of theme are...

I would like to highlight the following key technical demands of my chosen repertoire/production composition....these technical demands are challenging because...due to these technical challenges, I have structure my programme in this way because....

In order to prepare for the performance/production presentation....I prepared in this way due to the fact that...other factors that influenced my preparation for the performance/piece of work were....

The performance itself should demonstrate secure and confident control of repertoire including advanced and challenging elements. It will be evident that structural features have been clearly and authoritatively grasped but there may be some very minor hesitation and/or the occasional slip at times. A secure and confident understanding of interpretation, and a solid understanding of the subtleties of performance and engagement with the audience, should also be demonstrated.

In summary, I feel my performance/piece of work was successful because...looking back on my preparation for this performance/piece of work....I feel my rationale and theme was successfully conveyed because....

In order to improve my technical ability I will need to....it is essential that I do this because....I can put the following methods/approaches in place to support my development....

On reflection of my performance/piece of work, in the future I will need to do the following...I will engage in the following strategy by...I will incorporate these processes in to my planning and technical development in the following way...

A distinction standard submission may typically contain the following examples:

My theme and rationale for my chosen programme can be clearly referenced/showcased in the following ways...influenced me to structure my programme in the following way...I can successfully communicate my rationale/theme by...

I would like to comprehensively analyse the following key technical demands of my chosen repertoire/piece of work....these technical demands are challenging because...due to these technical challenges, I have structure my programme/piece of work in this way because....additional factors/techniques to explore are...

In order to comprehensively prepare for the performance/piece of work....I prepared in this way due to the fact that...other factors that influenced my preparation for the performance were....my preparation process evolved in this way...

The performance itself should demonstrate highly assured control of repertoire including advanced and challenging elements. It will be evident that structural features are secure and sustained throughout the performance. Any hesitation or slips will be negligible and will not materially affect the success of the overall performance. A mature and confident understanding of interpretation, and a highly developed understanding of the subtleties of performance and engagement with the audience, should also be demonstrated.

In summary, I feel my performance/piece of work was successful because...looking back on my preparation for this performance/piece of work....I feel my rationale and theme was successfully conveyed because....my technical strengths were showcased....in relation to my preparation process and rationale/theme....

In order to improve my technical ability I will need to....it is essential that I do this because....I can put the following methods/approaches in place to support my development....I will know that I have overcome this technical challenge by...

On reflection of my performance/piece of work, in the future I will need to do the following...I will engage in the following strategy by...I will incorporate these processes in to my planning and technical development in the following way...I will be able to measure this development by....

Summary

It can be seen from the above that submitted work should:

- Include a 20-minute performance/piece of work of grade 6 standard or above on a second study instrument, presented as a live performance or as music production portfolio.
- Identify a rationale and theme for the choice of programme/piece of work.
- Identify key technical demands of the repertoire chosen/piece of work.
- Outline a clear preparation/rehearsal process for the performance/piece of work.
- Identify key technical strengths and areas for development in relation to the performance given or piece of work presented.
- Evaluation of the performance itself or production process, with a clear evaluation linking back to the preparation process and success of the rationale/theme.

At Level 6 it is expected that submissions will reflect research with appropriate referencing. Candidates should provide any insight based on their own experience and research, broad generalisations should be avoided.

PD604 Artist Analysis

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- An analysis of pieces of work(s) of **2 contrasting artists**, with a clear reference made to how this has influenced the candidates' own work.
- Analysis of the work of the chosen artists could include: instrumentation, style, key, scales, techniques, audience engagement, communication, style etc.
- Analysis of the pieces of work could make reference to historical and contemporary influences, subliminal influences, mimetic influences (cultural, social etc.) and wider influences such as film, social media etc.
- A video performance of a duration of 20 minutes, with a minimum of 2 people in the audience. The recording needs to be continuous with no excessive breaks between pieces and with no editing or post production or alteration permitted including pitch correction.
- Performance pieces can be solo or accompanied and repertoire selected can be original or inspired work, with a clear link to both artists chosen.
- An evaluation of the performance, making reference to how the influences have been interpreted and the success of this.
- The evaluation should also make reference to the rationale for the choice of programme, with a seamless link made to how technical skills used have captured the musical essence of the 2 chosen artists.

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

The first artist I have chosen to interpret is.....they have also influenced me by...

The second artist I have chosen to interpret is...they have also influenced me by...

Typical stylistic/musical features of my first chosen artist include...

Typical stylistic/musical features of my second chosen artist include...

I have chosen my programme to demonstrate.....and I will interpret this by...

Within my choice of programme you can see the following technical skills....and these will be showcased clearly by...

On reflection, my performance was...

I feel my technical strengths were....and my areas for development are...

In relation to my first chosen artist, I feel I successfully.....however I did not quite...

In relation to my second chosen artist, I feel I successfully...however I did not quite...

My interpretation of my chosen artists was successful because...however on the other hand...

A merit standard submission may typically contain the following examples:

The artist I have chosen to interpret is.....they have also influenced me by....as a musician, this artist has inspired me by...

The second artist I have chosen to interpret is.....they have also influenced me by....as a musician, this artist has inspired me by...

Typical stylistic/musical features of my first chosen artist include....you can see this clearly within...in comparison to the artists other works...

Typical stylistic/musical features of my second chosen artist include....you can see this clearly within...in comparison to the artists other works...

I have chosen my programme to demonstrate.....and I will interpret this by....my ongoing preparation of this key stylistic feature has been...I have chosen to structure my programme in the following way to...

Within my choice of programme you can see the following technical skills....and these will be showcased clearly by...additional technical skills include...

On reflection, my performance was....with regards to my preparation for this performance I feel....as my programme progressed...in terms of audience engagement I feel...

Several key technical strengths of my performance were....and my areas for ongoing development are...

In relation to my first chosen artist, I feel I successfully.....however I did not quite....In relation to the following key stylistic features, I feel...In order to improve this for the future I would need to...

In relation to my second chosen artist, I feel I successfully.....however I did not quite....In relation to the following key stylistic features, I feel...In order to improve this for the future I would need to...

My overall interpretation of my chosen artists was successful because...however on the other hand...

On reflection of my opening artist analysis, I feel I have successfully interpreted them by...and this can be demonstrated within...this could also now be improved by...

A distinction standard submission may typically contain the following examples:

The first artist I have chosen to interpret is.....they have also influenced me by....as a musician, this artist has inspired me by...

The second artist I have chosen to interpret is.....they have also influenced me by....as a musician, this artist has inspired me by...

Typical stylistic/musical features of my first chosen artist include....you can see this clearly within...in comparison to the artists other works...within my chosen highlighted musical excerpts you can see clearly...I have incorporated these features within my chosen programme by...

Typical stylistic/musical features of my second chosen artist include....you can see this clearly within...in comparison to the artists other works...within my chosen highlighted musical excerpts you can see clearly...I have incorporated these features within my chosen programme by...

I have chosen my programme to demonstrate.....and I will interpret this by....my ongoing preparation of these key stylistic features has been...I have chosen to structure my programme in the following way to...further influences can be seen within...

Within my choice of programme you can see the following technical skills....and these will be showcased clearly by...additional technical skills include...based on my analysis of my musical excerpts, I am clearly demonstrating...within...by...

On reflection, my performance was....with regards to my preparation for this performance I feel....as my programme progressed...in terms of audience engagement I feel...my performance reflected my chosen musical features by...in relation to my opening analysis, I feel my performance...

Several key technical strengths of my performance were....and my areas for ongoing development are...extended areas of strength were...and be clearly reflected within...extended areas for development are...and this can be clearly identified within...

In relation to my first chosen artist, I feel I successfully....however I did not quite....In relation to the following key stylistic features, I feel...In order to improve this for the future I would need to...

In relation to my second chosen artist, I feel I successfully....however I did not quite....In relation to the following key stylistic features, I feel...In order to improve this for the future I would need to...

If I were to do this performance again, I would need to ensure that...

My overall interpretation of my chosen artists was successful because...however on the other hand...to enhance the impact of my interpretation of my chosen artist I could...

On reflection of my opening artist analysis, I feel I have successfully interpreted them by...and this can be demonstrated within...this could also now be improved by...

Summary

It can be seen from the above that submitted work should:

- Identify 2 contrasting artists and explain how these artists have influenced the candidates own work.
- Present a performance of 20 minutes, to a minimum audience of 2 people. This performance is also not edited and includes a programme of original or inspired works.
- Comprehensively evaluate the performance, making clear reference to the rationale for the pieces chosen, identifying how the performance has interpreted the work of their 2 chosen artists and identified key strengths and areas for development.

At Level 6 it is expected that submissions will contain research and appropriate referencing. Candidates should provide insight through assertions based on their own experience and research, supported by case study evidence. Broad generalisations should be avoided.

PD605 Collaborative Production

The following is offered as guidance in how to best prepare for this unit.

It is important to read through this carefully and structure your work accordingly with the aim of ensuring you have met all the requirements before submitting your work.

The advice given is not exhaustive and should not be viewed as a guarantee to achieve a certain result as there are many variable factors within the assessment process. However, the closer you follow the guidelines below, the more chance you will give yourself of reaching a successful outcome.

In addition to these recommended guidelines make sure you read and understand the whole unit specification and note the requirements across all the learning outcomes and what is expected.

Unit Preparation

This section offers a concise overview of what you need to prepare.

A pass standard submission must address **ALL** of the unit requirements and includes three core components as set out below:

- A **performance synopsis** with a **rehearsal plan** for the production 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 a live performance 30 minutes long to an audience of a minimum of 2 people.
 - If you have a technical role you will need to 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 you will need to submit either an annotated script/plot i.e. choreography notes, coordination schedule or business plan for the production.
- An **evaluation** of both your individual responsibilities and your role within the group.
 - If you have a technical role you will need to submit a report / record detailing personal responsibility during the performance i.e. lighting cues, sound effects, set change.
 - If you had neither a performing or technical role you will need to submit a detailed summary of: choreography notes, coordination schedule or business plan for the production.

Assessment Guidelines

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

- Evidence of required research, appropriately referenced
- An understanding of relevant legislation and contracts
- A practical understanding of collaborative production
- A confident understanding of the repertoire chosen
- A clear explanation of the rationale and theme for the performance
- A clear evaluation of the performance and your role within the production process

A merit standard submission may typically contain the following examples:

- Thorough evidence of required research, appropriately referenced
- A detailed understanding of relevant legislation and contracts
- An advanced level of awareness within practical understanding of collaborative production
- A largely confident understanding of the repertoire chosen
- A clear and thorough explanation of the rationale and theme for the performance
- A detailed and thoughtful evaluation of the performance
- A detailed and confident evaluation of your role within the production process
- Evidence of a principally confident level of team working and support for other members of the group

A distinction standard submission may typically contain the following examples:

- Comprehensive evidence of required research, appropriately referenced
- An all-inclusive understanding of relevant legislation and contracts
- A comprehensive and highly practical understanding of collaborative production
- A comprehensive and in-depth knowledge and understanding of the repertoire chosen
- A comprehensive and clear evaluation of the rationale and theme for the performance
- A comprehensive and highly detailed evaluation of the performance and your role within the production process
- Evidence of consistent and highly developed team working skills and support for other members of the group

Pre-Submission Checklist

This section provides examples of what to look for within your completed work before submitting for assessment. These are not directive, nor exhaustive and are not indicative of a result but do give an indication of what response to expect from the depth of your research, attention to detail and quality standard within your submission.

A pass standard submission

- I have submitted evidence of required research that has been appropriately referenced
- I demonstrate an understanding of relevant legislation and contracts where appropriate
- I am able to show that I have a practical understanding of collaborative production
- I am able to demonstrate a confident understanding of the repertoire chosen and how this works well within my chosen theme and the message I want to communicate
- I have submitted a clear explanation of the rationale and theme for the performance
- I am able to give a clear evaluation of the performance and my role within the production process

A merit standard submission

- I am able to provide thorough evidence of required research that has been appropriately referenced
- I am able to show that I have a detailed understanding of relevant legislation and contracts
- I am able to demonstrate an advanced level of awareness and practical understanding and application of collaborative production
- I am able to demonstrate a highly confident understanding of the repertoire chosen and how this clearly reflects the message I want to communicate within my chosen theme
- I am able to demonstrate a clear and thorough explanation of the rationale and theme for the performance
- I am able to offer a detailed and thoughtful evaluation of the performance
- I am able to clearly define and evaluate my role within the production process
- I am able to evidence a highly confident level of teamworking ability and support for other members of the group

A distinction standard submission

- I am able to provide comprehensive evidence of required research that has been thoroughly referenced
- I am able to show that I have an all-inclusive understanding of relevant legislation and contracts where appropriate
- I am able to demonstrate comprehensive and highly practical understanding and application of collaborative production
- I am able to demonstrate comprehensive and in-depth knowledge of the repertoire chosen, clearly defining my motivation in choosing the material and why this distinctly reflects the message I want to communicate within my chosen theme
- I am able to give a comprehensive and highly detailed evaluation of the rationale and theme for the performance
- I am able to give a comprehensive and highly detailed evaluation of the performance and clearly define my role within the production process, noting any strengths and weaknesses pertinent to the outcome
- I am able to confidently evidence consistent and highly developed teamworking skills and support for other members of the group

Summary

It can be seen from the above that at Level 6 a critical approach and high attention to detail is expected. Submissions should clearly show research where needed with appropriate referencing in support. You should provide highly insightful evidence based on your own experience and research, supported by case study evidence where appropriate.

Submitted work should:

- Clearly demonstrate how you contribute to planning, designing and rehearsing a live performance production
- Clearly identify your role in regard to your organisational, technical and teamworking skills
- Provide in-depth understanding and details of all relevant legislation required within this context
- Show a confident and practical understanding of all legal aspects such as contracts and insurance for staging a production
- Critically evaluate the effectiveness of your methods and support for other team members
- Show a professional level and approach to identification of the performance theme and repertoire indicating how and why this was chosen
- Clearly define details of a highly workable and effective rehearsal plan and how it is structured
- Critically evaluate the performance and give a clear assessment of the outcome

PD606 Marketing Yourself as a Creative Professional

The following is offered as guidance in how to best prepare for this unit.

It is important to read through this carefully and structure your work accordingly with the aim of ensuring you have met all the requirements before submitting your work.

The advice given is not exhaustive and should not be viewed as a guarantee to achieve a certain result as there are many variable factors within the assessment process. However, the closer you follow the guidelines below, the more chance you will give yourself of reaching a successful outcome.

In addition to these recommended guidelines make sure you read and understand the whole unit specification and note the requirements across all the learning outcomes and what is expected of you.

Unit Preparation

This section offers a concise overview of what you need to prepare. A pass standard submission must address **ALL** of the unit requirements set out below.

You must produce a business plan which shows three years of future planning for your existing business.

The plan should include the following information:

- The nature of the business and how long it has operated for
- How the business has grown since it began
- What legislation you need to take account of and what measures need to be in place i.e. risk assessment, insurances, DBS, policies, etc.
- The services the business offers
- Your creative ideas in moving the business forward
- What your current competition is
- A SWOT analysis: Identification of strengths and weaknesses, opportunities and threats
- Marketing and promotional strategies of the business
- Identification of risks and contingency planning
- Staffing resources
- Resource needs for the business as it develops
- Financial considerations and needs
- How and when you will review the plan

Assessment Guidelines

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

- A clear explanation of the nature of the business, how long it has operated for and how the business has grown since it began
- An understanding of legislation and what measures need to be in place with regard to risk assessment, insurances, DBS, policies, etc.
- A clear explanation of what service/s the business offers
- Evidence of your creative ideas in moving the business forward
- An understanding of what your current competition is
- A clear SWOT analysis: Identification of strengths and weaknesses, opportunities and threats
- Evidence of marketing and promotional strategies of the business
- Clear identification of risks and contingency planning
- Evidence of staffing resources and needs

- An understanding of resources and strategy for the business as it develops
- Evidence of financial considerations and needs
- Evidence of how and when the plan will be reviewed

A merit standard submission may typically contain the following examples:

- A detailed explanation of the nature of the business, how long it has operated for and how the business has grown since it began
- An advanced understanding of legislation and what measures need to be in place with regard to risk assessment, insurances, DBS, policies, etc.
- A detailed and clear explanation of what service/s the business offers
- Convincing and growth orientated creative ideas relevant to moving the business forward
- An advanced understanding of what your current competition is and how to implement effective strategies for positioning
- A detailed SWOT analysis: Identification of strengths and weaknesses, opportunities and threats
- Detailed and effective marketing and promotional strategies for the business
- Advanced awareness and understanding in the identification of risks and contingency planning
- Evidence of effective and strategic staffing resources and needs
- An advanced understanding of resources and strategy for the business as it develops
- Convincing and strategic evidence of financial considerations and needs
- An advanced understanding of how and when the plan will be reviewed for effective growth

A distinction standard submission may typically contain the following examples:

- A comprehensive explanation of the nature of the business, how long it has operated for and how the business has grown since it began
- A comprehensive understanding of legislation needs and what measures need to be in place with regard to risk assessment, insurances, DBS, policies, etc.
- A highly detailed and clear explanation of what service/s the business offers
- Comprehensive and highly effective growth orientated creative ideas relevant to moving the business forward
- An advanced understanding of what your current competition is and how to implement highly effective strategies for positioning
- A comprehensive SWOT analysis: Identification of strengths and weaknesses, opportunities and threats
- Comprehensive and highly effective marketing and promotional strategies for the business
- Advanced awareness and an in-depth understanding in the identification of risks and contingency planning
- Convincing evidence of highly effective and strategic staffing resources and needs
- A comprehensive understanding of resources and strategy for the business as it develops
- A highly advanced understanding of what financial considerations and needs are needed for developing the business
- An in-depth understanding of how and when the plan will be reviewed for maximum effectiveness and growth

Pre-Submission Checklist

This section provides examples of what to look for within your completed work before submitting this for assessment. These are not directive, nor exhaustive and are not indicative of a result but do give an indication of what response to expect from the depth of your research, attention to detail and quality standard within your submission.

A pass standard submission:

- I have completed a business plan which shows three years of future planning for my existing business
- My business plan includes a clear explanation of the nature of the business, how long it has operated for and how the business has grown since it began
- I have taken the recommended word count into consideration
- In basing the following on my own experience and through research I have shown that I have a good understanding of legislation and what measures need to be in place with regard to risk assessment, insurances, DBS, policies, etc.
- I have been able to give a good explanation of what service/s my business provides
- I have shown that I can evidence good creative ideas in wanting to move my business forward
- I have demonstrated that I have a good understanding of what/who my current competition is
- I have completed a good SWOT analysis in identification of my strengths and weaknesses, opportunities and threats
- I have furnished good marketing and promotional strategies for my business
- I am able to identify risks and contingency planning for my business
- I have evidenced my staffing resources and needs
- I have given a good understanding of the resources and strategy I need to develop my business
- I am able to evidence financial considerations and needs to grow my business
- I have evidenced how and when my business will be reviewed

A merit standard submission

- I have completed a detailed business plan which shows three years of future planning for my existing business
- My business plan includes a detailed explanation of the nature of the business, how long it has operated for and how the business has grown since it began
- I have taken the recommended word count into consideration and adhered to this
- In basing the following on my own experience and through thorough research I have shown that
- I have an advanced understanding of legislation and what measures need to be in place with regard to risk assessment, insurances, DBS, policies, etc.
- I have been able to give a convincing and well detailed explanation of what service/s my business provides
- I have shown that I can confidently evidence highly effective creative ideas in wanting to move my business forward
- I have demonstrated that I have an advanced understanding of what/who my current competition is and what strategic steps I can take to improve my positioning
- I have completed a detailed SWOT analysis in identification of my strengths and weaknesses, opportunities and threats
- I have furnished advanced and highly effective marketing and promotional strategies for my business
- I am able to identify risks and contingency planning for my business with a high degree of awareness and effectiveness
- I have evidenced my staffing resources and needs thoughtfully based on a growth strategy
- I have evidenced an advanced level of understanding regarding the resources and strategy I need to grow my business
- I am able to convincingly evidence effective financial considerations and needs to grow my business, which includes a well thought out contingency plan
- I have clearly evidenced how and when my business will be reviewed for high effectiveness and growth

A distinction standard submission

- I have completed a comprehensive and effectively structured business plan which shows three years of future planning for my existing business
- My business plan includes a highly detailed explanation of the nature of the business, how long it has operated for and how the business has grown since it began
- I have taken the recommended word count into consideration and confidently adhered to this
- In basing the following on my own experience and through extensive research, I have shown that I have a comprehensive understanding of legislation and what highly effective measures need to be in place with regard to risk assessment, insurances, DBS, policies, etc.
- I have been able to provide a highly detailed and clear explanation, with excellent insight of what service/s my business provides and how this benefits my customers
- I have shown that I can confidently evidence highly effective and growth orientated creative ideas in wanting to move my business forward
- I have demonstrated that I have a comprehensive understanding of what/who my current competition is and what strategic steps I can take to effectively improve my positioning
- I have completed a comprehensive SWOT analysis in identification of my strengths and weaknesses, opportunities and threats that are clearly in sync with my aims and objectives provided in my business plan
- I have furnished comprehensive and highly effective marketing and promotional strategies for my business
- I am able to identify risks and contingency planning for my business with an advanced degree of awareness and effectiveness
- I have clearly evidenced my staffing resources and needs that are strategically grounded in a realistic and growth orientated strategy for maximum effectiveness and longevity within my business sector
- I have evidenced a wide-ranging and inclusive level of understanding regarding the resources and strategy I need to grow my business
- I am able to convincingly evidence highly effective financial considerations and needs to grow my business, which includes a highly effectual contingency plan
- I have confidently evidenced how and when my business plan will be strategically reviewed for maximum effectiveness and growth

Summary

It can be seen from the above that at Level 6 a critical approach and high attention to detail is expected. Submissions should clearly show research where needed with appropriate referencing in support. You should provide highly insightful evidence based on your own experience and research, supported by case study evidence where appropriate.

Your submitted work for this unit should:

- Show you are able to construct a Business Plan which shows three years of future planning for an existing business
- Provide an explanation of your business and how it has grown and developed
- Provide an explanation of what service/s your business provides
- Consider relevant legislation within this context
- Demonstrate an understanding of your current competition
- Provide a SWOT analysis
- Demonstrate marketing and promotional strategies
- Show you are able to identify risks and contingency planning
- Show you have evidenced staffing resources and needs
- Show you are able to evidence what resources are needed to grow your business
- Show you are able to evidence financial considerations and needs
- Show you have evidenced when your business plan will be reviewed

PD607 Developing Your Brand as a Creative Professional

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- 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 short self-tape or show reel (between 4-6 minutes) which shows the development of your skills as a creative professional. The self-tape should clearly demonstrate what your brand is and could be a performance or an overview of your work as a teacher or other creative professional.
- 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.

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

I have been vocal coaching for x years. I have taught privately and in

I have previously worked in . . . for x years.

I currently communicate with my audience via . . .

My CPD will include . . .

A merit standard submission may typically contain the following examples:

I have been vocal coaching for x years. I have taught privately and in I have experience in teaching individuals and groups of all ages and abilities . . .

I have previously worked in . . . for x years. Tasks within that role included . . . I can work independently and within a team . . .

I currently communicate with my audience via . . . This takes the form of . . . and is based on

My CPD will include I have chosen these areas of development due to

A distinction standard submission may typically contain the following examples:

I have been vocal coaching for x years. I have taught privately and in . . . I have experience in teaching individuals and groups of all ages and abilities . . . I have worked in both formal and informal settings including . . . and enjoy . . . reputation.

I have previously worked in . . . for x years. Tasks within that role included . . . I can work independently and within a team . . . These experiences and skills are transferrable to my business . . . and help me administratively by . . . The transferrable skills also are to benefit to my customers..

I currently communicate with my audience via . . . This takes the form of . . . and is based on . . . I plan to develop Market research shows I therefore believe that Further analysis of other brands in my space show that

My CPD will include I have chosen these areas of development due to My efforts will be measured by and By being and ensuring that My market research shows that . .

Summary

It can be seen from the above that submitted work should:

- Include a detailed CV for the candidate
- Clearly identify what the brand is, with consideration to skills and experiences
- Consider relevant legislation pertinent to owning and operating a business
- Demonstrate what transferrable skills have been identified, considered and communicated
- Include a Self-tape clearly demonstrating the skills as a creative professional including the brand identity
- Include a CPD plan, identifying potential options for personal development and the benefits of these for own professional career.

At Level 6 it is expected that submissions will contain research and appropriate referencing. Candidates should provide insight through assertions based on their own experience and research, supported by case study evidence. Broad generalisations should be avoided.

PD608 Inclusive Learning and Pedagogical Approaches

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- Evidence of research, appropriately referenced
- Contrasting, comparative case studies of individuals or groups taught by the candidate
- An understanding of relevant legislation
- A practical understanding of inclusive learning and associated pedagogical approaches
- A critical evaluation

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

The Equality Act (2010) protects certain personal characteristics in law and prohibits any conduct that is discriminatory, harassing or victimising towards any person with protected characteristics. In order to plan inclusively I need to determine the following for my learners...

The following types of pedagogical approaches and theories I have researched and outlined below are appropriate for learners I have taught because...

Learner n has x learning barrier which means I need to make sure that... I manage this by...

The needs of this individual/group are... In contrast, this individual/group...

I used x teaching method for Learner n because... This method was effective because...

My approach to inclusive practice was effective because.....

A merit standard submission may typically contain the following examples:

The Equality Act (2010) protects certain personal characteristics in law and prohibits any conduct that is discriminatory, harassing or victimising towards any person with protected characteristics. In order to plan inclusively I need to determine the following for my learners.....This connects to my teaching practice by...

The following types of pedagogical approaches and theories I have researched and outlined below are appropriate for learners I have taught because...The strategies I employ are integrated into my planning and teaching by..... and are effective because...

Learner n has x learning barrier which means I need to make sure that... I manage this by incorporating it into my planning in the following ways...I manage their needs by.....I ensure I review my approach by...

The needs of this individual/group are...This means I make sure I..... In contrast, this individual/group...This means I make sure I.....

I used x teaching method for Learner n because...It is incorporated into my planning by...This method was effective because...

My approach to inclusive practice was effective because... However, I could improve x because...I could do this by...

A distinction standard submission may typically contain the following examples:

The Equality Act (2010) protects certain personal characteristics in law and prohibits any conduct that is discriminatory, harassing or victimising towards any person with protected characteristics. In order to plan inclusively I need to determine the following for my learners....This connects to my teaching practice by...Inclusive issues manifest when...I keep constant vigilance to ensure I...

The following types of pedagogical approaches and theories I have researched and outlined below are appropriate for learners I have taught because...The strategies I employ are integrated into my planning and teaching by.....and are effective because...As an educator I can affect inclusivity in the following ways...

Learner n has x learning barrier which means I need to make sure that... I manage this by incorporating it into my planning in the following ways...I manage their needs by....I ensure I review my approach by...Having researched the following pedagogical approaches I have incorporated...

The needs of this individual/group are...This means I make sure I..... In contrast, this individual/group...This means I make sure I.....My research indicates that...

I used x teaching method for Learner n because...It is incorporated into my planning by...My research shows that... This method was effective because...This suggests....

My approach to inclusive practice was effective because...However, I could improve x because...I could do this by... Further research may focus on...I will plan to include and test the following method...with a view to...

Summary

It can be seen from the above that submitted work should:

- Identify two contrasting learners or groups of learners from the candidate's own teaching experience
- Include research into pedagogical approaches to inclusivity
- Identify how the candidate's teaching of those learners or groups of learners incorporates their needs
- Compare the needs of the group so that the contrast is clear
- Consider relevant legislation in this context
- Outline how inclusive learning is incorporated into the planning and management of the candidate's teaching
- Critically evaluate the effectiveness of your inclusive practice, using the case study, including the teaching styles you have used to ensure all learners are engaged and motivated

At Level 6 it is expected that submissions will contain research and appropriate referencing. Candidates should provide insight through assertions based on their own experience and research, supported by case study evidence.

Broad generalisations should be avoided.

PD609 Planning, Facilitating and Evaluating Learning

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- An outline of **two** schemes of work for **contrasting** individuals or groups of students.
- Lesson plans for five consecutive lessons for each of individual/group within the scheme of work.
- A video submission of two 20 minute, contrasting, lessons in action*. These must be one from each of the five lesson plans.
- An evaluation and comparison of the submitted lesson.

***If the lessons recorded are over 20 minutes in length, you must indicate which 20 minute, continuous excerpt you wish to be assessed upon.**

When considering the two contrasting learners or groups, aim to select individuals or groups which clearly contrast (e.g. a learner at Level 1 + a learner at Level 3, or an individual and a group, or learners from distinct age groups). Strong submission will use the contrasting aspects as a point of difference to explore, and evaluate, a wider range of planning and facilitating methods.

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

- An outline of **two contrasting schemes of work** which provides the essential information necessary for the scheme to be followed and understood. Information included within a scheme of work at pass standard may typically include:
 - Broad aims and objectives of this scheme.
 - Basic information relating to the individual or group (e.g. number of students within the group, stage of study and identification of any individual learner needs).
 - The duration of the scheme, length of sessions and frequency of sessions.
 - An outline or summary of the topics and activities engaged with within sessions.
- **Lesson plans** at pass standard will show an ability to plan **five lessons for two contrasting groups or individual students**. These will include all the essential information necessary for them to be followed and understood. Information included within these lessons plans at pass standard may typically include:
 - The learning aims of each lesson.
 - The content; the activities which form the lesson.
 - The length and frequency of the lessons.
 - The timing allocations given to each learning activity.
- **A video submission** demonstrating that, overall, your management of the classes was satisfactory with clear selection of teaching techniques and overall a good level of communication maintained with students. A video submission at pass standard may typically include the following features:
 - The content of the lesson is clearly related to the relevant lesson plan.
 - A clear selection of teaching techniques or methods are employed, developing a clear selection of technical, musical and transferable skills.

- Communication with the learner(s) is effective; concepts are delivered in a clear and appropriate manner for the context of the session.
 - Learners are given opportunities to contribute within the lesson through encouragement of two-way communication.
 - The learning environment is safe with appropriate awareness of safeguarding issues.
 - Feedback is given to learner(s) appropriately.
 - There is use of 'demonstration' to communicate ideas and concepts.
- **An evaluation** that shows that you can provide an evaluation and comparison of the two classes taught. An evaluation at pass standard may typically include:
 - Identification of areas of strength - what was successful within the plans and video lesson.
 - Identification of areas for development - what could have been better and how?
 - Comparison of the two sessions (e.g. how did the contrasting learners/groups effect the facilitation of the learning? Which lesson was more successful and why?)
 - Integration of some student feedback, showing some understanding of how this informs your own teaching strengths and areas for development.

A merit standard submission may typically contain the following examples:

- A clear and structured outline of **a scheme of work for two contrasting groups or individual students** which meets the requirements a pass standard AND shows an ability to clearly structure a course of study. A scheme of work at merit standard will show a clear and progressive development for learners over the course of study, linking activities week to week logically. In addition to the features of a scheme at pass standard, a submission at merit standard may typically include:
 - Clear reference to an initial assessment of the learner(s).
 - A clear relationship between the aims of the course of study, the learner's needs and the activities engaged with within sessions. There will be clear progression and development of challenge shown over the scheme.
 - Further detail of session requirements (e.g. resources required)
 - Structure of independent study (e.g. practice requirements, research, listening etc.)
 - Evidence of an intended development of a range of technical and musical skills (e.g. improvisation skills or student-led activities etc.)
- **Lesson plans** at merit standard will show an ability to produce **a detailed plan of five lessons for each chosen group or individual**. A set of lessons plans at merit standard will build upon the content at pass standard through addition of extra detail which may typically include:
 - Resource requirements or inventory for each session.
 - Identification of independent study plans for between sessions
 - A more detailed session structure (e.g. time allocated to assessing independent study, integration of student led-activity or incorporation of activities designed to develop a wider, more holistic, range of musical skills).
 - Initial detail relating to learning methods or pedagogical approaches.
 - Use of technology or digital resources.
 - Assessment and/or feedback activities.
- **A video submission** demonstrating that, 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. In addition to those at pass standard, a video submission at merit standard may typically show the following features:
 - A logical, well thought through flow of activities, responsive to the learner(s) needs as the session unfolds.
 - A well thought through range of teaching techniques and methods, appropriate to the activity and learner(s).
 - Communication with the learner(s) is strong; there is evidence of 'rapport' and a challenging, purposeful and positive learning environment is fostered.
 - The learner(s) are involved within the lesson showing consistent engagement and regular communication with you.

- Feedback given to learner(s) is effective, consistently referencing what has been achieved and areas for further development.
- Resources are well organised and there is evidence of appropriate use of technology.
- An **evaluation** that shows that you can produce a clear and detailed evaluation and comparison of the two classes and can evaluate well your teaching practice, giving thoughtful insight into your progress and ability to adopt good practice into your own teaching. An evaluation at merit standard, in addition to the features at pass standard, may typically include:
 - An ability to identify how engagement with this unit marks a journey of progression. More simply, how has the planning, facilitation and evaluation of learning provided insight into aspects of your teaching practice (e.g. personal strengths, need for further training or support, identification of your teaching 'style').
 - Insightful comparisons will be made between the two lessons supported by identification of specific areas of the video lessons.
 - Use of student feedback to clearly identify your ability to adopt good practice into your own teaching and areas for future development.

A distinction standard submission may typically contain the following examples:

- A clear, structured and well thought through outline of **a scheme of work for two contrasting groups or individual students** which meets the requirements of a merit standard AND shows evidence of a thoughtful approach, highly sensitive to the needs of individual learners. A thoughtful submission shows that the learner(s) individual needs are consistently considered. In addition to the features of a scheme at merit standard, a submission at distinction standard may typically include:
 - Thought shown through differentiated activities for individuals so that all are appropriately challenged.
 - Further thought given to learner profile (e.g. learner type and/or preferred methods of learning), identified and integrated within scheme information.
 - Identification of success criteria. How will you know the sessions have been successful?
 - Creative and thoughtful activities and use of resources.
 - Thought given to a flexible approach identifying the potential for slower, or more rapid, progression through the scheme.
 - Thoughtful use of a range of resources and methods, clearly seeking to develop a full range of technical, musical and transferable skills (e.g. team-working, communication, etc.)
- **Lesson plans** at distinction standard will show an ability to produce a comprehensive plan of five sessions for two contrasting groups or individual students. A set of lesson plans at distinction standard will build upon the content at pass and merit standard through a comprehensive detailing, putting the learner(s) needs at the heart of decision making. In addition to the features of plans at merit standard, a submission at distinction may typically include:
 - Detail of differentiated learning activities within session plans so that all learners are challenged.
 - Consistent consideration of learner profile (e.g. individual educational needs, learner type preferences, preferred methods of communication etc.).
 - Consideration of methods for motivation through content which strives to maintain interest and motivation for specific learner needs.
 - Comprehensive detail of learning methods or pedagogical approaches.
 - Consistent consideration of the need to develop a wide range of technical, musical and transferable skills, tailored to the individual learner(s).
 - Identification of success criteria. How will you know the sessions have been successful?
- **A video submission** demonstrating that, overall, the management of the classes was excellent and with a selection of teaching techniques that show real understanding of the needs and level of the classes. You maintained an excellent level of communication with the students in the classes meaning a consistent and very good level of engagement and motivation was shown throughout the classes. In addition to those at pass and merit standard, a video submission at distinction standard may typically show the following features:
 - The learner(s) needs and abilities are sensitively responded to, tailoring the flow of activities to the individual(s) through a creative range of activities, teaching techniques and methods.
 - Communication with the learner(s) is excellent. A strong connection is made between teacher and

student(s) through consistent communication, dialogue and sharing of ideas. There will be an obvious sense that the learner is being 'listened' to, responding to their input (verbally, musically or physically) with sensitivity.

- The learning space is exceptionally well organised in all aspects (e.g. in regards to use of resources, safeguarding, digital resources etc.)
- Student and teacher engagement is consistent and authentic. There is a genuine sense that important learning is taking place.
- An **evaluation** that shows that you can provide 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. An evaluation at distinction standard, in addition to the features at pass and merit standard, may typically include:
 - A detailed analysis of your video lessons with consistent identification of key moments to evidence your evaluative observations.
 - Effective comparison between the two lessons will provide evidence of thought and insight
 - A clear understanding of your own teaching ability will be communicated through a critical evaluation, providing perceptive commentary on your strengths and areas for development, underpinned by evidence and related to further research and/or pedagogic literature.
 - Use of student feedback, thoughtfully selecting examples of positive practice and areas for further development. Effective use of student feedback will demonstrate a mature, insightful and well balanced ability to evaluate your own teaching practice.

Summary

It can be seen from the above that submitted work should:

- Provide a clear and structured outline of **two** schemes of work for **contrasting** individuals or groups of students.
- Provide plans for each of the individuals/groups within the scheme of work (10 in total)
- Include video submission of two 20-minute contrasting lessons or extract of lessons from the submitted plans, demonstrating a selection of effective teaching techniques and communication skills.
- Provide an evaluation and comparison of the two lessons taught including insight into the effectiveness of your teaching approaches and the progress of adopting good practice into own teaching. This should demonstrate effective use of student feedback.

At Level 6 it is expected that submissions will reflect research with appropriate referencing. Candidates should provide insight based on their own experience and research, supported by case study evidence. Broad generalisations should be avoided.

Further Guidance

Effective planning, facilitating and evaluation of learning puts the needs of the learner(s) at the heart of these three phases. Stronger submissions will reflect this through consistent reference to the learner(s) individual needs throughout the planning, facilitation and evaluation. Consideration of the following prompting questions may assist in developing a course of highly effective, individualised, learning.

WHO? - Who is the student or groups? What stage are they at and how do you know? How would you describe the learner in terms of learner type? What are various abilities present within a group? What other stakeholders should be considered or consulted (e.g. guardians or institutional directives)?

WHY? - What are the aims of the learner(s) and how do you know? What are the learner's interests and preferences? What are you aiming to achieve and why? What is important for this scheme of lessons to be regarded as successful and how have you come to this conclusion?

WHAT? - What learner activities do you think would be effective in addressing the learner's needs? Which musical skills are being developed? What resources would be useful? Which teaching methods or pedagogical approaches would be most appropriate? What skills, further training or resources do you require?

WHEN? - How does the learning unfold over time? This can be from the perspective of a scheme of work, an individual lesson plan and/or the lesson 'as it happens'. Is this rate of learning achievable yet challenging for the particular learners.

SO WHAT? - What have you learnt from this unit? How has engagement with the unit and this specific individual or group developed your skills awareness as a practitioner? What next; what skills and experience do you seek to develop and how?

PD610 Quality Assurance of Assessment

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- 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.

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

The quality assurance activities I planned are ... This is based on the needs of ... I therefore ...

The process of carrying out the quality assurance includes The process itself was carried out by ... I devised ...

The information was recorded The outcomes of the process ... byway of

Having evaluated the process, I ... which included

A merit standard submission may typically contain the following examples:

The quality assurance activities I planned are ... This is based on the needs of ... I therefore ... This form of assessment is based leading me to conclude I have therefore

The process of carrying out the quality assurance includes The process itself was carried out by ... I devised ... In preparing to undertake I developed listing all relevant

The information was recorded The results of which were ... The outcome of the process Having researched ...

Having evaluated the process, I ... which included The process was managed by ... in an effort to

A distinction standard submission may typically contain the following examples:

The quality assurance activities I planned are ... This is based on the needs of ... This form of assessment is based ... leading me to conclude ... I have therefore ... Drawing from qualitative ... By researching ...

The process of carrying out the quality assurance includes ... The process itself was carried out by ... I devised .. In preparing to undertake ... I developed ... listing all relevant ... Comparing my own experience as ... and as ... Additional research ...

The information was recorded ... The results of which were ... The outcome of the process ... Having researched ... Recording data in any form ... Responsibility ... By comparing the results ..

Having evaluated the process, I ... which included ... The process was managed by ... in an effort to ... Not only did I evaluate ... Adopting this approach ... review process ... Quantitative data ... Experience shows ... Milestones ...

Summary

It can be seen from the above that submitted work should:

- Communicate planned quality assurance activities. The case study includes a discussion pertaining to appropriate methods chosen together with assessment methodology.
- Provide a critical reflection relating to preparation, resources and management of the activities planned and undertaken.
- Detail the method used to communicate the results of the activities undertaken. The case study should include an explanation of the types of media used to record the activities undertaken.
- Critically evaluate of your assessment process and demonstrate an ability to consider feedback, implement and/or learn from it.

At Level 6 it is expected that submissions will contain research and appropriate referencing. Candidates should provide insight through assertions based on their own experience and research, supported by case study evidence. Broad generalisations should be avoided.

PD611 Understanding Learning

Successful candidates will have read and understood the whole unit specification and noted the requirements across the learning outcomes, assessment evidence and grading criteria as well as the context in which the unit is framed.

The learning outcomes describe the skills and knowledge that the candidate is expected to demonstrate for assessment at the end of a period of study.

The assessment evidence gives clear guidance on how the learning outcomes are expected to be successfully demonstrated and the grading criteria set out how the evidence will be measured by the assessor through an indication of what is taken into account.

A pass standard submission must address **ALL** of the unit requirements and will include:

- Research and analysis of at least 3 pedagogical practices
- An explanation of how the 3 pedagogical practices relate to both your own practice and wider performing arts teaching
- An identification and analysis of the contrasting needs for cognitive development of two learners or groups of learners that you have taught
- An identification of how those learner's needs and their cognitive development influences both your teaching styles and the selection of repertoire
- An analysis of your practice to include an identification of how your research into pedagogical theories and concepts, along with wider performing arts teaching, has informed your own practice
- A critical evaluation of your teaching practice including a comparison of the classes you have taught in relation to your own practice and wider performing arts teaching practice

The following section provides examples of the kind of response anticipated. They are not directive and should not be used as templates, nor are they exhaustive. They give an indication of how responses may be structured and what they should include.

A pass standard submission may typically contain the following:

*I have researched the following 3 pedagogical practices...The first pedagogical practice is...and can be defined as...
The second pedagogical practice is...and can be defined as...The third pedagogical practice is...and can be defined as...*

The 3 pedagogical practices I have researched relate to my own practice in the following ways...They relate to wider performing arts teaching in the following ways...

From my own practice I have selected the following two learners/groups of learners...Their needs are...and these needs contrast in the following ways...

Their needs and cognitive development influences my teaching style in the following ways...Their needs and cognitive development influence the selection of repertoire in the following ways...

Through the following analysis of my own practice I can see that my research into these 3 pedagogical theories/ concepts and wider performing arts teaching has informed my practice by... My understanding of learning is effective because...This understanding is informed by pedagogical theories/concepts and wider performing arts teaching in the following ways...My approach to the learners/groups I taught was or was not successful because...In comparison the classes were or were not successful because...

A merit standard submission may typically contain the following examples:

I have researched the following 3 pedagogical practices...The first pedagogical practice is...and can be defined as... The second pedagogical practice is...and can be defined as...The third pedagogical practice is...and can be defined as...Each of these practices have positive and negative aspects as follows...

The 3 pedagogical practices I have researched relate to my own practice in the following ways...They relate to wider performing arts teaching in the following ways...This is demonstrated by...

From my own practice I have selected the following two learners/groups of learners...Their needs are...and these needs contrast in the following ways...This means I need to do the following...

Their needs and cognitive development influences my teaching style in the following ways...The effect of this is... Their needs and cognitive development influence the selection of repertoire in the following ways...The effect of this is...

Through the following analysis of my own practice I can see that my research into these 3 pedagogical theories/ concepts and wider performing arts teaching has informed my practiceby...As a result my practice has developed in the following ways... My understanding of learning is effective because...This understanding is informed by pedagogical theories/concepts and wider performing arts teaching in the following ways...My approach to the learners/groups I taught was or was not successful because...In comparison the classes were or were not successful because...It can be seen that my practice has drawn on the pedagogical theories by...and could still be improved by...

A distinction standard submission may typically contain the following examples:

I have researched the following 3 pedagogical practices...The first pedagogical practice is...and can be defined as... The second pedagogical practice is...and can be defined as...The third pedagogical practice is...and can be defined as...Each of these practices have positive and negative aspects as follows...This means that...

The 3 pedagogical practices I have researched relate to my own practice in the following ways...They relate to wider performing arts teaching in the following ways...This is demonstrated by...They are particularly suited to my practice and performing arts teaching because...

From my own practice I have selected the following two learners/groups of learners...Their needs are...and these needs contrast in the following ways...Their needs mean that learning may be affected in the following ways...This means I need to do the following...

Their needs and cognitive development influences my teaching style in the following ways...The effect of this is...As a result, for effective teaching to take place I must...Their needs and cognitive development influence the selection of repertoire in the following ways...The effect of this is...As a result, and in order for the repertoire to be an effective learning tool, I must consider...

Through the following analysis of my own practice I can see that my research into these 3 pedagogical theories/ concepts and wider performing arts teaching has informed my practice by...As a result my practice has developed in the following ways...I have drawn on the following aspects of theory and research in particular...I could develop this further by...My understanding of learning is effective because...This understanding is informed by pedagogical theories/concepts and wider performing arts teaching in the following ways...My approach to the learners/groups I taught was or was not successful because...In comparison the classes were or were not successful because...It can be seen that my practice has drawn on the pedagogical theories by...and could still be improved by...Aspects of theory x were particularly useful as shown by...I will follow this up by further research in the following areas...

Summary

It can be seen from the above that submitted work should:

- Include evidence of research appropriate to the level
- Analyse at least 3 pedagogical practices
- Explain how the 3 pedagogical practices relate to your own practice and wider performing arts teaching
- Identify two learners/groups of learners with contrasting needs that you have taught
- Analyse those needs in relation to their cognitive development
- Identify how those needs influence both your teaching styles and the selection of repertoire
- Analyse your own practice to show how your research has informed your practice
- Include a critical evaluation of your teaching practice including an evaluative comparison of the classes you taught and identify how your practice is underpinned by theory and pedagogical approaches

At Level 6 it is expected that submissions will contain research and appropriate referencing. Candidates should provide insight through assertions based on their own experience and research, supported by case study evidence. Broad generalisations should be avoided.

Checklist for completing and uploading your diploma submission

General

- Make sure you have read and understood the whole unit description, particularly the learning outcomes, assessment evidence, and grading criteria as these explain what the assessors will be looking for when they mark your work. Also, ensure you have taken into account all required content as set out in the unit description.
- Ensure you have taken account of any specified evidence limits. Note that the syllabus permits 20% leeway on stated evidence limits, and tables, lesson plans and appendices are not included in the word count for written evidence.
- We recommend that for both diploma levels, you take advice from a tutor or mentor who is able to help you judge whether the minimum requirements are met and your work is of the appropriate standard.
- Ensure you complete and include all the assessment evidence when uploading your work, including any references to legislation and child protection if specified.
- For units where repertoire approval is required, please upload the signed repertoire approval form with your submission, within 6 months of approval.
- All evidence files must be uploaded directly to the RSL Cloud site and not linked from other locations such as Google-drives, Dropbox or similar.
- **Please be aware that the use of artificial intelligence (AI) is not permitted for any purpose whatsoever in learner work or evidencing of RSL qualifications.**

Written Evidence

- All written evidence must be uploaded in pdf format.
- Make use of referencing, bibliographies and appendices in accordance with the syllabus guidance.
- Ensure all of your submitted work (documents and videos) include your name and unit number in the title and subsequent pages.
- Please include the word count in all documents where the word limit is specified.
- Ensure your work is proof-checked for language, spelling mistakes and typos.

Video/audio Evidence

- Video and audio evidence should be uploaded in standard formats, eg. .mp3, .wav, .mp4, or.mkv.
- Any video evidence should be compressed to below 1GB. Please double check that your video evidence plays after compression and is not corrupted before uploading.

Revision History

September 2022

Submission Checklist (previously on page 5) removed.

This checklist is now available in the candidate resource folder as a stand alone document named 'Checklist for diploma submissions'.

Subsequent updates to content list and page numbers.

March 2023

Reformatting of document.

Guidance for units PD601, PD602 and PD603 updated to align with restructured grading criteria in the syllabus.

July 2023

Addition of the submission checklist to this document (page 34). This is also still available as a stand alone document.

Information on the use of AI added to checklist (page 34).